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THE ART OF VISUAL EXEGESIS

Rhetoric, Texts, Images

Edited by

Vernon K. Robbins, Walter S. Melion, and Roy R. Jeal

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CONTENTS

Part 3: Visual Exegesis Using Christian Art

Acknowledgments

Canavan, Rosemary

Figure 1. Roman coin with Nero (obv.) and Temple of Janus with closed doors (rev.). Photo courtesy of Classical Numismatic Group Inc.

Figure 2. Roman coin with Titus under Vespasian (obv.) and Pax standing (rev.). Photo courtesy of Classical Numismatic Group Inc.

Figure 3. Roman coin with Vespasian (obv.) and Pax seated (rev.). Photo courtesy of Classical Numismatic Group Inc.

Figure 4. Diagram of Sociorhetorical Model adapted from the original by Vernon K. Robbins.

Figure 5. Roman oil lamp with depiction of gladiator. Burdur Museum, Turkey. Photo courtesy of Carole Raddato.

Figure 6. White marble memorial stele for Nikephoros, ca. second–third century CE. Denizli Archaeological Museum, Hierapolis, Turkey. Photo by Rosemary Canavan (author).

Figure 7a. Marble stele of gladiator, likely thraex style, ca. second century CE. Ephesus archaeological site, Turkey. Photo by Rosemary Canavan (author).

Figure 7b. Marble stele of gladiator, ca. second century CE. Ephesus archaeological site, Turkey. Photo by Rosemary Canavan (author).

Figure 8. Secutor style gladiator etched into the plaster on the wall of a terrace house, ca. second–third century CE. Ephesus archaeological site, Turkey. Photo courtesy of Alan Cadwallader.

Figure 9. Fragment of stone frieze depicting gladiators, cemented into a stone wall. Modern city of Honaz, Turkey. Photo courtesy of Alan Cadwallader.

Figure 10. Marble relief panel from the Sebasteion with the personification of Rome crowning Augustus, ca. first–second CE. Sevgi Gönul Sebasteion Hall, Aphrodisias Archaeological Museum. Turkey. Photo by Rosemary Canavan (author).

Clifton, James

Figure 1. Nicolas Poussin, *Jesus Healing the Blind*, 1650, oil on canvas, 119 x 175.5 cm. Musée du Louvre, Paris.

Figure 2. Étienne Villequin, *Christ Healing the Blind Man of Jericho*, oil on copper, 31.7 x 42 cm. Musée du Louvre, Paris.

Figure 3. Nicolas Poussin, *Jesus Healing the Blind*, ca. 1650, graphite underdrawing, pen and brown ink, 151 x 220 mm. Royal Collection Trust / © Her Majesty Queen Elizabeth II 2015.

Figure 4. Nicolas Poussin, *Jesus Healing the Blind*, pen and brown ink, 110 x 196 mm. Musée Bonnat, Bayonne.

Figure 5. Pierre Firens, *King Henri IV of France Touching for Scrofula*, late sixteenth century, etching. Musée national du château de Pau.

Figure 6. Philippe de Champaigne, *Christ Healing the Blind*, c. 1660 [?], oil on canvas, 104 x 142 cm. The Putnam Foundation, Timken Museum of Art, San Diego.

Figure 7. Philippe de Champaigne, *Christ Healing the Blind* (detail), c. 1660 [?], oil on canvas, 104 x 142 cm. The Putnam Foundation, Timken Museum of Art, San Diego.

Figure 8. Philippe de Champaigne, *Saint Thaïs Freed from Her Cell by Paphnutius*, 1656, oil on canvas, 230 x 356 cm. Musée du Louvre, Paris.

Jeal, Roy R.

Figure 1. Leo Mol, *Moses*. Leo Mol Sculpture Garden. Assiniboine Park Conservancy, Winnipeg. Photo by Roy R. Jeal (author).

Figure 2. Illusory Contour. Public Domain Image. Creative Commons Attribution-Share-Alike License.

Figure 3. Illusory Contour. Public Domain Image. Creative Commons Attribution-Share-Alike License.

Kahl, Brigitte

Figure 1. Exhibition hall at the Pergamon Museum in Berlin, 2011–2012, with a display of the four "small barbarians" from Naples/Italy—a *Dead Giant*, a *Dying Galatian*, a *Dying Persian*, and a *Dead Amazon*—together with plaster casts of the two "big" (or Ludovisi) Galatians/Gauls—*The Dying Galatian* (or *Trumpeter*) and *The Galatian Suicide* at the front and center. All sculptures are Roman copies of Pergamene originals dating to the third/second century BCE. Photo by Brigitte Kahl (author).

Figure 2. *The Galatian Suicide*. Roman marble copy from the late first/

early second century CE of a lost Pergamene bronze original from ca. 230 BCE. Rome, Museo Nazionale di Roma, Palazzo Altemps. Photo by Brigitte Kahl (author).

Figure 3. Detail of *The Galatian Suicide*, view from the left. Photo by Brigitte Kahl (author).

Figure 4. Detail of *The Galatian Suicide*, frontal view. Photo by Brigitte Kahl (author).

Figure 5. Detail of the Naples *Dead Giant* in fig. 1. Photo by Brigitte Kahl (author).

Figure 6. *Dying Giant* on the East Frieze of the Gigantomachy at the Pergamon Altar (170 BCE). Photo by Brigitte Kahl (author).

Figure 7. Detail of *The Galatian Suicide*, frontal view. Photo by Brigitte Kahl (author).

Figure 8. Semiotic square of *The Galatian Suicide* and its plotline. Figure and photo by Brigitte Kahl (author).

Figure 9. *The Galatian Suicide*, view from left. Photo by Brigitte Kahl (author).

Figure 10. Reader-response semiotic model of *The Galatian Suicide*, view from the left. Figure and photo by Brigitte Kahl (author).

Figure 11. *Galatian Suicide*, view from the right. Photo by Brigitte Kahl (author).

Figure 12. Reader-response based semiotic model of *The Galatian Suicide*. Figure and photo by Brigitte Kahl (author).

Figure 13. Reception-history-oriented semiotic visualization of *The Galatian Suicide* from an imperial perspective in the first century CE. Figure by Brigitte Kahl (author).

Figure 14. SELF/ONE + OTHER: Semiotic model for a transbinary "Critical Reimagination" of *The Galatian Suicide* as "One-an(d)-Otherness" (Gal 6:2) through *Christ Crucified*. Figure and photo by Brigitte Kahl (author).

Luttikhuizen, Henry

Figure 1. Geertgen tot Sint Jans, *The Adoration of the Magi*, ca. 1485, oil on oak panel, 91.5 x 72 cm. Rijksmuseum, Amsterdam.

Figure 2. Geertgen tot Sint Jans, *The Adoration of the Magi Triptych* (exterior panels), ca. 1490, oil on oak panel; right panel: 70.8 × 38.8 cm; left panel: 71 × 38.7 cm. Národní Galerie, Prague. © Prague Castle Administration, Photo: Jan Gloc.

Figure 3. Geertgen tot Sint Jans, *The Adoration of the Magi Triptych*

(interior panels), ca. 1490, oil on oak panel; central panel: 111.2 × 69.5 cm; right panel: 70.8 × 38.8 cm; left panel: 71 × 38.7 cm. Národní Galerie, Prague. © Prague Castle Administration, Photo: Jan Gloc.

Figure 4. Geertgen tot Sint Jans, *The Adoration of the Magi*, ca. 1490, oil on oak panel, 31 × 19.4 cm. Cleveland Museum of Art.

Maier, Harry O.

Figure 1. Gemma Augustea, Courtesy of the Kunsthistorisches Museum, Vienna, Austria. Photo by Harry O. Maier (author).

Figure 2. Model of the Tropaeum Alpium, Courtesy of the Museo della Civiltà Romana, Rome, Italy. Photo by Harry O. Maier (author).

Figure 3. Artist's Rendition of Aphrodisias Sebasteion, R. R. R. Smith, "The Imperial Reliefs from the Sebasteion at Aphrodisias," *JRS* 77 (1987): 94.

Figure 4. Augustus with Nike and Trophy, Courtesy of the Aphrodisias Museum, Aphrodisias, Turkey. Photo by Harry O. Maier (author).

Figure 5. Augustus by Land and Sea, Courtesy of the Aphrodisias Museum, Aphrodisias, Turkey. Photo by Harry O. Maier (author).

Figure 6. Naked Germanicus with Bound Captive and Trophy, Courtesy of the Aphrodisias Museum, Aphrodisias, Turkey. Photo by Harry O. Maier (author).

Figure 7. Claudius Crowned by Roma, Courtesy of the Aphrodisias Museum, Aphrodisias, Turkey. Photo by Harry O. Maier (author).

Melion, Walter S.

Figure 1. Philips Galle after Pieter Bruegel the Elder, *Resurrection*, ca. 1562-63, engraving, 451 x 330 mm. The Trustees of the British Museum, London.

Figure 2. Joannes and Lucas van Doetecum after Frans Floris, *Resurrection*, 1557, etching and engraving, 640 x 454 mm. The Art Institute of Chicago.

Figure 3. Pieter Bruegel the Elder, *Resurrection*, ca. 1562, pen and brown ink, brush and gray ink, gray-blue wash, and green bodycolor, 431 x 306 mm. Stichting Museum Boymans Van Beuningen, Rotterdam.

Figure 4. Marcantonio Raimondi after Raphael, *Christ in Glory with Four Intercessory Saints (the Virgin, John the Baptist, Paul, and Catherine)*, ca. 1520-25, engraving, 290 x 422 mm. The Art Institute of Chicago.

Figure 5. Cherubino Alberti after Cornelis Cort, *Resurrection after Giulio Clovio*, ca. 1580, 440 x 310 mm. The Trustees of the British Museum, London.

Figure 6. Hendrick Goltzius after Anthonie Blocklandt, *Resurrection*, ca. 1577, engraving, 262 x 200 mm. The Trustees of the British Museum, London.

Figure 7. Anonymous (published by Philips Galle), *Nativity, Crucifixion, and Resurrection*, engraving, 190 x 298 mm. The Trustees of the British Museum, London.

Figure 8. Anonymous after Jan van der Straet (published by Philips Galle), *Resurrection*, engraving, 195 x 264 mm. The Trustees of the British Museum, London.

Nygren, Christopher J.

Figure 1. Titian, *Ecce Homo*, 1543, oil on canvas, 242 x 361 cm. Kunsthistorisches Museum, Vienna. Photo courtesy of Erich Lessing / Art Resource, NY.

Figure 2. Albrecht Dürer, *Ecce Homo* from the series *The Large Passion*, 1498-99, woodcut, 41.3 x 30.6 cm. Metropolitan Museum of Art, New York. Art work in the public domain and made available through Creative Commons Zero (CC0) initiative. http://www.metmuseum.org/about-the-met/policies-and-documents/image-resources

Figure 3. Hieronymus Bosch, *Ecce Homo*, ca. 1490, oil and tempera on panel, 71.1 x 60.5 cm. Städel Museum, Frankfurt. Art work in the public domain and made available through Fair Use for Analytical Writing.

Weemans, Michel

Figure 1. Herri met de Bles, Landscape with the Parable of the Good Samaritan, oil on wood, 84.1 x 113.4 cm. Musée des arts anciens du Namurois, Namur.

Figure 2. Herri met de Bles, Landscape with the Parable of the Good Samaritan, detail of the heavenly citadel. Musée des arts anciens du Namurois, Namur.

Figure 3. Herri met de Bles, Landscape with Saint Jerome, oil on wood, 75.7 x 105.8 cm. Musées Royaux des Beaux-Arts, Bruxelles.

Figure 4. Herri met de Bles, Landscape with the Parable of the Good Samaritan, detail of the Good Samaritan. Musée des arts anciens du Namurois, Namur.

Abbreviations

Primary Sources

Aen.	Virgil, *Aeneid*
Ant.	Josephus, *Jewish Antiquities*
Aug.	Suetonius, *Divus Augustus*
b.	Babylonian Talmud
Bib. hist.	Diodorus Siculus, *Bibliotheca historica*
Cels.	Origen, *Contra Celsum*
Clem.	Seneca, *De clementia*
Comm. Cant.	Rupert of Deutz, *Commentaria in Cantica Canticorum*
Comm. Luc.	Bonaventure, *Commentarius in Evanglium Sanctus Lucae*
Comm. Matt.	Hrabanus Maurus, *Commentaria in Matthaeum*
Conf.	Augustine, *Confessiones*
De an.	Aristotle, *De anima*
De imag.	John of Damascus, *De imaginibus*
De imit.	Thomas à Kempis, *De imitatione Christi*
Decal.	Philo, *De decalogo*
Div.	Cicero, *De divinatione*
Div. quaest. LXXXIII	Augustine, *Eighty-Three Different Questions*
Enarrat. Matt.	Anselm, *Enarrationes in Matthaeum*
Enarrat. Ps.	Augustine, *Enarratio in Psalmos*
Ep.	Plato, *Epistulae*; Seneca, *Epistulae morales*
Exh. virginit.	Ambrose, *Exhortatio virginitatis*
Fort. Rom.	Plutarch, *De fortuna Romanorum*
Fug.	Philo, *De fuga et inventione*
Gloss. ord.	Glossa ordinaria et interlinearis. Published as *Bibliorum Sacrorum cum Glossa ordinaria iam ante quidem a Strabo Fulgensi collecta: Nunc autem*

	novis, cum Graecorum, tum Latinorum Patrum expositionibus locupletata. 6 vols. Venice, 1603.
Hist.	Polybius, *Histories*
Hom. fest.	Godfrey of Admont, *Homiliae festivales*
Hom. Gen.	Origen, *Homiliae in Genesim*
Hom. Luc.	Origen, *Homiliae in Lucam*
Hom. Matt.	John Chrysostom, *Homiliae in Matthaeum*
In. Matt.	Pseudo-Bede, *In Matthaei Evangelium*
Inst.	Quintilian, *Institutio oratoria*
Legat.	Philo, *Legatio ad Gaium*
m.	Mishnah
Marc.	Tertullian, *Adversus Marcionem*
Metaph.	Aristotle, *Metaphysics*
Mos.	Philo, *De vita Mosis*
Mund.	Pseudo-Aristotle, *De mundo*
Nat.	Pliny, *Natural History*
Or.	Aelius Aristides, *Orationes*; Dio of Prusa, *Orations*
Pesah.	Pesahim
Phaedr.	Plato, *Phaedrus*
Phileb.	Plato, *Philebus*
Princ. iner.	Plutarch, *Ad principem ineruditum*
Pr Man	Prayer of Manasseh
Prog.	*Progymnasmata*
Res gest. divi Aug.	Res gestae divi Augusti
Resp.	Plato, *Republic*
Rev.	Brigitta of Sweden, *Revelationes*
Rhet.	Aristotle, *Rhetorica*
Serm.	Aelred of Rievaulx, *Sermon*; Augustine, *Sermones*
Spec.	Philo, *De specialibus legibus*
Subl.	Longinus, *On the Sublime*
Super miss.	Bernard of Clairvaux, *Super missus est*
Theaet.	Plato, *Theaetetus*
Tract. Ev. Jo.	Augustine, *Tractates on the Gospel of John*
Vesp.	Suetonius, *Vespasian*

Secondary Sources

| AB | Anchor Bible |

ABD	*Anchor Bible Dictionary*. Edited by David Noel Freedman. 6 vols. New York: Doubleday, 1992.
AcBib	Academia Biblica
AJP	*American Journal of Philology*
AJSR	*Association for Jewish Studies Review*
AmER	*American Economic Review*
ANRW	*Aufstieg und Niedergang der römischen Welt: Geschichte und Kultur Roms im Spiegel der neueren Forschung*. Part 2, *Principat*. Edited by Hildegard Temporini and Wolfgang Haase. Berlin: de Gruyter, 1972–.
AOS	American Oriental Series
Argu	*Argumentation*
ASAN	*Annales de la Société Archéologique de Namur*
ASP	*American Studies in Papyrology*
BAFCS	The Book of Acts in Its First Century Setting
BAGD	Bauer, Walter, William F. Arndt, F. Wilbur Gingrich, and Frederick W. Danker. *Greek English Lexicon of the New Testament and Other Early Christian Literature*. 2nd ed. Chicago: University of Chicago Press, 1979.
BDAG	Danker, Frederick W., Walter Bauer, William F. Arndt, and F. Wilbur Gingrich. *Greek-English Lexicon of the New Testament and Other Early Christian Literature*. 3rd ed. Chicago: University of Chicago Press, 2000.
BETL	Bibliotheca ephemeridum theologicarum lovaniensium
BGBE	Beiträge zur Geschichte der biblischen Exegese
BibInt	Biblical Interpretation Series
BJS	Brown Judaic Studies
BMCR	*Bryn Mawr Classical Review*
BNP	*Brill's New Pauly: Encyclopaedia of the Ancient World*. 22 vols. Edited by Hubert Cancik. Leiden: Brill, 2002–2011.
BRLJ	Brill Reference Library of Judaism
BTB	*Biblical Theology Bulletin*
BWANT	Beiträge zur Wissenschaft vom Alten und Neuen Testament

BZNW	Beihefte zur Zeitschrift für die neutestamentliche Wissenschaft
CalC	Calvin's Commentaries
CCCM	Corpus Christianorum: Continuatio mediaevalis. Turnhout: Brepols, 1969–.
CCS	Cambridge Classical Studies
CH	*Church History*
CibR	*Ciba Review*
ClAnt	*Classical Antiquity*
ClQ	*Classical Quarterly*
CP	*Classical Philology*
CRS	Classics in Religious Studies
CSEL	Corpus Scriptorum Ecclesiasticorum Latinorum
DRA	*Holy Bible Translated from the Latin Vulgate.* Edited by Richard Challoner. Baltimore: Murphy, 1899. Repr., Rockford, IL: Tan Books, 1971.
Ebib	*Études bibliques*
ESEC	Emory Studies in Early Christianity
ET	English translation
FC	Fathers of the Church
GTJ	*Grace Theological Journal*
HR	*History of Religions*
HSem	*Horae semiticae*. Margaret Dunlop Gibson et al. 9 vols. London: Clay; Cambridge: Cambridge University Press, 1903–1916.
IEph	Wankel, Hermann, et al., eds. *Die Inschriften von Ephesos*. 8 vols. Bonn: Habelt, 1979–1984.
Inquiry	*Inquiry: An Interdisciplinary Journal of Philosophy*
Int	*Interpretation*
Intersections	Intersections: Interdisciplinary Studies in Early Modern Culture
ITQ	*Irish Theological Quarterly*
JBL	*Journal of Biblical Literature*
JNES	*Journal of Near Eastern Studies*
JR	*Journal of Religion*
JRASup	Journal of Roman Archaeology Supplements
JRS	*Journal of Roman Studies*
JSJSup	Journal for the Study of Judaism Supplements

JSNT	*Journal for the Study of the New Testament*
JSNTSup	Journal for the Study of the New Testament Supplements
JSOTSup	Journal for the Study of the Old Testament Supplements
Lat.	Latin
LCL	Loeb Classical Library
LNTS	Library of New Testament Studies
LSJ	Liddell, Henry George, Robert Scott, and Henry Stuart Jones. *A Greek-English Lexicon*. 9th ed. with revised supplement. Oxford: Clarendon, 1996.
MM	Moulton, James H., and George Milligan. *The Vocabulary of the Greek Testament*. London, 1930. Repr., Peabody, MA: Hendrickson, 1997.
NewDocs	*New Documents Illustrating Early Christianity*. Edited by G. H. R. Horsley. North Ryde, NSW: The Ancient History Documentary Research Centre, Macquarie University, 1981–.
NHMS	Nag Hammadi and Manichaean Studies
NIB	*New Interpreter's Bible*. Edited by Leander E. Keck. 12 vols. Nashville: Abingdon, 1994–2004.
NIGTC	New International Greek Testament Commentary
NIV	New International Version of the Bible
NovT	*Novum Testamentum*
NovTSup	Novum Testamentum Supplements
NRSV	New Revised Standard Version of the Bible
NRTh	*La nouvelle revue théologique*
NTS	*New Testament Studies*
OCSJC	Oeuvres complètes de Saint Jean Chrysostome
ODCW	*Oxford Dictionary of the Classical World*. Edited by John Roberts. Oxford Reference Online. Oxford: Oxford University Press, 2007. www.oxfordreference.com.
OECS	Oxford Early Christian Studies
OED	*Oxford English Dictionary*. Oxford: Oxford University Press, 2014. Online. www.oed.com.
OGIS	*Orientis graeci inscriptiones selectae*. Edited by Wilhelm Dittenberger. 2 vols. Leipzig: Hirzel, 1903–1905.

OTP	*Old Testament Pseudepigrapha*. Edited by James H. Charlesworth. 2 vols. New York: Doubleday, 1983–1985.
PG	Patrologia graeca [= Patrologiae cursus completus: Series graeca]. Edited by J.-P. Migne. 162 vols. Paris: Migne, 1857–1886.
PL	Patrologia latina [= Patrologiae cursus completus: Series latina]. Edited by J.-P. Migne. 217 vols. Paris: Migne, 1844–1855.
PRSt	*Perspectives in Religious Studies*
PTMS	Princeton Theological Monograph Series
RelSRev	*Religious Studies Review*
RhetR	*Rhetoric Review*
RRA	Rhetoric of Religious Antiquity
RSV	Revised Standard Version of the Bible
SAC	Studies in Antiquity and Christianity
SBL	Society of Biblical Literature
SBLDS	Society of Biblical Literature Dissertation Series
SCJud	Studies in Christianity and Judaism
SE	*Studia Evangelica* I, II, III (= TU 73 [1959], 87 [1964], 88 [1964], etc.)
SiCS	*Sino-Christian Studies*
SNTSMS	Society for New Testament Studies Monograph Series
SP	Sacra pagina
SREC	Sociorhetorical Exploration Commentaries
SRI	Sociorhetorical Interpretation
StBibLit	Studies in Biblical Literature
STDJ	Studies on the Texts of the Desert of Judah
SymS	Symposium Series
TAPA	*Transactions of the American Philological Association*
TAPS	Transactions of the American Philosophical Society
TDNT	*Theological Dictionary of the New Testament*. Edited by Gerhard Kittel and Gerhard Friedrich. Translated by Geoffrey W. Bromiley. 10 vols. Grand Rapids: Eerdmans, 1964–1976.
TENTS	Texts and Editions for New Testament Study

Thf	*Theoforum*
TLG	*Thesaurus linguae graecae: Canon of Greek Authors and Works.* Edited by Luci Berkowitz and Karl A. Squitier. 3rd ed. New York: Oxford University Press, 1990.
USQR	*Union Seminary Quarterly Review*
VC	*Vigiliae christianae*
WBC	Word Biblical Commentary
WGRW	Writings from the Greco-Roman World
WGRWSup	Writings from the Greco-Roman World Supplements
WUNT	Wissenschaftliche Untersuchungen zum Neuen Testament
YCS	Yale Classical Studies
ZKG	*Zeitschrift für Kunstgeschichte*
ZNW	*Zeitschrift für die neutestamentliche Wissenschaft und die Kunde der älteren Kirche*
ZPE	*Zeitschrift für Papyrologie und Epigraphik*

Introduction

Vernon K. Robbins, Walter S. Melion, and Roy R. Jeal

This volume emerged in the context of the academic year 2013–2014, during which monthly Sawyer Seminars held at Emory University in Atlanta, Georgia, focused on visual hermeneutics and exegesis in multiple religious traditions. The year-long series was titled "Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics." The seminar was proposed by Walter S. Melion and funded by the Andrew W. Mellon Foundation through Emory University. As the seminars unfolded, Vernon Robbins, assisted by Walter Melion and Roy Jeal, selected certain participants to revise their presentations for publication and in some instances invited authors to write essays based on ideas that developed in the context of the presentations and seminar discussions.

There are three parts to the volume. The first part focuses on methodology for interpretation of texts in relation to images and exemplifies the increasing inclusion of visual material culture in interpretation of New Testament texts during the last two decades. The second part provides justification for the first by examining the use of visual material culture of the Roman Mediterranean world during the time of the emergence of early Christianity. The third part consists of five art-historical studies of exegetical images produced in France, Italy, and the Low Countries from the fifteenth to seventeenth centuries. These Christian paintings and prints functioned as visual *machinae* (apparatuses) for close reading and interpretation of Scripture; in showing how they operated for their early modern viewers, the five art historians not only unfold the process of visual exegesis, but themselves engage in it.

Part 1, "Methodology for Visual Exegesis and Rhetography," begins with an essay by Robbins that surveys major works from Graydon F. Snyder's *Ante Pacem* (1985) to recent publications that use Roman imperial visual material culture to establish context for interpreting New Testament

writings. After decades of scholarly interpretation that focused on textual issues, an explosion of publications containing photographs of visual material culture in the Roman imperial world, often accompanied by architectural drawings, began to appear. The overall effect has been a shift from analysis of biblical-Jewish heritage in the context of Hellenistic tradition to discussion and debate regarding the presence or absence of Roman imperial conceptuality and practice for interpretation of particular New Testament writings. A major movement of interpretation has emerged arguing that the early writings of the apostle Paul energetically contrasted the early Christian gospel to the Roman imperial gospel of Augustus Caesar and his successors. In this overall context, various iconological-iconographical approaches have emerged, some with well-developed combinations of political, rhetorical, semiotic, and feminist dimensions. The result has been a growing number of publications that include significant discussion of the relation of Roman imperial conceptuality and practice to aspects of most of the New Testament.

The second essay, "Visual Interpretation: Blending Rhetorical Arts in Colossians 2:6–3:4" by Jeal, indicates how pictures evoked in human minds by texts provide an entry to understanding. Frequently, complex pictures themselves are directly argumentative. The visual argumentation of Col 2:6–3:4 presents highly complex imagery of circumcision, burial with Christ in baptism, being raised with Christ, and being clothed with Christ to explain the fullness in Christ that believers already inhabit. Jeal uses insights from writings of Aristotle, Ezra Pound, Vernon Robbins, Margaret Visser, and Daniel Kahneman to develop a sociorhetorical approach to visual interpretation guided by modern cognitive theory.

L. Gregory Bloomquist's "Methodology Underlying the Presentation of Visual Texture in the Gospel of John," the third essay, features application of a range of aspects of cognitive science about mind, brain, and visualization to show the relationship of visual exegesis or *rhetography* to textual interpretation. Bloomquist applies cognitive methodology in a sociorhetorical analysis of the Gospel of John to understand the argumentative movement from images to narrative. The approach employs aspects of the work of Kahneman in his books *Attention and Effort* (1973) and *Thinking, Fast and Slow* (2011), and Kahneman's work with Amos Tversky in *Judgment under Uncertainty* (1982) and *Choices, Values, and Frames* (2000) as ways of entering the analysis.

The fourth essay, Bloomquist's "Eyes Wide Open, Seeing Nothing: The Challenge of the Gospel of John's Nonvisualizable Texture for Readings

Using Visual Texture," grounds the term *rhetography* theoretically, describing its argumentative nature and demonstrating how the human brain employs "elaborate integration networks" that shape images into powerful narratives that evoke understanding. The visual imagery develops in the mind through complex conceptual blending. The article presents an expansive visual explanation of the Gospel of John that describes and interprets the visual portrayal of the offspring of God as not yet fully born, not yet "seeing" fully, and appearing and imagining themselves to be free when they are not. They remain in the "womb," where their vision is limited by corruption in the "Roman inspired Herodian Temple run by Roman appointed personnel," which functions as a "hollow tomb." The visualized corruption does not allow for more than a view of the "inner lining of a womb" from which birth into the family of God is needed.

Part 2, "Visual Exegesis Using Roman Visual Material Culture," begins with Harry O. Maier's essay, which presents a model for using and exploring the influence of visual culture in the study of New Testament texts. It discusses the importance of *ekphrasis* or vivid speech in ancient persuasion. With the help of the anthropological study of visual culture, it explores the political iconography of the Roman Empire as a means of furnishing external narratives for the internal narrative constructions of early Christian beliefs and their graphic representations. The paper concludes with a discussion of the Letter to the Colossians to illustrate the use of the model. It argues that the letter does not reveal an apostle and his followers opposed to the Roman Empire but, rather, Christ followers positioned within it in complex ways.

The essay by Brigitte Kahl, "*The Galatian Suicide* and the Transbinary Semiotics of *Christ Crucified* (Galatians 3:1): Exercises in Visual Exegesis and Critical Reimagination," describes in intriguing and critical detail the evocative statue of the *Suicidal Gaul*, as observed recently in plaster cast form at the Pergamon Museum in Berlin. The statue portrays ethnic ancestors of the Galatians addressed in Paul's New Testament letter. The Galatian subjects being portrayed face defeat and choose suicide rather than capture. With New Testament studies turning gradually to interest in the visual, Kahl analyzes *The Galatian Suicide* by means of sociohistorical, sociorhetorical, and semiotic approaches that "reimagine" how things might be seen so that the image of the statue and the text describing Christ crucified in Gal 3:1 can "become mutually readable." Kahl offers a visual exegetical reading of *The Galatian Suicide* that indicates how modern perspectives are different from ancient ones and how interpretation reveals

striking surprises. As the statue points to the victory of the conquerors of the Galatians by means of the portrayal of the death of the figures, so Christ crucified points careful readers to victory and freedom through the death of Jesus Christ.

Rosemary Canavan's "Armor, Peace, and Gladiators: A Visual Exegesis of Ephesians 6:10–17" shows how a growing field of interpretation looks at the clothing and armor imagery in the seven verses in the final chapter of Ephesians in relation to and in dialogue with the sociopolitical visual landscape of the Roman Empire. Canavan engages the iconographic panorama of the cities in which this biblical text was written, heard, and read to illuminate the meaning of the description of the spiritual struggle of the faith communities with the imagery in the text. Canavan uses an adapted sociorhetorical approach to analyze the clothing and armor images in Eph 6:10–17 in light of a gladiator graveyard in Ephesus and in the context of *Pax Romana* in Asia Minor. Through this visual exegesis, she examines the schema of visual images and investigates how the spectacle of gladiatorial combat and the sculpted panorama of imperial iconography informs, critiques, and interacts with the metaphorical images in the biblical text.

Part 3, "Visual Exegesis using Christian Art," as noted above, focuses on image-based exegesis, both as an object of historical study and as a species of art historical interpretation. Here image refers to actual pictorial images, which often enter into complex relations with other kinds of primarily verbal image-making. In this context, visual exegesis refers to the use of pictorial images as hermeneutical prompts, in and through which Scripture is visualized and interpreted.

From the fifteenth to seventeenth centuries, painters, drafters, and printmakers increasingly engaged with Scripture by means of the images they produced of scriptural *loci* and of the persons, places, and events described and narrated therein. At the same time, the theory and practice of exegesis proved responsive to three great developments that brought pressure to bear on the ways in which visual images were conceived, in their form and function, manner and meaning, as exegetical instruments and, accordingly, put to use. The first is the humanist philology that scrutinized the source texts, questioning if not quite displacing the singular authority of the Latin Vulgate, reading the canonical books according to rules of rhetoric and dialectic codified by the ancients, and situating biblical history and prophecy within their appropriate contexts—archaeological, geographical, and sociocultural. The second is the proliferation of printed Bibles, both Latin and vernacular, at the turn of the sixteenth

century. Whether Roman Catholic, Lutheran, or Reformed, these publications were often illustrated, with the majority of images occurring in the Pentateuch and historical books of the Old Testament, in the Psalms, in the Gospels and Acts, and in Revelation. The third is the establishment of the major reproductive print publishing houses in Antwerp, Lyon, Rome, and elsewhere around the mid-sixteenth century, and as a consequence, the rise in popularity of scriptural woodcuts and engravings, issued not as biblical illustrations but as independent prints and print series. These new media introduced novel visual exegetical formats: for example, they are often richly inscribed with scriptural tags and texts; in aggregate, these extracts cohere into a biblical intertext whose mutually discursive elements are read by way of the pictorial image to which they jointly attach. The prints also often contain scriptural paraphrases in prose or verse or, alternatively, exegetical commonplaces that invite various readings of the scriptural imagery. Moreover, the visual images can constitute a reading of Scripture: the pictures then usurp the function of prompting the biblical interpretation.

The introduction of new kinds of text-image apparatus, such as the emblem book, at mid-century further enriched and complicated the exegetical potential of scriptural imagery. Pioneered by Georgette de Montenay and Benito Arias Montano (the former Calvinist, the latter Roman Catholic), the scriptural emblem book places various types of image—historical, enigmatic, allegorical, paraphrastic—into conversation with various types of biblical text—citations, mottoes, epigrams, and commentaries. The interaction of the emblem's verbal and visual components is dialogic, reciprocal, and polyvalent, and the emblematic readings of Scripture that ensue are frequently inventive and occasionally unorthodox. By the second half of the sixteenth century, a new format of Bible, consisting entirely of prints and print series that distill the Old and New Testaments into images, had been promulgated in Antwerp. The picture Bible jointly illustrates and interprets Scripture, following the canonical order of the biblical books—as established by Trent, Luther, or Calvin—and reducing the text proper to condensed and corollary biblical subscriptions.

These developments constitute the large discursive context for the pictures expounded in the five art-historical essays in part 3. The section begins with Christopher J. Nygren's essay, "Graphic Exegesis: Reflections on the Difficulty of Talking about Biblical Images, Pictures, and Texts," which offers a systematic appraisal of the term *image* as construed by art historians and rhetographers, with a view better to understand how these

scholarly communities anchor scriptural interpretation in processes of biblical image-making. Whereas rhetography expounds "pictorial imagining" by embedding the production of biblical images within six sociorhetorical discursive fields—wisdom, prophetic, apocalyptic, precreation, miracle, and priestly—art history, in its various forms, preserves and endeavors to parse the relation between nonmaterial images (from the Greek *eidōlon*, a noncorporeal image) and material images (such as works of painting or sculpture). Nygren envisions a mutually productive exchange between rhetography's approach to reading the dynamic interaction among author, text, and interpreter, and art history's approach to negotiating between virtual and actual, nonmaterial and material modes of imaging. The common ground for both the rhetographer and the art historian is the shared assumption that the production of biblical images, both *in mente* and *in materia*, and their decipherment rely on or, better, activate an engagement with Scripture that is profoundly exegetical. As an exercise in interpretative precision, Nygren asks that a distinction be drawn between the practice of visual exegesis and a specific subset of this practice which, in his view, should dwell exclusively on pictorial and other kinds of material image that propound readings of Scripture, largely independent of the textual exegetical tradition. He designates this species of visual exegesis *graphic exegesis* and offers as a case study of such an exegetical picture Titian's large *Ecce Homo* of 1543 (Kunsthistorisches Museum, Vienna), which views this biblical subject through the lens of the Pr Man 1:11, "Now therefore I bend the knee of mine heart, beseeching thee of grace." On this account, Bruegel's *Resurrection* (Museum Boijmans Van Beuningen, Rotterdam; Art Institute, Chicago; and British Museum, London), Philip de Champaigne's *Christ Healing the Blind* (Timken Museum of Art, San Diego), and Herri met de Bles's *Parable of the Good Samaritan* (Musée des arts anciens du Namurois, Namur), as discussed in the essays by Melion, James Clifton, and Michel Weemans, respectively, would be examples both of visual exegesis *and*, more particularly, of graphic exegesis.

Henry Luttikhuizen's "The Gifts of Epiphany: Geertgen tot Sint Jans and the Adoration of the Magi" discusses the iconography of three paintings of the Epiphany by the Dutch fifteenth-century master Geertgen tot Sint Jans. Variations in the artist's portrayals of the adoration of the magi derive from the rich tradition of exegetical elaboration upon the gospel account of the wise men's visit to the newborn Christ, which appears only in Matt 2:1–12. Geertgen alludes by turns to the typological reading of this passage as the fulfillment of the Old Testament prophecy that the

king of Israel would be born in Bethlehem (Mic 5:2, as cited by the priests and scribes described in Matt 2:6), to Origen's conviction that there were three kings (all three of whom were descended from the magus Balaam, and each of whom gave one of three gifts), to Tertullian's analogy of the Epiphany with the psalmist's prophecy of the kings who shall pay homage to the King of kings in Ps 71:10–11, to Pseudo-Bede's allegorization of the three magi as representatives of the three ages of humanity, to Augustine's identification of them with Europe, Asia, and Africa, respectively, and to Bonaventure's association of them with the three powers of the soul— memory, intellect, and will—and with the spiritual gifts of divine love, contemplative devotion, and penitential sorrow. Geertgen's paintings variously layer upon these readings of the adoration, the Christological image of Christ as the doorway to salvation (John 10:9), and the Mariological image of the Virgin Mary as the *porta clausa* through whom the "Lord the God of Israel hath entered in" (Ezek 44:2). Furthermore, the implied comparison between the adoration of the humble shepherds and the adoration of the magi, who humbled themselves before Christ, alludes to the mystery of *kenosis*, the self-emptying of Godhead in the Incarnation, as set forth in Phil 2:6–7. In sum, Geertgen's three paintings are in no way simply illustrative of the Epiphany; rather, they are rooted in exegetical *amplificationes* that would have been intimately familiar to his primary patrons, the Hospitallers of Saint John the Baptist, in whose commandery in Haarlem the artist resided and labored.

Clifton's essay, "'Exactitude and Fidelity'? Paintings of *Christ Healing the Blind* by Nicolas Poussin and Philippe de Champaigne," compares the artists' very different versions of this biblical subject, as recounted in Matt 20:29–34, Mark 10:46–52, and Luke 18:35–43. These differences, argues Clifton, are exegetical in form, function, and meaning. He begins with a question: why did Champaigne respond to a lecture on Poussin's picture, given in 1668 at the French Académie Royale de Peinture et de Sculpture, by accusing him of insufficient fidelity to Scripture? His own version, after all, rather than illustrating the miracle, views it through the readings of Origen, Augustine, Gregory the Great, John Chrysostom, and Hrabanus Maurus; indeed, like the great Jesuit exegete Cornelius a Lapide, Champaigne interprets the healing of the blind men at Jericho as an index of penitential spiritual agency. He does so by introducing two conspicuous features, both of which markedly diverge from pictorial tradition: Christ stands at a distance from the blind men, whom he is seen to call rather than touch, and the two men are portrayed as hermits living far beyond the city

of Jericho. Closely following Gregory's account of the miracle, he implies that even before their sight has been restored, the blind men "already see by desire the joys of [the Redeemer's] internal light." Their joint action of reaching earnestly for Christ, even while groping blindly, speaks to the efficacy of their faith in the Lord, whose power to heal them internally Champaigne endeavors to demonstrate. Viewed through this exegetical lens, his painting must be recognized as a depiction, not of Matt 20:34, "And Jesus having compassion on them, touched their eyes," but of Matt 20:32 (as well as Mark 10:49 and Luke 18:40), "And Jesus standing, commanded him to be brought unto him. And … he asked him, saying: 'What wilt thou that I do to thee?'" Such pictures, concludes Clifton, function as exegetical instruments, comparable to scriptural commentaries; like the biblical passages they depict and interpret, they are themselves open to a richly multifaceted analysis.

Weemans's "Topos versus topia: Herri met de Bles's Visual Exegesis of the Parable of the Good Samaritan" describes and explicates the tissue of motivic topoi ("commonplaces") woven into the expansive biblical *Weldlandschaften* ("world landscapes") of the mid-sixteenth-century Flemish painter Herri met de Bles. The term for these landscape features is topia, but Weemans more accurately construes them as topoi—topical motifs or rubrics—that resolve into structures of interpretation, which in turn allow the setting itself to be read as a gloss on the biblical story embedded in the landscape. The metonymic motifs preferred by Bles cluster into relations of "repetition, similarity, opposition, and comparison," organized along horizontal, vertical, and, in the case of the *Landscape with the Parable of the Good Samaritan*, diagonal axes.

Just as in Luke 10, the key term *neighbor* is first stated (10:27), then recontextualized by the parable, and finally restated (10:36). With its meaning now based in action altered evangelically rather than merely in the Law in Bles's parabolic landscape, the motivic superstructure converts the landscape proper (its topia) into an exegetical apparatus that exerts interpetative pressure on how we visualize and understand the parable. The conversion of the landscape into a heuristic network of metaphors stands proxy for the spiritual conversion of the viewers whom the motivic topoi enable fully to engage with the Parable of the Good Samaritan, by seeing or, more precisely, reseeing the world landscape in a new way.

Finally, Melion's essay, "*Signa Resurrectionis*: Vision, Image, and Pictorial Proof in Pieter Bruegel's *Resurrection* of Circa 1562–1563," investigates the exegetical format and function of Bruegel's distinctive, even

idiosyncratic, and yet deeply scriptural depiction of this greatest of mysteries. Engraved by Philips Galle after a complex drawing in pen, ink, and wash by Bruegel, the *Resurrection* explores a problem central to the exegetical tradition but rarely if ever investigated so fully and subtly—namely, that this great mystery of faith, as set forth in the gospels and epistles, was witnessed by no one and must thus be ascertained solely by means of the evidentiary signs divinely promulgated to make known the mystery. Bruegel takes great care to show his protagonists responding to these visible traces. He portrays the risen Christ as present and yet unseen, radiant and yet shadowed: the Lord's gesture of pointing directs the viewer's eyes toward the rising sun, which functions as visual analogue and proxy for the resurrection. Christ can be seen to license this and other proxies for the mystery fulfilled, not least Bruegel's picture itself, whose status as yet another kind of visual evidence the artist reflexively underscores. The *Resurrection*, in these and other ways, emphasizes that vision is an instrument of faith. Melion's paper explores how Bruegel's grisaille, in the arguments it puts forth about vision, operates as a prime example of visual exegesis, amplifying the terse gospel accounts of the resurrection and its attendant circumstances. By reference to corollary *auctoritates* such as the Glossa ordinaria et interlinearis, the *Postillae* of Nicholas of Lyra, and Desiderius Erasmus's *Paraphrases* on the gospels, Bruegel breaks with pictorial convention in order directly to engage with Scripture and the exegetical tradition.

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