JONATHAN EDWARDS

&

SACRED LANDSCAPES

SUMMER COURSE 2019
Early Modern or Post-reformation and Biblical landscapes

- Introduction
- Text
- Visual art
- Biblical Exegesis
Introduction

• Renaissance humanism

• Decalogue “You Shall Not Make For Yourself a Graven Image”
  • Roman Catholic understanding & appropriation - 1st commandment
  • Protestant understanding & appropriation - 2nd commandment
Introduction

• Renaissance humanism
  • *Ad fontes* ideal: classical antiquity, text, image, culture
  • Foundational for early modern era of biblical exegesis (ca. 1565–1750)
Introduction

• Decalogue - *You Shall Not Make For Yourself a Graven Image*

• Roman Catholic understanding & appropriation - 1st commandment
The divine injunction included the prohibition of every representation of God by the hand of man. Deuteronomy explains: “Since you saw no form on the day that the Lord spoke to you at Horeb out of the midst of the fire, beware lest you act corruptly by making a graven image for yourselves, in the form of any figure.” It is the absolutely transcendent God who revealed himself to Israel. “He is the all,” but at the same time “he is greater than all his works.” He is “the author of beauty.” Nevertheless, already in the Old Testament, God ordained or permitted the making of images that pointed symbolically toward salvation by the incarnate Word: so it was with the bronze serpent, the ark of the covenant, and the cherubim. Catholic Catechism (1566)

- The seventh ecumenical council at Nicaea (787) justified against the iconoclasts the veneration of icons - of Christ, but also of the Mother of God, the angels, and all the saints.

- The Christian veneration of images is not contrary to the first commandment which proscribes idols.
The Road to Emmaus

Rembrandt van Rijn (1606-1669)  Jan Wildens (1586-1653)
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Early Modern or Post-reformation and Biblical landscapes

Biblical imagery & secular paintings

Landscape Antwerp (ca. 1630)  Jan Wildens (1586-1653)
Introduction

Decalogue - You Shall Not Make For Yourself a Graven Image

- Protestant understanding & appropriation - 2nd commandment

Q. 96. What doth God require in the second commandment?
A. That we in no wise represent God by images, nor worship Him in any other way than He has commanded in His Word.

Q. 97. Are images then not at all to be made?
A. God neither can nor may be represented by any means. But as to creatures, though they may be represented, yet God forbids to make or have any resemblance of them either in order to worship them or to serve God by them.

Q. 98. But may not images be tolerated in the churches as books to the laity?
A. No; for we must not pretend to be wiser than God, who will have His people taught, not by dumb images, but by the lively preaching of His Word. 

*Heidelberg Catechism (1563)*
Introduction

Decalogue - You Shall Not Make For Yourself a Graven Image

• Protestant understanding & appropriation - 2\textsuperscript{nd} commandment
  
  I. You shall have no other gods.
  
  \textit{What does this mean?}
  
  We should fear, love and trust in God above all things (\textit{Luther's Small Catechism, 1529})
  
  - “Besides, consider what in our blindness, we have hitherto been practicing and doing under the Papacy” \textit{Luther's Larger Catechism, 1529}
  
  II. Against peril of Idolatry, xxxv.2 Of Homilies, \textit{Thirty Nine Article (1571)}
Early Modern or Post-reformation and Biblical landscapes

Daniel Hisgen (1733-1812) paintings are mostly cycles on the parapets of Lutheran church galleries. Here the Creation (left) to the Annunciation can be seen.

His paintings demonstrate the modest prominence expected of Lutheran art in German churches of his day, taking a middle route between the large and prominent images in Catholic churches, and the complete absence of images in Reformed ones.
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Early Modern or Post-reformation and Biblical landscapes

Daniel Hisgen (1733-1812)
Introduction

• Reformation & Post-reformation era
  • The 15th century had seen a great flowering of the visual arts (paintings) all over Europe (landscapes, devotional, architecture) - *ad fontes* orientation
  • Protestant reformation targeted the veneration of images as a damnable superstition, the idolatrous confusion of gross matter with an invisible God who was pure and eternal spirit.
  • Roman Catholic reformation (Counter-reformation): emotionally charged ultra-Catholic art, devotional or liturgical images for veneration or meditation in church and home.
  • Luther: Images might be usefully retained in church, so long as it was clear that they were not sacred in themselves, but served as mere reminders or teachers of gospel truths.
  • Reformed artists: concept of beauty, personal enjoyment, rise of portrait painting (“Dutch masters”), landscapes, objects (*still-life*: painting or other image of arranged inanimate or dead objects, sometimes displaying living animals as well)
Introduction

• *Puritanism*: “There was no Puritan view against beauty in the arts, and therefore no objection to visual fineries; however, the pragmatism intrinsic to the Puritan mindset limited the amount of art produced in the Americas. The practical activities of life generally outweighed any sort of extravagance in the Puritan community” (Francis Bremer, *The puritan experiment: New England society from Bradford to Edwards, 1976*)

The “Freake-Gibbs” Painter (Boston, MA - ca. 1670-1680)
Introduction

New England Landscape late 18th century
Michele Felice Corne (1752-1845), Harborview

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City planning

*A Plan of the Town of New Haven with All the Buildings in 1748* (James Wadsworth. New Haven, CT

New Haven’s Nine squares(1638) vs. Ezekiel’s New Jerusalem (ch. 49)
Text

Rise of antiquaries: with the results of Renaissance humanism biblical scholars complemented their hermeneutics by setting classical texts more firmly within the Greco-Roman cultural contexts. These antiquaries stand commence the discipline of the history of ideas that provides the modern context for all textual studies.


- See https://exhibits.stanford.edu/renaissance-exploration/catalog/mv660ws7416
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Van Adrichem
Theatrum Terræ Sanctæ et biblicarum historiarum
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Early Modern or Post-reformation and Biblical landscapes

“Jerusalem, and its surroundings, as it was at the time of Christ”

Van Adrichem
Theatrum Terra Sanctæ et bibliarum historiarum
Text

- Samuel Bochart (1599-1667)
- *Geographia Sacra: Phaleg* (1651) et *Canaan* (1646)
  - “Phaleg,” treats of the names contained in the Table of Nations in Gen. 10.,
  - “Chanaan,” is devoted to the colonies and the language of the Phoenicians
- *Hierozoicon sive bipartitum opus de animalibus sacrae scripturae* (2 vols., 1663)
  - a zoological treatise on the animals of the Bible

Note: result of sermon preparations
Olfert Dapper (1635-1689), *Naukeurige beschryving van gantsch Syrie, en Palestyn of Heilige Lant...* (1677) [*Precise description of the whole of Syria and Palestine or Holy Land*]
Claes Janszoon Visscher (1587-1652) (aka Nicolas Joannes Piscator) - Amsterdam

- Older bibles with their "Roman Catholic" illustrations were seen as outdated
- Visscher produced illustrated maps and even landscapes of the places in the new Protestant bibles for the less well-read clergy

Logo / print sign: A small fisherman would be strategically placed somewhere near water. If the subject was a landscape without a stream or pond, then often a figure walking with a fishing rod can be seen. This enables to trace the provenance of bibles, maps, and landscapes from these signs.
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"Visscher"

Bible Illustrations complement to biblical text
• Early Modern era - visual art

• Roman Catholic: veneration, worship, church
  • The Christian veneration of images is not contrary to the first commandment which proscribes idols

• Lutheran: no veneration & worship, Gospel reminder, church
  • Images might be usefully retained in church, so long as it was clear that they were not sacred in themselves, but served as mere reminders or teachers of gospel truths

• Reformed: no veneration & worship, not in church but book (bible) illustration
  • God neither can nor may be represented by any means. But as to creatures, though they may be represented, yet God forbids to make or have any resemblance of them either in order to worship them or to serve God by them.
Biblical Exegesis

- Reception of antiquaries New England

_A Catalogue of the Library of Yale College (1743)_

- Page 11 - John Ray (1627-1705), _Historia plantarum_ (1686); Joannes Jonstonus (1603-1675, _Historiae naturalis_ (1666)

- Page 14 - Samuel Bochart, _Geographia Sacra_; Bernhardus Varenius (1622-1651), _Geographia generalis_ (1650)


Biblical Exegesis

• Reception of antiquaries New England

  * Catalogus Librorum Bibliothecæ Collegij Harvardini (1723)
  * Page 6, Bocharti, Sam, Geographia Sacra
  * Page 7, Petrus Bertius (1565-1629), Theatri geographiae veteris (1619); Thomas Burnet (c.1635-1715), The Sacred Theory of the Earth (1681)
  * Page 18, George Horn (1620-1670), Geographia Vetus, Sacra et Profana (1654)
Biblical Exegesis

• Reception of antiquaries New England
  • *The library of the late Reverend and learned Mr. Samuel Lee* (Boston, 1693)
  • *A catalogue of rare and valuable books, being the greatest part of the library of the late Reverend and learned, Mr. Joshua Moodey, and part of the library of the Reverend & learned, Mr. Daniel Gookin, late of Sherbourn, deceas’d.* (Boston, 1718)
  • Cotton Mather, “Let the admirable Bochart to be your principal instructor” (*Manuductio*, 55)
  • Jonathan Edwards, “Notes on Scripture” (Bochart)
Dispersion of the nations after the language confusion at the tower of Babel: Visual Art & Text