Scripture and its Reception: A Semiotic Analysis of Selected Graphic Designs Illustrating Biblical Lections in Iconic Liturgical Books

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Declaration

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Abbreviations

The formatting of this thesis, including footnotes, bibliography, and abbreviations, follows the conventions set out in *The SBL Handbook of Style* (2nd. ed. Edited by Billie Jean Collins, et al.; Atlanta: SBL, 2014), with minor variations.

AB	Anchor Bible
ABD	*Anchor Bible Dictionary*. Edited by D.N. Freedman. 6 vols. New York, 1992
ACE	*Arts and Christianity Enquiry*
ALC	American Lutheran Church
BibInt	*Biblical Interpretation*
BibRec	*The Bible and Its Reception*
BNTC	Black's New Testament Commentaries
DPS	Double Page Spread
DV	*Dei Verbum*, Dogmatic Constitution on Divine Revelation (1965)
EBR	*Encyclopedia of the Bible and Its Reception.* Edited by Hans–Josef Klauck et al. Berlin: de Gruyter, 2009–
ELCA	Evangelical Lutheran Church of America
ELW	*Evangelical Lutheran Worship*
ER	*Encyclopaedia of Religion*, Edited by Mircea Eliade. 14 vols. New York: Macmillan, 1987
GS	*Gaudium et Spes,* Pastoral Constitution on the Church in the Modern World (1965)
HB	Hebrew Bible
HBAI	Hebrew Bible and Ancient Israel
HBR	Handbooks of the Bible and its Reception
IASS	International Association for Semiotic Studies
ICEL	International Committee on English in the Liturgy
ILCW	Inter-Lutheran Commission on Worship
JBRec	*Journal of the Bible and Its Reception*
JSNT	*Journal for the Study of the New Testament*
LCMS	Lutheran Church–Missouri Synod
LBW	Lutheran Book of Worship
LCA	Lutheran Church in America
LM	Introduction to the *Lectionary for Mass* (1981)
LNTS	The Library of New Testament Studies

MR	*Missale Romanum* (the Roman Missal) of 1570.[1]
NCFS	National Catholic Federation of Students
NIB	*The New Interpreter's Bible.* Edited by Leander E. Keck. 12 vols. Nashville: Abingdon, 1994–2004
NIDB	*New Interpreter's Dictionary of the Bible.* Edited by Katharine Doob Sakenfeld. 5 vols. Nashville: Abingdon, 2006–2009
NJB	New Jerusalem Bible
NRSV	New Revised Standard Version
NT	New Testament
NTS	*New Testament Studies*
RBén	*Revue bénédictine*
RC	Roman Catholic
SBR	*Studies of the Bible and Its Reception*
SC	*Sacrosanctum Concilium,* Constitution on the Sacred Liturgy (1963)
SFG	Systemic Functional Grammar
SJT	*Scottish Journal of Theology*
SP	Sacre Pagina
SVT	Supplements to Vestus Testamentum
WBC	Word Bible Commentary
WUNT	Wissenschaftliche Untersuchungen zum Neuen Testament
ZAW	*Zeitschrift für die alttestamentliche Wissenschaft*
ZNW	*Zeitschrift für die neutestamentliche Wissenschaft und die Kunde der älteren Kirche*

All Bible quotations are taken from the NRSV.

At present the following Bible Translations are used in the RC Lectionaries of English-speaking countries:
JB: Jerusalem Bible – Australia, England/Scotland/Wales, Ireland, India (option), New Zealand, Pakistan, South Africa
RSV: Revised Standard Version – India (option)
RSV-CE: Revised Standard Version, 2nd Catholic edition – Antilles
NRSV: New Revised Standard Version – Canada; under consideration for Australia, England/Scotland/Wales, Ireland
NAB: New American Bible (2nd ed.) – United States, Philippines

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[1] I note there is an Apostolic Constitution issued by Pope Paul VI in 1969 that also goes by this name. My references here are only to the Tridentine Roman Missal of 1570.

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My darling mother Janet Dillon, I dream you, I hear you, I feel you.

Abstract

Amanda Dillon

Scripture and its Reception:
A Semiotic Analysis of Selected Graphic Designs Illustrating Biblical Lections in Iconic Liturgical Books

Biblical reception history is a rapidly expanding area of biblical studies that concerns itself not only with how biblical texts have been received historically and traditionally but also with how they are received in the contemporary era and in diverse cultural contexts. My interest is in how the biblical text is received within the prevailing cultural shift towards the visual. One area of visual culture that is frequently overlooked when describing art that illustrates the Bible are those graphic designs that appear in liturgical books such as Lectionaries and Missals, and the primary worship books found in the pews of different congregations. Lectionaries offer a curated selection of biblical texts, oriented around a Christocentric focus within the annual and cyclical structure of liturgical seasons. These books bring the biblical text into the liturgical domain where they perform the semantic and iconic authority of the Bible. This makes the books themselves already a very particular and interesting site of the reception of Bible.

This study sets out to explore the artistic interpretation of the biblical lections found in these iconic liturgical books. Focused on graphic designs found in Christian liturgical books this study seeks to understand how religious images function semiotically in the reception of selected biblical texts. Furthermore, it considers what theoretical discourse might be used to analyse this and describe how meaning is made visually. A Social Semiotics of the Visual, an emerging methodology developed by Gunter Kress and Theo van Leeuwen shall provide the framework for this exploration of the relationship between the Bible and contemporary graphic design.

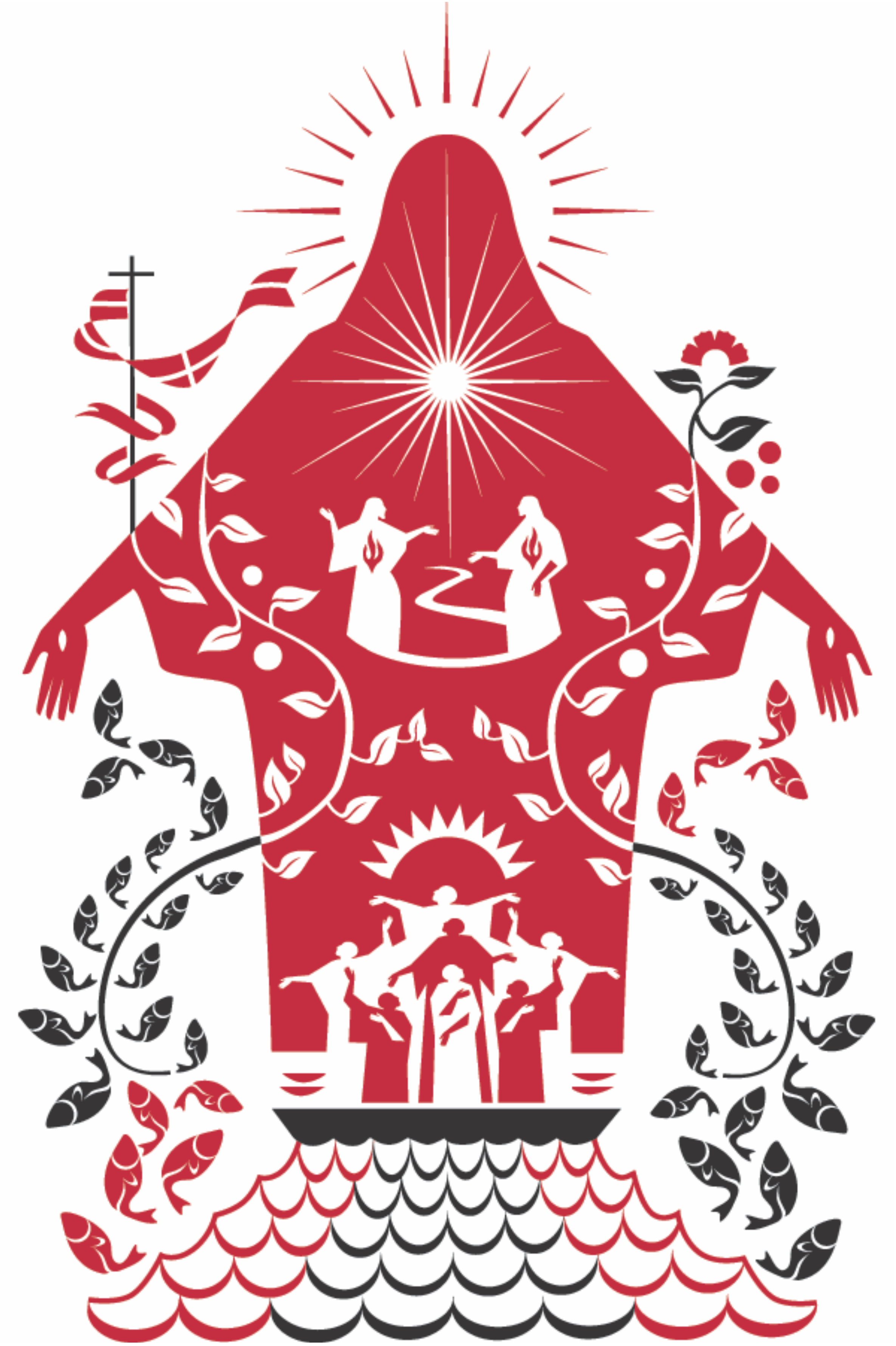

Figure 1.1 *Easter* by Nicholas Markell

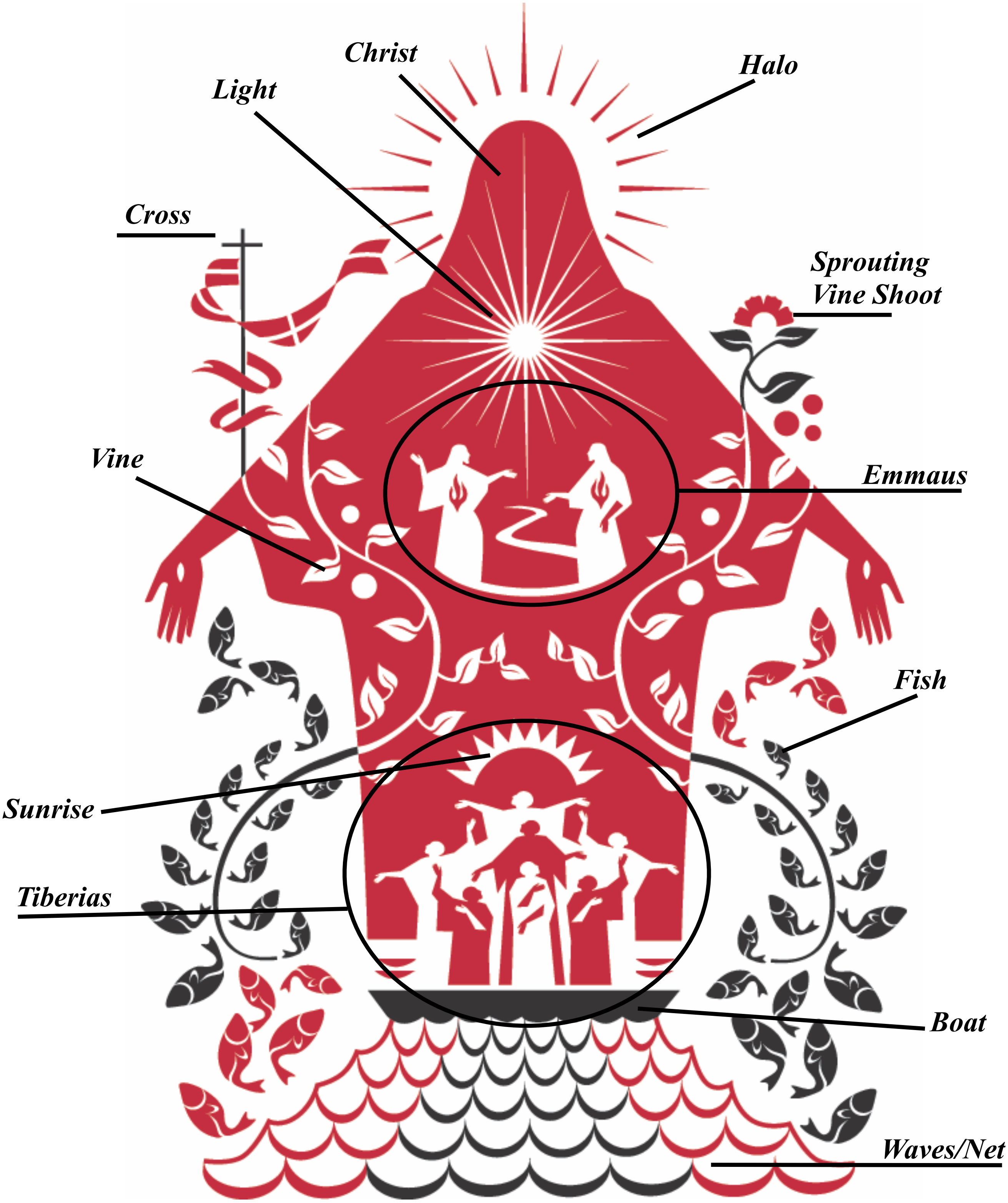

Figure 1.2. *Easter* with labels

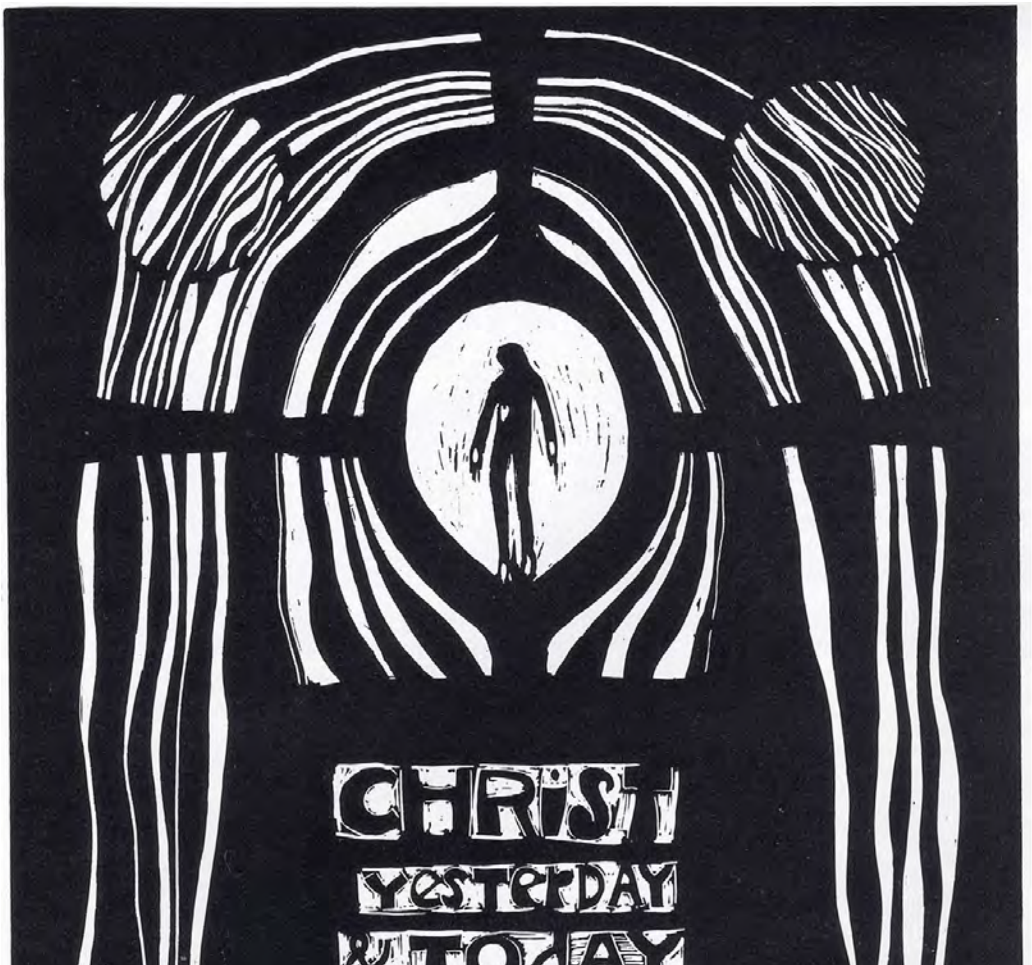

Figure 1.3. *Christ Yesterday and Today* by Meinrad Craighead

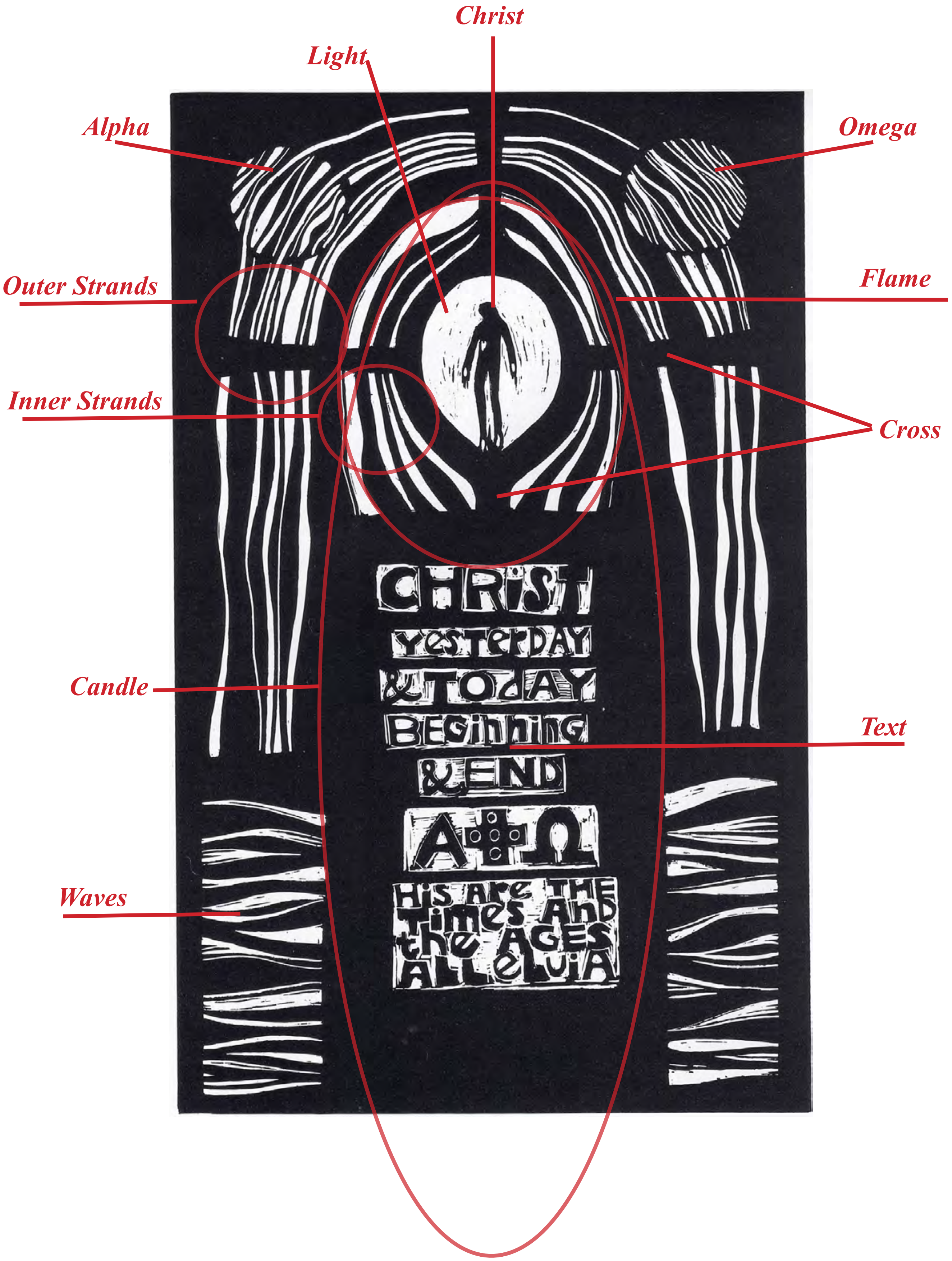

Figure 1.4. *Christ Yesterday and Today* with labels

Chapter One: Introduction

"Every scribe who has been trained for the kingdom of heaven is like the master of a household who brings out of his treasure what is new and what is old." Matt 13:52

Introduction

I grew up in South Africa and began seriously to engage with Catholicism as a student whilst undertaking my first degree in graphic design (1989–1992). During those heady and formative years, Nelson Mandela walked free from prison, the ANC was unbanned, and the process of dismantling Apartheid was begun. It was an extraordinary time to be a student. I became involved with the National Catholic Federation of Students (NCFS), a movement which had been thoroughly conscientised by an army of radical Jesuit chaplains (almost every campus in the country had a Jesuit chaplain).[1] And Denis Hurley was our archbishop.[2] A visionary leader, both ecclesial—in terms of implementing the reforms of Vatican II—and political, he engaged in political actions and found himself arrested, on trial, or under house-arrest by state forces on numerous occasions. During this period I received a copy of *The Sunday Missal* illustrated with Meinrad Craighead's designs. I was profoundly struck by these woodcuts and spent hours poring over them. We were living through a colossal "Exodus" moment, the passage of millions of oppressed people from an unjust system to freedom. The fundamental equality of all was the hermeneutical key to every Scripture

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[1] The phrase "option for the poor," is first recorded as being used by Fr Pedro Arrupe, Superior General of the Jesuits, in 1968. It became a focus of the World Synod of Catholic Bishops in 1971 when, in their synodal letter (*Justicia in Mundo*), they declared that "Action on behalf of justice and participation in the transformation of the world fully appear to us as a constitutive dimension of the preaching of the Gospel," *Justice in the World*, §6, http://www.vatican.va//roman_curia/synod/documents/rc_synod_doc_19711130_giustizia_po.html (Officially known as *Justicia in Mundo,* this document is a major document in the canon of Catholic Social Teaching). Also: Anthony Egan, *The Politics of a South African Catholic Student Movement, 1960-1987* (Cape Town: Centre for African Studies, University of Cape Town, 1991).

[2] Paddy Kearney, ed., *Memories, Denis E. Hurley OMI, The Memoirs of Archbishop Denis E. Hurley OMI*, (Pietermartizburg: Cluster, 2006). Denis Hurley, born to Irish parents in Cape Town in 1915, went on to join the Oblates, was ordained in 1939 and became the Archbishop of Durban in 1951. He participated in the Second Vatican Council and was a founding member of ICEL. He enthusiastically implemented the reforms of Vatican II in the Archdiocese of Durban. He was an outspoken opponent of Apartheid, supported conscientious objection to compulsory conscription, and fought for the right for all Catholic schools and seminaries to remain racially unsegregated. He worked in solidarity with political activists, supporting and advocating for those imprisoned and those dispossessed of their land and homes.

passage preached on. Something of the exhilarating "liberation theology" momentum that animated the prophetic social and political role being played out in the church around me was captured in Craighead's chunky silhouettes. Far away from their place of origin they seemed to speak directly into our situation. They were an exquisite synchrony of faith and politics, for the "reign of God," the racial equality, peace, community and human flourishing in the new united nation we so earnestly desired, believed in and were activating for. They became a visual portal through which I received the Bible in the church. I was on the committee then for our campus "CathSoc" (Catholic Society) and I regularly blew them up to A3 on the photocopier and made them into posters to advertise our meetings and masses. They became our visual identity. Thus began my personal interest in the graphic design of Meinrad Craighead—one of the artists featured in this thesis—among many other modern and contemporary designers interpreting biblical passages and themes.

This thesis sets out to explore and reveal how graphic-designed images function semiotically in the reception of biblical texts. Biblical reception history is now a rapidly expanding area of biblical studies that concerns itself not only with how biblical texts have been received historically but also with how they are received in the contemporary era and in diverse cultural contexts such as art and popular culture, politics, fashion and sport. My interest is in how the biblical text is received within the prevailing cultural shift towards the visual. The field of biblical reception and the visual arts has seen much excellent work done on easel paintings, probably the most appreciated and well-preserved art form (in the West) of the last five hundred years. I feel that the work of graphic designers—the likes of Ade Bethune, Rita Corbin and Fritz Eichenberg and their inspired work for *The Catholic Worker* newspaper in New York, and Frank Kacmarcik's imprint on so many publications of Collegeville's Liturgical Press, prime examples among so many others—have been somewhat neglected thus far.[3] It would be fair to say that neither art-and-design historians nor biblical reception scholars have paid contemporary graphic design illustrating the Bible its due attention. Adorning and embellishing the everyday, an illustration alongside a column of text or the cover of a monthly journal, their work has played and continues to play a profound semiotic role in creating and advancing the meaning not only of particular articles and issues but of the cultural artefacts themselves, the organisations behind them, and the community of readers they address. Bethune's masthead for *The Catholic Worker* has never been replaced and is now iconic, whilst continuing to embody the driving core principles and identity of that organisation. Such longevity is exceptional in an age of frequent rebranding. Similarly outstanding graphic design explicitly interpreting the Bible is to be found in the liturgical books used by Christians in the context of their Sunday corporate worship. Two examples, Markell's recent work for the Evangelical Lutheran Church of America's *Worship* series (2006) and Craighead's designs for the Roman Catholic *The Sunday Missal* (1974), stand out as perceptive engagements with the biblical texts surrounding them. This thesis is my attempt to open up this arena of the visual arts, graphic design, and bring the emergent semiotic explorations of Gunther Kress and Theo van Leeuwen to bear on the reception of the Bible that occurs in these designs as they are found illustrating lections in the liturgical books of the church.

My experience as a graphic designer and a biblical scholar has led to an interest in understanding how biblical texts are received in graphic-designed images. While there has been a growing interest in the visual reception of the Bible in recent years, little attention has been given to the actual inner workings of the image, the fact that every aspect—medium and

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[3] Ade Bethune's archive is held at St. Catherine's University, Minnesota. Her artwork may be viewed here: http://content.clic.edu/cdm/landingpage/collection/abcorig. A small selection of Rita Corbin's designs may be seen here: http://ritacorbinart.com/calenders/. Unfortunately no single website or archive exists for Fritz Eichenberg's work but a sample may be viewed here: http://www.fritzeichenbergprints.com/index_001.htm. Some samples of Frank Kacmarcik's artwork can be seen here: https://www.pinterest.ie/junierockmom/frank-kacmarcik-uncle-frank/?lp=true. An archive of his work, including his iconic covers of the journal *Worship*, and his vast collection of twentieth century design is held at the Hill Museum and Manuscript Library at St. John's University, Collegeville, Minnesota: http://www.hmml.org/uploads/2/1/6/0/21603598/arcaartiumpdffromhmml.pdf. Other graphic designers who have illustrated biblical texts and are of particular interest include: Eric Gill, Caryll Houselander, Barry Moser, Benton Spruance, Blair Hughes Stanton, Clemens Schmidt and Placid Stuckenschneider.

colour, opacity and saturation, strength or weakness of mark, vigour of stroke, directionality and compositional configuration—is a choice that has been made by the artist with the intent of communicating. All of these dimensions of a design collude to make meaning. As will be outlined below, these elements are an important part of the discourse surrounding analysis of graphic design more generally, and this thesis will bring these tools to bear on the analysis of biblical images.

Graphic Design is the holistic integration of spatial, textual, typographical and illustrative elements in a way that best communicates an intended message to the viewer/reader. One of the primary impulses of graphic design that distinguishes it from Fine Art is its communicative function over personal self-expressive concerns. Graphic design is always explicitly oriented towards the viewer with the intention and desire to impart meaning. Design theorist Jessica Helfand writes,

> Designers are, by their very nature, emissaries of all that faces outward: makers, doers, propagators seeding the future. Their focus is on identifying and, by conjecture, improving the conditions that frame our experience, bringing order and efficiency, comfort and delight, entertainment, information, clarification to all that eludes us.[4]

The task of the graphic designer is to hold the viewer/reader in mind throughout the process of designing. Paul Rand, one of the foremost graphic designers of the late twentieth century, defined design thus: “To design is much more than simply to assemble, to order, or even to edit; it is to add value and meaning, to illuminate, to simplify, to clarify, to modify, to dignify, to dramatise, to persuade, and perhaps even to amuse. Design broadens perception, magnifies experience, and enhances vision.”[5] The question remains how does one describe the dynamics at work in an image? Beyond a personal apprehension and description of an image, how may one make a claim for the inner workings, the visual dynamics (much of which may often be perceived unconsciously or subliminally) of the artwork? How does one give an account of all the visual “givens” that designers assume when designing? How does one

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[4] Jessica Helfand, *Design, The Invention of Desire* (New Haven: Yale University Press, 2016), 19.

[5] Paul Rand, *Design, Form and Chaos* (New Haven: Yale University Press, 1993), 3.

describe how meaning is made visually? How does one assert what a designer has achieved visually—in terms of meaning—in theoretical discourse?

Here semiotics, a Social Semiotics of the Visual, to be precise, provides a powerful resource. This is an emergent theoretical approach developed and advanced by Gunter Kress and Theo Van Leeuwen. Both are former students and colleagues of M.A.K. Halliday, the British–Australian linguist–semiotician, renowned for his paradigm–shifting *Systemic Functional Grammar*.[6] Their approach, articulated primarily in their ground–breaking *Reading Images: The Grammar of Visual Design*, best explores and describes the inner workings of visual artefacts.[7] It is my contention that a Social Semiotics of the Visual offers a vital methodology for scholars working in the area of biblical reception, and offers a different route of access into the meaning–making potential and qualities of images. Thus, this study brings together a new methodological approach, a Social Semiotics of the Visual, and a new area of focus, graphic design, to the field of biblical reception history.

I have chosen to focus on the work of two contemporary designers: Nicholas Markell and Meinrad Craighead. Both of these artists have created works that have featured in Christian literature of varied forms. In making works that are intended for the "faithful," often in a liturgical context, the designer hopes there will be an "aha moment" of recognition; an indelible insight, a spark of convergence that serves to "broaden, magnify and enhance" their "perception, experience and vision."[8] This study sets out to understand how Markell and Craighead's designs function semiotically as interpretations of the (Easter) biblical lections in the iconic liturgical books of the ELCA (*Worship* series) *Lectionary* and RC *Sunday Missal*. I shall briefly introduce the designers and the primary artworks (figs. 1.1 and 1.3), from the range of designs made, for the respective books.

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[6] M.A.K. Halliday and Christian Matthiessen, *Halliday's Introduction to Functional Grammar*, 4th ed. (London: Routledge, 2014).

[7] Gunther Kress and Theo Van Leeuwen, *Reading Images, The Grammar of Visual Design,* 2nd ed. (London: Routledge, 2006).

[8] Rand, *Design,* 3.

1.1: Nicholas Markell

1.1.1: Biographical Notes

Nicholas T. Markell, born in 1961, was raised in Owatonna, southern Minnesota, where he developed an early love of art—most especially of the natural world, the fish and fauna of the countryside around him. Upon finishing school, he entered the University of St Thomas in St Paul, Minnesota and earned a Bachelor of Visual Arts. He then worked for several years as a graphic designer and art director, "guiding creative projects for several prominent Minnesota organisations."[9] However, his inclination towards the spiritual led him to joining the Paulist Fathers as he explored the possibility of a religious vocation in the arts. He explains,

> In 1987 I decided to study for Christian ministry, earning a Master of Arts degree in Theology and a Master of Divinity degree from the Washington Theological Union, now located in Washington, DC. I planned to be an ordained priest, but my future took a different direction. For the past 15 years or so I have operated an ecclesial arts studio, creating stained glass and iconography for worship and graphics for religious publication.[10]

The Markell Studio "is an ecclesial arts consultancy dedicated to iconic imagery in glass, pigment and graphics"—the primary art forms to be found in church buildings.[11] Numerous awards and accolades have been granted to Markell, "most notably those given by the Washington Building Congress, PRINT publications and ministry and Liturgy magazine."[12] He is a recognised master iconographer in the Byzantine and Romanesque iconographic traditions and lectures and instructs on iconography, liturgical art and Christian imagery.[13]

Markell's intention is the serving of the ecclesial community through the creation and promotion of iconic imagery. "Nicholas' images explore art's full spiritual potential, revealing dynamics of contemporary human experiences as they are shaped by the wisdom

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[9] http://www.markellwildlifeart.com/about/.

[10] http://www.markellwildlifeart.com/about/.

[11] Markell has created stained glass windows for St Mark's Episcopal Cathedral in Minneapolis, Minnesota, Saint Michael Catholic Church in St Michael, Minnesota, and St Thomas More Chapel at the Ohio State University. http://www.nicholasmarkell.com.

[12] http://www.nicholasmarkell.com.

[13] http://www.nicholasmarkell.com. Markell is a long standing member of the Liturgical Commission for the Roman Catholic Archdiocese of Minneapolis and St Paul.

and inspiration of both our religious and cultural heritage."[14] Markell endeavours to create iconic images focussing on the three principles of beauty, mystery and meaning. His images are intended to communicate multiple levels of meaning in a simple way: "a visual meditation, complementing songs and text while simultaneously standing alone as confessions of faith. Created in a spirit of simplicity, they are meant as a prayer guide."[15]

1.1.2: The Graphic Design *Easter* by Nicholas Markell

In visual social semiotics we refer to the distinct narrative elements or objects in an image as *episodes* or *represented participants*.[16] These shall be named here and marked throughout this dissertation in italics. Reference to an object in this way alerts the reader that an *episode* is being discussed. Markell's *Easter* (fig. 1.2) features a large central silhouette of the risen *Christ*. His arms are diagonally outstretched and his hands reveal the wounds of crucifixion. The head of *Christ* is crowned with a *Halo* created of thin, sharply-pointed red wedges. Over the left arm of *Christ* is a thin, black *Cross* from which flies a red and white "resurrection banner" and two further red banners lower down the cross.[17] In the symmetrically corresponding place on the right-hand side, a black, three-leafed *Sprouting Vine Shoot* emerges, with a red semi-circular blossom above and three red circles or grapes below it. On either side of *Christ*, below his outstretched arms, a semi-circular flourish of red fish and black fish appear to leap out of the water in an animated way. The pattern is symmetrically and vertically "flipped" but does not correspond exactly colour-wise. If each of the vertical side-panels of *Fish* is understood as forming three clusters (four at the top, eleven in the middle and five at the bottom), one may perceive a diagonal correspondence of two clusters, the four fish at the top and the five fish at the bottom—in terms of the colour switching across the image—in a way not dissimilar to a chiastic structure in literature. At the base of

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[14] http://www.nicholasmarkell.com.

[15] http://www.nicholasmarkell.com, referring to images produced for David Haas, *Biblical Way of the Cross, Based on the Stations led by Pope John Paul II* (Chicago: GIA Publications, 2005).

[16] Figs. 1.2 and 1.4 provide a detailed legend of these *episodes* and *represented participants* as they are referred to throughout this thesis.

[17] A "resurrection banner" is a red banner featuring a white cross along its length. It is a motif in Christian art that dates back well into the Middle Ages and can be seen most frequently and prominently in Renaissance art.

Christ is the thin, black, horizontal and roughly rectangular shape of the *Boat*. Beyond this, five rows of linked semi-circular shapes of deceasing depth, stretch below the figures at the bottom of the image. These may be interpreted as either *Waves* of water or the *Net* that has been cast into the water, from the boat, to catch the *Fish*. The silhouette functions as a container for reversed out episodes, white on red, six in total; the *Light* in the top third of *Christ*, the two figures on the road to *Emmaus* in the centre, the two almost-identical symmetrical *Vines*—vertically flipped on either side of the figure, a further *Sunrise* episode and the ensemble of figures in the boat on the Sea of *Tiberias* at the bottom of the figure. There are three episodes—*Halo*, *Light* and *Sunrise*—with strong sun or light symbolism that may form a "trinity" of light through the vertical centre of the design. Markell has achieved his intention of communicating multiple levels of meaning in a simple way. There are many instantly recognisable biblical motifs operating in this design: the risen *Christ*, the *Vine*, the *Fish*, the *Cross*, the three different light symbols noted above, *Halo*, *Light* and *Sunrise*. There are also the two clearly indicated gospel resurrection narratives of the "Road to *Emmaus*" (Luke 24:13–35) and the "Appearance to the Disciples at the Sea of *Tiberias*" (John 21:1–14).[18]

The perfectly formed, straight lines and smooth edges to all the shapes composing this illustration indicate that it has been created mechanically in a digital illustration program such as Adobe Illustrator, most probably using a stylus and tablet. It is comprised of digitally generated vectors that allow for the formation of smooth curves, for example, that can be repeated at preset intervals to create a pattern such as that of the *Waves* / *Net* at the bottom of the image. Likewise, they can be collectively and uniformly stretched, as we see here. No doubt, there were many hand-drawn sketches of initial ideas and preparatory plotting of the illustration before it was brought to the computer and modelled up in Illustrator. Beyond the smooth curves and clean lines, the symmetry that is created both in the silhouette shape of *Christ* and the *Fish* and *Vine* episodes is easily and well achieved in a vector based

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[18] These episodes shall be referred to as *Emmaus* and *Tiberias* respectively and indicated in italics.

illustration application. The digitally generated, clean, crisp appearance of these lines and shapes give the design a contemporary feel and facilitate the complexity of the design.[19]

1.2: Meinrad Craighead[20]

1.2.1: Biographical Notes

Meinrad Craighead, born in 1936, was raised in Chicago and then Little Rock, Arkansas. As a child, she was already drawing extensively and had her first significant spiritual experience.[21]

In 1960, Meinrad received a scholarship to study art at the University of Wisconsin. After teaching for two years in Albuquerque, she received a Fulbright scholarship to study and teach art in Florence, Italy. She returned to the United States 21 years later.[22] In the meantime, in 1966, after a period at Montserrat in Spain, she entered the Benedictine monastery of Stanbrook Abbey in England. She remained there for the next 14 years and continued her artistic work publishing her first book, *The Sign of the Tree*, and becoming the subject of a number of documentaries filmed by Italian, British and U.S. television.[23] Meinrad then left religious life and after three years in London returned to Albuquerque, New Mexico, where she lives and practices her art, near the Rio Grande River. This large body of later artwork has been the subject of greater focus and appreciation from both art historians and scholars and those in the field of female spirituality and ministry.

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[19] This image is discussed in chapters 6 and 7, and a thorough semiotic analysis is found in chapter 8.

[20] Meinrad Craighead's first name is Charlene. On entering monastic life at Stanbrook Abbey, she took for her name in religious life "Meinrad"; this is the name of her great–great–uncle, a German Benedictine hermit–monk, Meinrad Eügster (1848–1925), revered in Switzerland in the early 1900s.

[21] Craighead discusses her early artistic activity and spiritual experiences in the documentary made of her life and work, *Meinrad Craighead, Praying with Images* (Durham, NC: Resource Centre for Women and Ministry in the South, 2009).

[22] Rich Heffern, "Art and Spirituality: In the Name of the Mother," *National Catholic Reporter*, 18 July 2008. https://www.ncronline.org/news/people/art-and-spirituality-name-mother.

[23] Craighead has produced a number of publications of her work. These include: Meinrad Craighead, *Meinrad Craighead: Crow Mother and the Dog God, A Retrospective* (Portland, OR: Pomegranate Communications, 2003), *Sacred Marriage: The Wisdom of the Song of Songs* (London: Continuum, 1997), *The Litany of the Great River* (Mahwah, NJ: Paulist Press, 1991), *Liturgical Art* (Kansas City, MO: Sheed & Ward, 1988), *The Mother's Songs*, (Mahwah, NJ: Paulist Press, 1986), *The Sign of the Tree* (London: Mitchell Beazley, 1979), *The Mother's Birds* (Worcester, England: Stanbrook Abbey Press, 1976).

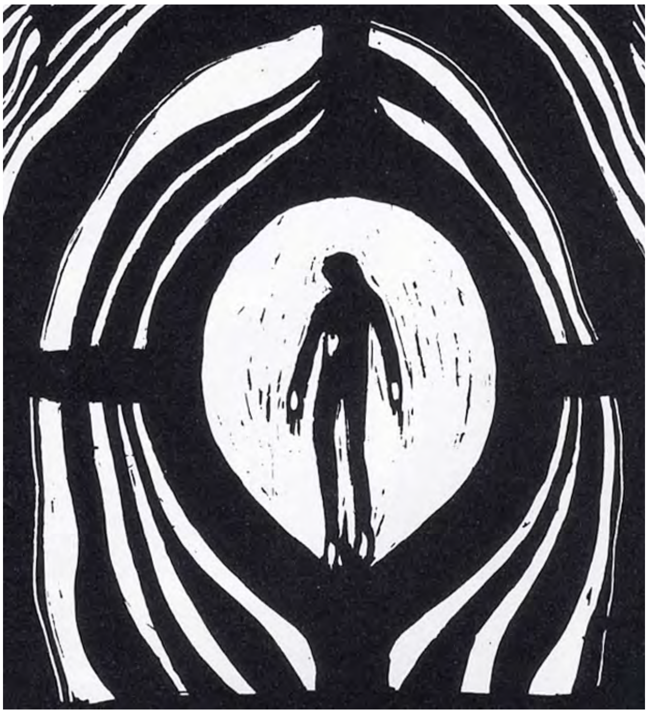

Figure 1.5. Detail from *Christ Yesterday and Today.* I shall refer to this collective represented participant (*Christ; Light; Cross Inner Strands*) as *Flame.*

1.2.2: The Graphic Design *Christ Yesterday and Today* by Meinrad Craighead

The Craighead image being explored in this thesis is a black and white design (fig. 1.3) that features a small central silhouette of *Christ* bearing the five wounds of crucifixion. These wounds are reversed out white and the wound in the side of *Christ* may be said to be subtly heart–shaped even though it is on the right of his body. This silhouette appears in a white, spherical shape that I shall name *Light* for the purpose of this analysis (fig. 1.4). This *Light* is contained within a black circular shape that forms the centre of a *Cross* that serves to divide the upper half of the composition into five distinct areas. *Strands,* like ripples of light, reverberate outwards from the central *Light*. These vary greatly in thickness and do not necessarily correlate exactly on either side of an arm of the *Cross*. I suggest there is a set of *Inner Strands* and a set of *Outer Strands*: those closest to the *Cross* and those further out, respectively. The *Inner Strands*, the central "eye" of the *Cross, Light* and *Christ* form a cohesive group that dominates the vertical centre, I shall refer to this collective, grouped participant as *Flame* (fig. 1.5).

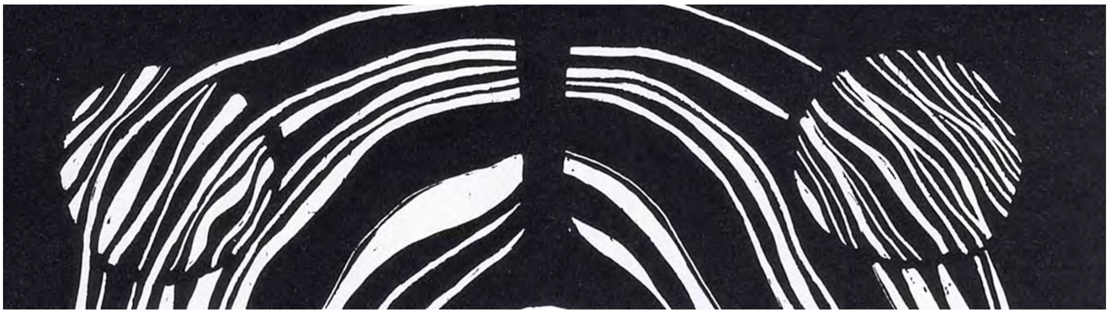

Figure 1.6. Detail from *Christ Yesterday and Today* by Meinrad Craighead

In the outer, upper two quadrants there are two further discs, one on the left and one on the right, with many lines within them; they almost seem like magnifications of the *Outer Strands* beneath them or within which they are placed (fig. 1.6). I label these two discs *Alpha* (left) and *Omega* (right) and shall elaborate on this in chapter nine. The *Outer Strands* that curve around the top, in the upper quadrants, flatten out to become vertical stripes down the sides of the composition in the lower quadrants. In the bottom third of the composition are similar horizontal stripes or *Waves*. The design is predominantly black. The figure of *Christ* is a black silhouette, as are the letters in the *Text*.

Centrally placed, in the lower half of the page, beneath this silhouetted *Christ* is a body of *Text,* an integral part of the carved woodcut (fig. 1.7).[24] There appear to be three different segments within this body of *Text*. There are two short sentences: “Christ Yesterday & Today Beginning & End,” and, “His Are The Times And the Ages Alleluia.” Sandwiched between these is a graphic element featuring the symbols **A+Ω,** the Greek letters “Alpha” and “Omega”. The “plus” sign stands in for the “and”; it is also a cross patterned with five small circles.[25] The five circles signify the five grains of incense inserted into the wax at the

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[24] The text is taken from Hebrews 13:8, “Jesus Christ is the same yesterday and today and forever.” The “Alpha and Omega” appears three times in Revelation (Rev 1:8; 21:6), once as a self-designation of Christ (Rev 22:13).

[25] Traditionally, the Easter Vigil begins outdoors with a brief Service of Light, the blessing of the Easter fire and the blessing and lighting of the Easter candle. The celebrant, in an eight-part sequence of moves, cuts a cross in the wax of the candle with a stylus, he then traces the Greek letter Alpha above the cross, the letter Omega below, and the numerals of the year in between the arms of the cross. And he blesses the candle while doing this saying: (1) “Christ yesterday and today (2) the beginning and the end, (3) Alpha (4) and Omega; (5) all time belongs to him, (6) and all the ages, (7) to him be glory and power, (8) through every age and for ever. Amen.” When the cross and other marks have been made, the priest may insert five grains of incense in the candle. These are symbolic of the five wounds of Christ. *The Sunday Missal* (London: Collins, 1975), 209.

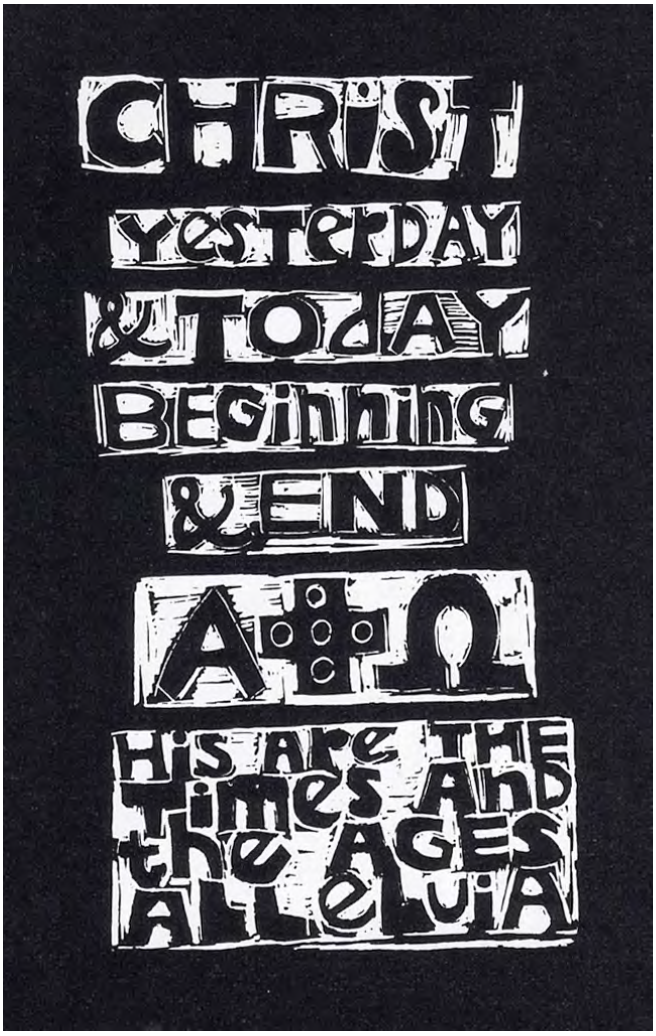

Figure 1.7. Detail of *Text* from *Christ Yesterday and Today*

cardinal points of the cross during the ritual blessing of the Easter candle. Almost all of Meinrad's woodcuts for *The Sunday Missal* contain sections of biblical text.[26] The words of the *Text* are placed in white horizontal rectangles and are made up of a mixture of uppercase and lowercase letters, apparently randomly mixed together in words, along with ampersands and a "plus" sign replacing the word "and" in three instances.

It is important to note here that both artists featured in this thesis have had much personal exposure to Christian social life and liturgical practice. This life experience has most

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[26] These texts are either Scripture passages taken from the readings of the liturgies they accompany or in a few instances are from the prayers of the Mass, for example the design *Through Him and With Him*, that appears on page 42 of *The Sunday Missal*.

probably been an influence in their work affording them a level of insight into both the Scriptures they are illustrating as well as the liturgical context for which they were intended. However, a Social Semiotic of the Visual approach, as chosen here, enables the artworks to be analysed "in their own right" as it were. It is not a necessity to enquire into the intentions of the artist to which, of course, the vast majority of viewers will never have access. It sets out to explore how the inner workings of the image—composition, texture, colour, directionality, framing, angle, form, among many others—afford semiotic meaning potential to the image. This approach does not seek to discover "the" meaning of the image but rather to uncover its meaning potentials as construed through the internal relationships between the many aspects of the image. Moreover, within a social semiotic perspective, the meanings of images, objects and events are not fixed, but rather the meanings arise within the situational and cultural context in which the image or object appears, according to cultural conventions which are largely recognised by members of a group or community.

1.3: Outline of Thesis

The opening literature review of chapter two seeks to situate this project within the context of the current emerging field of biblical reception history research. As I perceive certain gaps in this area presently, as discussed above, I lay out the relevance of my proposed methodological approach and subject matter in relation to the broader field, its methodological and hermeneutical concerns and debates. In chapter three I focus specifically on semiotics and expand on the Social Semiotics of the Visual approach advocated by Kress and van Leeuwen.

Chapter four considers the iconic liturgical books of the Lectionary and the Missal as a site of reception of the Bible. What are these books, how have they developed in Jewish and Christian religious practice to their current form, and what is their function in Christian liturgies today? Chapter five follows on from this by charting a very brief historical overview of the development of lectionaries and missals as designed artefacts and demonstrating how the examples studied here conform to certain design patterns established within that visual tradition.

One such traditional design pattern repeated in contemporary Lectionaries is the colour triad of black, red and white, a triad that is brought to wonderful “intersemiotic” expression in the work of Markell. Craighead’s illustrations are black and white within the triadic colour formula of the book. Silhouette is a graphic device deployed to great effect, by both designers, in thoroughly different ways but towards the same theological ends, I suggest. Colour and silhouette are the subjects of chapters six and seven respectively. Finally, in chapters eight and nine I turn to the graphic designs in question, briefly introduced here, and offer a thorough semiotic analysis of these two key works, one by each artist.

As such, there are four discernible pairings that have emerged in the chapters, and these are:

- biblical reception (ch. 2) and semiotics (ch. 3);
- the Lectionary, an overview of its development; liturgical and hermeneutical (ch. 4), and aesthetic (ch. 5);
- the semiotics of colour (ch. 6) and silhouette (ch. 7);
- close analysis of Markell’s *Easter* (ch. 8) and Craighead’s *Christ Yesterday and Today* (ch. 9).

Taken together, this thesis suggests that both graphic design and liturgical contexts are untapped areas of investigation for those interested in biblical reception, and that social semiotics may be a valuable resource for those engaging with visual reception.

Chapter Two: Biblical Reception History, Charting the Field

Scripture … is constantly liable to be discovered somewhere other than where we thought we had put it for safekeeping.[1]

Introduction

The aim of this thesis is to explore and reveal how graphic-designed images function semiotically in the reception of biblical texts. This literature review sets out to situate this study within the broader discourse of contemporary biblical reception history studies. This thesis draws, theoretically, from two established strands of academic theory: those being hermeneutics and linguistics (fig. 2.1). The academic areas—*biblical reception history* and *semiotics*—may be visualised as "siblings" on a family tree descending from these two "parents," hermeneutics and linguistics. Hermeneutics, the philosophy of interpretation, has given rise to an area of interpretation studies known as *reception history*: the study of the reception of texts by individual readers and in turn, in societies, cultures, and epochs. Linguistics, on the other hand, is primarily the study of language but also includes other forms of verbal and non-verbal communication and social meaning-making. From linguistics has come *semiotics*, the field of examining the meaning-making structures, dynamics and functions operative in all forms of communication. In this sense *reception history* and *semiotics* are metaphorical siblings of a sort, employing different methodologies, yet concerned with meaning and how meaning is made and received by readers and viewers. These four areas—*hermeneutics* and *reception history*, *linguistics* and *semiotics*—form the foundation of this thesis. My methodology for analysing the graphic designs shall be drawn from *semiotics* and the context in which these images occur, illustrating Lectionaries and Missals, places them in the social context of the church and within the *reception history* of the Bible.

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[1] Ben Quash, *Found Theology, History, Imagination and the Holy Spirit* (London: Bloomsbury, 2013), 9.

This chapter shall focus on biblical reception history. It is necessary at the outset to consider the foundational influence of the two major theorists, Gadamer and Jauss, on whom biblical scholars draw. Following that I shall offer an overview of the broader field of biblical reception history within which this study is located. This is a contested academic area and the prevailing discussions and issues will be briefly reviewed here. Finally, I shall take a closer look at the work and practice of biblical reception scholars who are particularly engaged in exploring the reception of the Bible in images.

This chapter is concerned with the left–hand stream of the diagram below (fig. 2.1), that which emerges from the field of hermeneutics. The following chapter shall focus on the right-hand stream of the diagram, that which emerges from the field of linguistics.

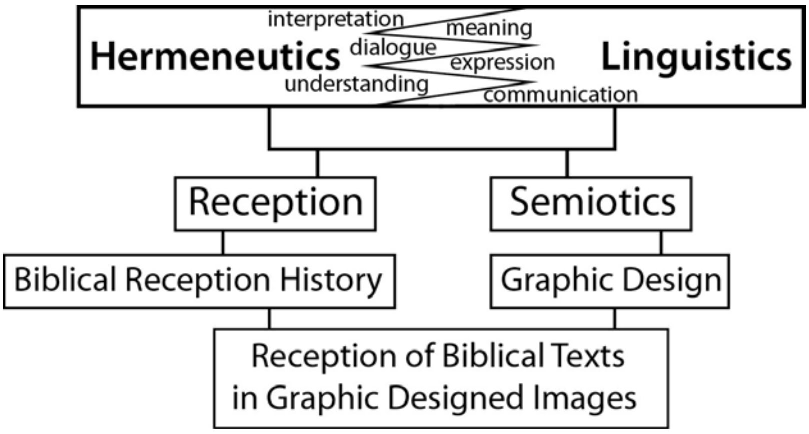

Figure 2.1: A diagrammatic outline locating this thesis, a reception of biblical texts in graphic-designed images, within the hermeneutical frame of reception history (left) and the methodological frame of semiotics (right).

2.1: The Influence of Hans-Georg Gadamer and Hans Robert Jauss

The contemporary study of the reception of the Bible finds its initial impulse in the foundational philosophical work of the two German theorists Hans-Georg Gadamer and Hans Robert Jauss. The influence of both is readily felt in the debates and endeavour of biblical exegetes working within this contested yet dynamic and burgeoning area of biblical reception history. Hans-Georg Gadamer (1900-2002) is renowned as a leading figure of influence in contemporary hermeneutics, an approach to the philosophy of understanding, meaning and interpretation.[2] Traces of the study of hermeneutics can now be found across diverse fields and disciplines in the social sciences and humanities, ranging from anthropology to literary studies and including biblical studies. Gadamer studied under both Edmund Husserl (1859-1938) and Martin Heidegger (1889-1976) and was very influenced by the earlier work of Wilhelm Dilthey (1833-1911).[3] *Truth and Method* (*Wahrheit und Methode*), Gadamer's *magnum opus* first published in 1960, has become important to a specific group of biblical scholars interested in studying the nature of biblical interpretation. Part of Gadamer's initial impetus was a refutation of the dominance of exclusively scientific and technological methods of arriving at a "truth claim." He wrote, "The experience of the sociohistorical world cannot be raised to a science by the inductive procedure of the natural sciences."[4] Gadamer shifts the emphasis in studying interpretation away from the intention of the author, the dominant focus at the time, towards the actual reader-in-context "in front of the text" and the dialogical event of meaning that happens between the text and the reader. Arising from this is the term *Horizontverschmelzung* or "fusion of horizons." Understanding is, for Gadamer, a dialectical movement, whereupon one interacts with a text, responding to one's own tradition, whilst rethinking what was believed to be true because of what is encountered currently in the text. Understanding is not something we do but rather an event, an experience, something that occurs when a person engages with another person or object. This hermeneutical event is a linguistic "fusing of the objective and subjective that creates new horizons of possibility, i.e. new meanings and understandings."[5]

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[2] Hans-Georg Gadamer was born in Marburg, Germany in 1900 and died in Heidelburg in 2002. He completed his doctoral dissertation on Plato, under Nicolai Hartmann and Paul Natorp at the University of Marburg. He then moved to the University of Freiburg in 1923 where he studied under Husserl and Heidegger who were more influential over his philosophical development. He lectured at many German universities including Marburg, Kiel, Leipzig, Frankfurt and Heidelberg. Following his retirement in 1968, he frequently travelled to lecture in the United States where he maintained a long association with Boston College.

[3] Stanley E. Porter and Jason C. Robinson, *Hermeneutics: An Introduction to Interpretive Theory* (Grand Rapids: Eerdmans, 2011), 74.

[4] Hans-Georg Gadamer, *Truth and Method* [1960], trans. Joel C. Weinsheimer and Donald G. Marshall (London: Bloomsbury, 2013), 4.

[5] Porter and Robinson, *Hermeneutics,* 86.

Gadamer views prejudice as a constitutive element of human existence and, as such, the prejudices we inherit are not necessarily either negative or positive in nature. The hermeneutical concept of prejudice, as used by Gadamer, comes from the German *Vorurteil* ("pre-judgement"). Gadamer defined *Vorurteil* as the cognitive processes and ways of understanding the world that function in our thinking at a pre-conceptual or pre-reflective level.[6] We are all formed within social and cultural traditions, some of which are profoundly deeper than we may recognise and from which we may not be able to extract ourselves. These impact nonetheless on how we interpret the events around us. Gadamer's view of tradition, history, and prejudice inform his concept of *Wirkungsgeschichte,* the recognition that all interpretation is historically and linguistically situated.

> The real meaning of a text, as it speaks to the interpreter, does not depend on the contingencies of the author and his original audience. It certainly is not identical with them, for it is always co-determined also by the historical situation of the interpreter and hence by the totality of the objective course of history.[7]

Hans Robert Jauss (1921-1997), a student of Gadamer's, belonged to a small group of scholars that gathered in the German city of Konstanz in the second half of the last century and came to be known as the "Konstanz School."[8] Jauss came to attention in 1967 with his inaugural address "Literary History as a Challenge to Literary Theory" from which his reputation as a leading figure in reception theory developed.[9] Appropriating Thomas Kuhn's thesis of "paradigm shift," Jauss deliberately intended to shock, suggests Holub, announcing a "'revolution' in the making, to proclaim the end of the *ancien régime* of literary

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[6] Gadamer, *Truth and Method,* 282. Cf. David Paul Parris, *Reception Theory and Biblical Hermeneutics* (Eugene: Pickwick, 2009), 3.

[7] Gadamer, *Truth and Method*, 296.

[8] Hans Robert Jauss was born in Württemberg, Germany in 1921 and died in Konstanz in 1997. Jauss was a member of the SS during WWII and served on the Russian Front. He was imprisoned after the war before completing his studies. From 1948–1954 he was at Heidelberg where Martin Heidegger and Hans Georg Gadamer were very influential in his philosophical development. He later taught at the Universities of Münster and Gießen before joining the staff, in 1966, of the new University of Constance. This was a year before Jauss delivered his seminal inaugural address with a new vision for interdisciplinary research. He also travelled much and taught at the University of Zürich, the Freie Universität Berlin, Columbia, Yale, Sorbonne, University of Leuven, University of California, Berkeley, University of California, Princeton, and at the University of Wisconsin–Madison.

[9] Hans Robert Jauss, *Toward an Aesthetic of Reception,* trans. Timothy Bahti (Minneapolis: University of Minnesota Press, 1982), 3–45. "Literary History as a Challenge to Literary Theory" features as chapter 1 of this volume.

scholarship."[10] Jauss engaged with two adverse methodologies, Marxism and Formalism, rejecting Marxism as outmoded and crediting Formalism "with introducing aesthetic perception as a theoretical tool for exploring literary works."[11]

Rezeptionsästhetik or the "aesthetics of reception" is the name Jauss gave to his theory in the late 1960s and early 1970s. Robert Evans suggests that although the term "Reader-Response Criticism" is sometimes used synonymously with reception theory, "the importance of *historical consciousness* distinguishes this reception theory from much Reader-Response theory."[12] Jauss developed Gadamer's analysis of "horizons" adding the dimension of a "horizon of expectation" or *Erwartungshorizont* which varies from one historical period to another: the same text can be valued in one period and rejected in another.[13] Jauss proposed seven theses in his seminal paper, "Literary History as a Challenge to Literary Theory," which have been taken up to varying degrees by recent biblical scholars. Christine E. Joynes suggests that Jauss transforms Gadamer's approach and treats reception history as a method that can be adopted, in contrast with Gadamer's own critique of empirical methodologies.[14]

Jauss understood a work of literature as an "event" not a "fact," and this moment of encounter between a text and a receiver of the text, the moment of meaningful relationship, must be historicised just as any earlier event including the text's original creation. Indeed, the creation of a text is as much an event of production and reception as any subsequent moment in its literary history.[15] Timothy Beal suggests that Jauss's aesthetics of reception are an

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[10] Robert C. Holub, *Reception Theory* (New York: Routledge, 1984), 54. Timothy Beal affirms, "The rise of the reception history of the Bible has indeed been revolutionary," in "Reception History and Beyond: Towards the Cultural History of the Scriptures," *BibInt* 19 (2011): 357–372, at 369. Kuhn's theory of "paradigm shift" can be found in Thomas Kuhn, *The Structure of Scientific Revolutions* (Chicago: University of Chicago Press, 1962).

[11] Holub, *Reception Theory*, 57.

[12] Robert Evans, *Reception History, Tradition and Biblical Interpretation: Gadamer and Jauss in Current Practice* (London: Bloomsbury T&T Clark, 2014), 9. Italics original.

[13] Jauss, *Aesthetic of Reception,* 23.

[14] Christine E. Joynes, "Changing Horizons: Reflections on a Decade at Oxford University's Centre for Reception History of the Bible," *JBRec* 1 (2014): 161–171, at 163.

[15] Jauss, *Aesthetic of Reception,* 24.

"interruption" of Gadamer's notions of history and interpretation within the discourse of literary theory. Beal writes,

> Jauss essentially argued, in good Gadamerian fashion that literary history is not a history of influence from an original text on its subsequent readers, but rather a history of hermeneutical fusions of horizons of pasts and presents, and that all of this history is part of the historical development and concretisation of a work's meaning, thus transforming the canon itself over time within different "horizons of expectation" which are by no means individual but are constructed by one's culture, language, psychology, and so on (i.e., one's effective history).[16]

Evans, in his recent publication *Reception History, Tradition and Biblical Interpretation: Gadamer and Jauss in Current Practice,* takes an in-depth look at the "reception" of Gadamer and Jauss in contemporary biblical studies and the differing approaches biblical scholars have taken in appropriating their philosophies and theories of interpretation. This study serves to provide a comprehensive overview of the current struggle concerning reception history in academic biblical studies and the breadth of work being undertaken. A similar undertaking is made by John Sawyer in his discussion of the origins of interest in the reception history of the Hebrew Bible to a noticeable shift of emphasis in biblical studies in the 1990s, due mainly to the influence of feminist studies, liberation theology and postmodernism.[17] Evans, in his volume, considers particularly the debates about the meanings of *Wirkungsgeschichte* and *Rezeptionsgeschichte.* He undertakes case studies of three different selections of Pauline texts applying various methods drawn from the practices of other contemporary biblical scholars as a way of considering how Gadamerian and Jaussian approaches affect the interpretation of these texts. He notes that "the variety of method and different claims made for hermeneutical principles raise a number of questions, which some critics interpret as inadequate engagement with reception theory."[18] He is at pains to insist that neither Gadamer nor Jauss supply "a full methodological framework, nor objective criteria for 'validity' of interpretation of what a text can be held to 'mean.'"[19] Having considered the overarching debate about the relationship between reception history

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[16] Beal, "Reception History and Beyond," 363. Jauss, *Aesthetic of Reception,* 22.

[17] John Sawyer, "A Critical Review of Recent Projects and Publications," *HBAI* 1 (2012): 298–329.

[18] Evans, *Reception History,* 1.

[19] Evans, *Reception History,* 23.

and historical-critical exegesis, Evans also looks at the form of reception history itself, with a focus on the issue of which acts of reception are selected and valorised, and the role of tradition, pre-judgements and theology in relation to reception history. Throughout his monograph, he juxtaposes the work of biblical scholars from differing sectors and highlights their strengths and failings when held up against the hermeneutical principles laid out by Gadamer and Jauss. It is Evans' argument that "neither Gadamer nor Jauss provides objective methodological criteria for constructing or valorising a particular trajectory of interpretation in preference to another."[20]

Evans is inclined to divide contemporary biblical scholars into two camps under the influence of, or as evidently preferencing, either Gadamer or Jauss in their work.[21] However, as Thiselton has noted in his article in the *Scottish Journal of Theology*, one should be cautious about stereotyping scholars in this way. Thiselton, who has focussed predominantly on Gadamer's hermeneutics, has recently turned his attention to Jauss. This may have been prompted by Ormond Rush's dissertation where he appropriates Jauss for theology (as distinct from biblical studies), drawing parallels between theology and the seven theses of Jauss.[22] Thiselton does something very similar drawing out direct parallels with biblical interpretation.[23] Jauss touched on biblical themes himself occasionally, for example in an article in the literary criticism journal *Comparative Literature, "*Job's Questions and their Distant Reply: Goethe, Nietzsche, Heidegger."[24] Here he analyses the dialogue between Job and God and examines the literary interpretations of the questions and answers in the Book of Job. He also produced an example of his theory practiced in "A Questioning Adam: on the

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[20] Evans, *Reception History,* 114.

[21] Evans, *Reception History*, 13.

[22] Ormond Rush, *The Reception of Doctrine: An Appropriation of Hans Robert Jauss' Reception Aesthetics and Literary Hermeneutics* (Rome: Gregorian and Biblical Press, 1997).

[23] Anthony Thiselton, "Reception Theory, H.R. Jauss and the Formative Power of Scripture," *SJT* 65 (2012): 289–308.

[24] Hans Robert Jauss and Sharon Larisch, "Job's Questions and their Distant Reply: Goethe, Nietzsche, Heidegger," *Comparative Literature* 34 (1982): 193–207.

History of the Functions of Question and Answer" in the volume *Question and Answer.*[25] The second volume of Jauss's work, *Aesthetic Experience and Literary Hermeneutics,* engages with the work of Theodor Adorno and aesthetic experience.[26] It touches briefly on the religious dimension of aesthetic experience.

With regard to the appropriation of the work of Gadamer and Jauss by biblical scholars, "Ulrich Luz is probably the most important New Testament scholar to have practiced reception history explicitly, in his three volume commentary on Matthew," maintains Thiselton.[27] This is reiterated by Evans, who notes that "A key work that has promoted the practice of *Wirkungsgeschichte* in New Testament studies is Luz's commentary on Matthew (1985-2002) in the *Evangelisch-Katholischer Kommentar* series."[28] Luz has stirred up much debate around Gadamer's meaning of the term *Wirkungsgeschichte* and its appropriation by contemporary biblical scholars. He offers an image of the *Auslegungsgeschichte* ("history of interpretation") and the *Wirkungsgeschichte* ("history of influence") as being "related to each other like two concentric circles so that "history of influence" is inclusive of "history of interpretation."[29] He makes a distinction between "the types of source material used, reflecting a convention that *Auslegungsgeschichte* usually or properly refers to the history of scholarship to be found in theological commentaries on the text. It is other parts of the legacy

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[25] Hans Robert Jauss, "Horizon Structure and Dialogicity," in *Question and Answer: Forms of Dialogic Understanding,* ed. and trans. Michael Hays, vol. 68 of *Theory and History of Literature,* ed. Michael Hays (Minneapolis: University of Minnesota, 1989), 199–207.

[26] Hans Robert Jauss, *Aesthetic Experience and Literary Hermeneutics* (Minneapolis: University of Minnesota, 2008).

[27] Anthony Thiselton, "Reception Theory," 290. Finnish scholar Heikki Räisänen criticises Luz for insufficient precision in the "destination" of *Auslegungsgeschichte* and *Wirkungsgeschichte.* Heikki Räisänen, *Challenges to Biblical Interpretation* (Leiden: Brill, 2001), 271. Räisänen has in turn come in for criticism from both Evans and Markus Bockmuehl for his reading of Luz. Bockmuehl, however, agrees with Räisänen "that *Wirkungsgeschichte* is not to be restricted to mere legitimation of the *status quo:* 'The effective history of the Bible cannot be reduced to its effect on the formation of the traditions of creedal orthodoxy. Nor must it be seen as merely a way to legitimise certain conservative interpretations." Markus Bockmuehl, "A Commentator's Approach to the "Effective History" of Philippians," *JSNT* 60 (1995): 57–88.

[28] Evans, *Reception History*, 14.

[29] Ulrich Luz, *Matthew 1–7: A Commentary,* trans. Wilhelm C. Linss (Edinburgh: T&T Clark, 1989), 95.

of the Church, hymns, prayers, art and confession, that can be called *Wirkungsgeschichte.*”[30] In making this distinction Luz maintains that he is following his teacher Gerhard Ebeling, who defined Church history as “the history of the exposition of Scripture,” and the “exposition of Scripture,” writes Luz, “was for him what we call ‘reception history today,’ including ‘interpretations of the Bible in non-verbal media such as art, music, dancing, prayer’ and also ‘in political actions, wars, peace-making, suffering, institutions.’”[31] This reference by Luz to non-verbal media alludes to the multimodal dimension of reception of the Bible that is of particular relevance to this study, namely iconic liturgical books used in the liturgies of gathered Christian communities.

> The church is present as the community which shaped and formed the biblical texts, and which made the Bible its book par excellence by creating and handing down the canon. The church is present as the “home” that enabled our predecessors to undertake their interpretations, actualisations, reshaping and after-experiences of biblical texts, and directed them in their task. The church is present as the area of society which was primarily formed by the biblical texts and as the place where they are effective. The church is present when the Bible is read, as a space open to the past, and the place where the biblical texts of the past are proclaimed, read, interpreted or celebrated. The church is the “mother” of such reading, the “midwife” of understanding, or quite simply a point of reference without which the biblical texts—which are after all the church’s canonical texts—cannot come into view at all.[32]

This thesis focuses on graphic designs made to illustrate Lectionaries and Missals. The whole concept of a Lectionary, ancient as it may be, is about the curation of biblical texts. This is an extraordinary act of biblical reception. For each Sunday of the year four biblical lections are chosen from the whole corpus of the Bible and brought together in a deliberate arrangement.[33] These include a lection and a psalm from the Hebrew Bible, a lection from the New Testament (apart from the Gospels) and a Gospel reading. Wherever possible, the Hebrew Bible lection and Gospel reading, most particularly, are understood to relate to one

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[30] Luz, *Matthew 1–7,* 98, and *Matthew 8–20: A Commentary,* trans. James E. Crouch (Augsburg: Fortress, 2001), 11.

[31] Luz, *Matthew 1–7*, 95. Gerhard Ebeling, *The Word and Tradition: Historical Studies Interpreting the Divisions of Christianity,* trans. S.H. Hooke (Philadelphia: Fortress, 1968), 28.

[32] Ulrich Luz, *Studies in Matthew,* trans. Rosemary Selle (Grand Rapids, MI: Eerdmans, 2005), 350.

[33] There is also a Weekday Lectionary that features three readings, most often a lection and a psalm from the Hebrew Bible and a Gospel reading. During the season of Eastertide, readings from the Acts of the Apostles may replace the Hebrew Bible lection, in both Sunday and Weekday Lectionaries.

another in some meaningful way. Ideally, each lection and the psalm interact meaningful with one another to draw out deeper meanings. The one shall provide the "hermeneutical key" to the other, born from one tradition within ecclesial exegesis that perceives the "New Testament" to be anticipated in the Old Testament and the Old revealed as fulfilled in the New.[34] The Lectionary, then, is a unique and profoundly rich site of the reception of Scripture within the context of the Church. As shall be discussed at greater length in chapter four, the Lectionaries in use today essentially emerged from the second Vatican council and quickly gained ecumenical acceptance and implementation through many denominations. This study focuses on a small but important area of such reception.

2.2: The Critical Debate Concerning *Reception History* in Biblical Studies

Susan Gillingham, in a recent article, refers to an overheard remark about biblical reception studies which quipped that it was "Biblical Studies on holiday."[35] This would concur with a similar attitude that I have encountered where it is occasionally, condescendingly, referred to as "Biblical Studies *Lite*". These comments capture succinctly what is sometimes referred to as the "crisis" in academic biblical studies at this present juncture. A contest characterised by a conflict between the prevailing hegemonic paradigm of traditional historical-critical biblical studies, with its emphasis on ancient biblical languages and the historical context—archaeological, cultural, religious, and linguistic—within which the Scriptures were written and redacted, and newer emerging methodologies. I suggest that this contest is by no means limited to biblical studies but is reflective of what can be seen far beyond the academy and is consistent with the prevailing, pervasive atmosphere of uncertainty fuelled by the phenomenal level of change happening in every dimension of contemporary life. Disciplines like biblical studies that have been built on sturdy theoretical and philosophical foundations have been destabilised by rapid cultural and technological changes. Some of this uncertainty is reflected in critiques levelled at those doing biblical reception history, such as concerns that

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[34] Pontifical Biblical Commission, *The Interpretation of the Bible in the Church* (Boston: Pauline Media, 1993), 91.

[35] Susan Gillingham, "Biblical Studies on Holiday? A Personal View of Reception History," in *Reception History and Biblical Studies: Theory and Practice,* ed. Emma England and William John Lyons (London: Bloomsbury, 2015), 17–30.

its methods seem unclear. The resistance against newer forms of biblical studies is sometimes characterised by a common complaint that its methodologies do not conform to those within the historical-critical method.[36] The insistence that the only reliably academic approach to studying the Bible is through the traditional historical-critical method is perceived by reception history scholars as deeply problematic, as it consistently fails to consider the meaning of the Bible for later and contemporary readers and receivers of its message. New Testament scholar Bradley McLean maintains that biblical studies "in the present continues to be guided by the theoretical structure of the 19th century historicism, in the form of historical positivism."[37]

> The situation in which we find ourselves is all the more serious because with the discipline's ongoing fixation on historically based methodologies has come a corresponding dislocation with new developments in the closely related fields of study in the humanities and social sciences. For example, the impact on contemporary biblical studies of such movements as post-structuralism, psychotherapy, feminism, critical theory, neopragmatism, gender studies, New Historicism and post colonial criticism, to name but a few, has been modest in comparison with the continued hegemony of the discipline's traditional methodologies.[38]

One of the reasons why there is a reticence to embrace reception history from those preferring traditional historical-critical methods is because they feel it does not have an established methodology. Holub's rather narrow early critique of reception theory still finds an echo in some contemporary criticisms levelled at reception history in biblical studies:

> Reception theory has undoubtedly had a tremendous impact on the way in which literary studies are now conducted, but the paths it has explored have not always proved to be as open and productive as originally envisioned. Detours, dead ends, and circular trails have been frequently travelled. These become apparent when reception theory is confronted with the variety of positions associated with structuralist, poststructuralist, or other avant-garde directions in France and in the United States. For in these theories we likewise encounter a proliferation of discourses that challenge the dominant way of thinking about literature—and frequently in a more radical, if not always a more productive, fashion.[39]

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[36] There are different branches with the historical critical method, such as textual criticism, redaction criticism and so forth. The online debate around biblical languages is well documented in various places including on Larry Hurtado's blog under the headline 'Tools of the Trade,' September 4, 2011, http://larryhurtado.wordpress.com/2011/09/04/tools-of-the-trade/.

[37] Bradley H. McLean, *Biblical Interpretation and Philosophical Hermeneutics* (Cambridge: Cambridge University Press, 2012), 3.

[38] McLean, *Biblical Interpretation*, vii.

[39] Holub, *Reception Theory*, 148.

Even those sympathetic to moving beyond historically-based readings—including a focus on theoretical issues—have raised questions concerning reception history and method. Biblical scholars such as Roland Boer have been outrightly critical, while Stephen D. Moore and Yvonne Sherwood have called for clarity from reception history scholars about their methods, engagement with Critical Theory, appropriations of Gadamer and Jauss, and direction more generally.[40] Mark Knight applauds the evident plurality of approaches in contrast with those others, such as Beal and Lamb, who are concerned to define terms more precisely in an effort to alleviate ongoing confusion.[41] James Crossley openly acknowledges that there is, in some quarters, an "'anything goes' approach which has little concern for historical theology or 'correct interpretation.'"[42] However, he also points out that the precarious position of biblical studies in most universities means that "We cannot justify the importance of Biblical Studies by making the staple argument that the Bible is hugely important for people today and then keep studying the ancient contexts alone."[43] Biblical studies, then, is suspended in this fraught position between the historical positivism that "continues to serve a gate-keeping role within the discipline," which is severely under strain to justify its value, and continued existence in the modern secular university and beyond.[44]

McLean pulls no punches in his critique of those "gate-keepers" who resist the development of the discipline, referring to the normalising of "the outmoded epistemological framework of the Enlightenment with the result that other ways of knowing continue to be marginalised and excluded."[45] Brennan Breed, meanwhile, brings a quite different and interesting perspective

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[40] Roland Boer, "Against 'Reception History,'" *Bible and Interpretation*, available at http://www.Bibleinterp.com/opeds/boe358008.shtml. Stephen D. Moore and Yvonne Sherwood, *The Invention of the Biblical Scholar: A Critical Manifesto* (Minneapolis: Fortress Press, 2011), 101.

[41] Mark Knight, "Wirkungsgeschichte, Reception History, Reception Theory." *JSNT* 33 (2): 137–146, at 144–145. Beal, "Reception History and Beyond," and William R.S. Lamb, *The Catena in Marcum: A Byzantine Anthology of Early Commentary on Mark* (Leiden: Brill, 2012), 5.

[42] James G. Crossley, *Reading the New Testament, Contemporary Approaches* (London: Routledge, 2010), 129.

[43] James G. Crossley, "The End of Reception History, a Grand Narrative for Biblical Studies and the Neoliberal Bible," in *Reception History and Biblical Studies: Theory and Practice*, ed. Emma England and William John Lyons (London: Bloomsbury, 2015), 45–59, at 47.

[44] McLean, *Biblical Interpretation*, 61.

[45] McLean, *Biblical Interpretation*, 7.

to the debate, questioning the claimed “boundaries” between these two approaches and the understandings scholars maintain about what constitutes the “original” text and where “reception” begins.[46]

> Due to discoveries in the Judaean desert, we now know that several biblical books existed in multiple, irreducible versions in antiquity, and that some textual differences presumed to be later corruptions or recensions are in fact alternative ancient versions, often composed in the ‘original’ Hebrew. Textual critics are now shifting ever closer to the position that the Bible did not originate from pristine manuscripts, and neither was there one consistent line of authorship or editing that culminated in the communal authorisation of a final, authoritative manuscript. Reception historians are in a position to ask some difficult questions about this original complexity, because if it is true that we study forms of texts and meanings in ‘later’ periods, then we ascertain where the boundary lies between the original period and what we should be studying. Upon inspection, it appears that the history of a biblical text is a long process that often has indistinct beginnings, discontinuities and irreducibly different versions of the same text. What is the history of a text then, but a form of reception history.[47]

Further, Emma England and John Lyons are convinced, in their collaboration, that “there is no single methodology suitable for competent reception studies and the methodologies that do exist are still in their infancy.”[48] Rather, a more measured and patient approach is required and a willingness to allow for diversity within the development of new methodologies.
I suggest that it is important for scholars to resist the urge to appease critics by rushing to settle a methodology. One fixed methodology is neither suitable nor desirable as reception history covers many different areas and ranges across a vast historical period as the above-mentioned recent contributions indicate. Nevertheless, methodological reflection should not be ignored, an issue to which I return in the following chapter.

Looking across to visual studies, it is pertinent to note that methodological shifts are not restricted to biblical studies but have been experienced there too. Barry Sandwell writes, “critical reflection within visual studies has moved from *inter*-disciplinary to *multi*-disciplinary and finally to *trans*-disciplinary—and perhaps *in*-disciplinary and *post*-

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[46] Brennan W. Breed, *Nomadic Text, A Theory of Biblical Reception* (Bloomington: Indiana University Press, 2014), 3.

[47] Brennan Breed, “What Can a Text Do? Reception History as an Ethology of the Biblical Text” in *Reception History and Biblical Studies, Theory and Practice*, ed. Emma England and William John Lyons (London: Bloomsbury, 2015), 95–109, at 97.

[48] Emma England and William John Lyons, eds., “Explorations in the Reception of the Bible,” in *Reception History and Biblical Studies: Theory and Practice* (London: Bloomsbury, 2015), 3–13, at 5.

disciplinary—research and theorising. This questioning of disciplinary preconceptions and historical institutional boundaries is itself part of the larger social, economic and cultural processes that theorists express with the difficult concepts of *postmodernisation* and *globalisation*."[49] The semiotician Gunther Kress reflects on this impact of globalisation:

> The effects of this vastly diverse and complex phenomenon have led in very many places to the corrosion, fraying, dissolution, destruction and abandonment of older social relations, forms, structures, 'givens'. Globalisation is not one 'thing'; it is differently constituted in different places, as are its effects and impacts, interacting with the vastly varied cultural, social, economic and political conditions of any one specific locality. Yet the deep effects are constant and recognisable everywhere. They have brought a move from a *relative* stability of the social world over maybe the last two centuries (as in Western Europe) to an often radical instability over the last three decades or so. Stemming from that—and generated by it—are far reaching changes in the domain of meaning: in representation and in 'semiotic production'; in dissemination and distribution of messages and meanings; in mediation and communication. All have profoundly changed. The semiotic effects are recognisable … most markedly … at the level of *semiotic production* in the shift from the dominance of the mode of *writing* to the mode of *image*. Academic interest in the characteristics of this new communicational world, the world of the screen and of multimodality, has been relatively belated, stumbling after the horse which had left the stable some while ago. Belated or not, there is a need to catch up and get back in the saddle.[50]

Kress's critique of academia's failure to deal with these changes wrought by postmodernity and globalisation parallels McLean's perceived "tyranny of historicism" within biblical scholarship.[51] Both are articulating similar failures in different academic fields of biblical studies and visual studies. I believe reception history is a constructive effort to "catch up and get back in the saddle," to grapple precisely with this new reality, with these "far reaching changes in the domain of meaning."

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[49] Barry Sandwell and Ian Heywood, "Critical Approaches to the Study of Visual Culture: An Introduction to the Handbook," *The Handbook of Visual Culture,* ed. Ian Heywood, Barry Sandywell, and Michael Gardiner (London: Bloomsbury, 2012), 1–56, at 4.

[50] Gunther R. Kress, *Multimodality: A Social Semiotic Approach to Contemporary Communication* (New York: Routledge, 2009), 5–6. Italics original.

[51] McLean, *Biblical Interpretation,* 7.

2.3: Biblical Reception as an Emerging Area in Biblical Studies

Marcus Bockmuehl, writing in 1995, described the Bible's influence on culture as "very largely *terra incognita*, an unknown blank on the map of New Testament scholarship."[52] Evidently, this is no longer the case. The level of interest in reception history of the Bible is now reflected in the increasing quantity and range of publications being produced by academic publishers in the field. Much of this has happened since the turn of the millennium. Christopher Rowland, in his explication of the hermeneutical criteria informing the *Blackwell Bible Commentary Series* writes, "The main difference about our commentary series is that the historical-critical exegesis is included as a part of *Wirkungsgeschichte* rather than as a primary datum to which matters of *Wirkungsgeschichte* can be added."[53] On the website, the editors make clear their purpose in this series: "'Reception history' combines the study of the *effects* of biblical materials on culture with the study of the *uses* to which people have put the Bible through the centuries."[54]

The esteemed German publisher De Gruyter has established a four–part collection focused on "The Bible and Its Reception."[55] This includes the projected thirty–volume *Encyclopedia of the Bible and Its Reception (EBR)*—intended to serve as a comprehensive guide to the current state of knowledge on the background, origins, and development of the canonical texts of the Bible as they were accepted in Judaism and Christianity.[56] Expanding on the *EBR* they are developing a series of *Handbooks of the Bible and its Reception (HBR)* offering "in–depth analyses of selected issues found in *EBR*, focusing on particular themes, regions, figures, and

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[52] Bockmuehl, "A Commentator's Approach," 60.

[53] Christopher Rowland, "A Pragmatic Approach to Wirkungsgeschichte: Reflections on the Blackwell Bible Commentary Series and on the Writing of Its Commentary on the Apocalypse," in "Manuscripts of Presentations from the Society of Biblical Literature Meeting in San Antonio, Texas, November 2004," http://bbibcomm.net/files/rowland2004.pdf.

[54] Blackwell Commentary Series, http://bbibcomm.net/?page_id=183. At present, this series has ten or eleven commentaries on individual books of the Bible, either published or "in-print." The series is edited by John Sawyer (Editor in Chief), Judith Kovacs, Christopher Rowland, David M. Gunn and Rebecca Harkin.

[55] https://www.degruyter.com/page/762.

[56] Edited by Dale C. Allison, Jr., Christine Helmer, Choon-Leong Seow, Hermann Spieckermann, Barry Dov Walfish and Eric Ziolkowski.

historical contexts."[57] Closely linked to these is a book series *Studies of the Bible and Its Reception (SBR)* which includes monographs and collected volumes that cover the broad field of reception history of the Bible in various religious traditions, historical periods, and cultural fields. Finally, they have established a new *Journal of the Bible and Its Reception (JBR).* Published twice annually, this peer-review journal began in 2014 and promises to establish itself as a leader in the field, as have their other journals *Zeitschrift für die alttestamentliche Wissenschaft (ZAW)* and *Zeitschrift für die neutestamentliche Wissenschaft (ZNW).*

Another major reception history project in process is *The Bible and Women: An Encyclopaedia of Exegesis and Cultural History*. This important series, of which each volume is published (almost simultaneously) in four languages: German, English, Spanish and Italian, has a particular concentration on referencing women and gender issues. "The volumes in this encyclopaedia study the Bible as 'The Book' of Western culture. They explore how religion has shaped gender identity and roles, stereotypes and relationships between men and women in Western culture."[58]

The Oxford Handbook of the Reception History of the Bible consciously allows for the interplay of the traditional and the new.

> These case studies span two millennia of interpretation by readers with widely differing perspectives. Some are at the level of a group response (from Gnostic readings of Genesis, to Post-Holocaust Jewish interpretations of Job); others examine individual approaches to texts (such as Augustine and Pelagius on Romans, or Gandhi on the Sermon on the Mount). Several chapters examine historical moments, such as the 1860 debate over Genesis and evolution, while others look to wider themes such as non-violence or millenarianism. Further chapters study in detail the works of popular figures who have used the Bible to provide inspiration for their creativity, from Dante and Handel, to Bob Dylan and Dan Brown.[59]

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[57] https://www.degruyter.com/page/762.

[58] Edited by Irmtraud Fischer and Mercedes Navarro Puerto, http://www.Bibleandwomen.org/EN/.

[59] Jonathan Roberts, introduction to *The Oxford Handbook of the Reception History of the Bible,* ed. Michael Lieb, Emma Mason, Jonathan Roberts and Christopher Rowland (Oxford: Oxford University Press, 2013), 5.

Westminster John Knox have published *A Concise Dictionary of the Bible and its Reception*[60] which they describe thus:

> This dictionary not only identifies terms and biblical figures but also examines them from the perspective of 'reception history'—the history of the Bible's effect on its readers. Biblical books, passages, and characters certainly played important roles in the history of Judaism, Christianity, and Islam, but they also influenced other religious traditions, preachers, writers, poets, artists, and filmmakers. The study of such cultural effects of the Bible is an emerging field, and this work promises to open new avenues of exploration.[61]

Along with dedicated issues of journals exploring reception-related themes, of particular note is *Biblical Reception*, an annual, peer-reviewed journal devoted to these issues, and published by Sheffield Phoenix Press, edited by *emeriti* professors J. Cheryl Exum and David J.A. Clines.[62] This journal has a greater focus on the reception of the Bible in the arts and popular culture than does the De Gruyter *Journal of the Bible and Its Reception.* The uptake among publishers is evidence of the rising level of interest in the work being produced in this field of biblical reception history. A further interesting development are peer–review, open–source, online journals such as Relegere and the new Swiss offering: Die Bibel in der Kunst (BiKu) / Bible in the Arts (BiA).[63] I turn now to consider the particular area of the study of visual art as a mode of biblical reception.

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[60] The Editor-in-Chief is John F.A. Sawyer. He has also edited the *Blackwell Companion to the Bible and Culture* published by Wiley Blackwell in July 2012. It touches on reception as it "Gives examples of how the Bible has influenced literature, art, music, history, religious studies, politics, ecology and sociology." http://eu.wiley.com/WileyCDA/WileyTitle/productCd-0470674881.html.

[61] http://www.wjkbooks.com/Products/0664223389/a-concise-dictionary-of-the-Bible-and-its-reception.aspx#.

[62] The third issue of the quarterly journal *Hebrew Bible and Ancient Israel* (HBAI), which launched in early 2012, was devoted to reception history. It features an article on reception history and the visual arts by Martin O'Kane, "Interpreting the Bible Through the Visual Arts," *HBAI* 1 (2012): 388–409. The *Journal for the Study of the New Testament* also dedicated an entire issue to the subject of reception history. To this issue Martin O'Kane contributed an article, entitled "*Wirkungsgeschichte* and Visual Exegesis: the Contribution of Hans-Georg Gadamer" *JSNT* 33 (2010): 147–159.

[63] Relegere can be found at https://relegere.org, and Die Bibel in der Kunst (BiKu) / Bible in the Arts (BiA) at http://www.bibelwissenschaft.de/die-bibel-in-der-kunst/.

2.4: Biblical Reception and the Visual Arts

The academic interest in the reception of the Bible in all forms of artistic endeavour, ranging through drama, film, music and the visual arts, is a burgeoning and increasingly diverse area of scholarship. It reflects a discernible trend in the wider cultural milieu. Within the visual arts the range is considerable; there is, for example, a renewed interest in traditional Byzantine iconography, often perceived as a "pure" form of biblical representation untainted by the personal ambition of the valorised artist.[64] Sr. Wendy Beckett, a contemplative nun, has had best-selling books and TV programmes in which she offered reflections on artworks from a Christian faith perspective.[65] To mark the new millennium, the National Gallery in London curated *The Image of Christ* exhibition, anxiously awaiting an anticipated assault in the media.[66] Much to everyone's surprise the exhibition was a runaway success attracting record numbers. The exhibition lent further impetus to this emerging area as it highlighted the public's desire to engage with religious imagery and exposed the gap in crossover expertise, with neither biblical scholars nor art historians having ventured too far into the other's domain. Heidi Hornik is one notable exception from the discipline of art history. She has written numerous articles and collaborated on three volumes on the reception of Luke's gospel in Italian Renaissance art.[67] John Harvey is another art historian who has turned his attention to the relationship between works of art and the biblical texts that inspired them.[68]

Within the field of biblical studies, the work of several scholars is worth noting. Martin O'Kane is one of the preeminent biblical scholars in the field of the visual exegesis of

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[64] Martin O'Kane has looked at the representation of Elijah in classical iconography in his chapter "The Biblical Elijah and His Visual Afterlives," *Between the Text and the Canvas: The Bible and Art in Dialogue,* ed. J. Cheryl Exum and Ela Nutu (Sheffield: Sheffield Phoenix Press, 2007), 60–79. Andreas Andreopoulos, "Icons: The Silent Gospels," in *Imaging the Bible, An Introduction to Biblical Art,* ed. Martin O'Kane (London: SPCK, 2008), 83–100.

[65] "Sister Wendy Beckett," *Encyclopaedia Britannica. Encyclopaedia Britannica Online. Encyclopaedia Britannica Inc.,* (2015). http://www.britannica.com/EBchecked/topic/57982/Sister-Wendy-Beckett.

[66] Gabriele Finaldi, "Seeing Salvation: the image of Christ," *Pastoral Review* (2000). http://pastoral.prenticechallis.co.uk/index.php/issues/past-issues/2000/62-june-july-2000/491-seeing-salvation-the-image-of-christ.

[67] Heidi Hornik and Mikeal C. Parsons, *Illuminating Luke,* 3 vols (London: T&T Clark, 2003).

[68] John Harvey, *The Bible as Visual Culture: When Text Becomes Image* (Sheffield: Sheffield Phoenix Press, 2013).

biblical texts.[69] He has written extensively on this subject with particular focus on the Hebrew Scriptures and European art of the fifteenth to seventeenth centuries. Throughout Europe and the US, metropolitan art galleries own and display many large oil paintings of this period and these may be the sole encounter some people have with biblical narratives. Exum and Nutu note, "Discussions of the Bible and art usually focus on easel paintings, mainly from the sixteenth century to the present, because it is primarily through painting, particularly of the sixteenth to nineteenth centuries, that certain ideas about the Bible have entered the public consciousness and influenced both cultural perception and scholarly interpretation of the Bible."[70] O'Kane writes,

> Visual images stir the imagination and we admire both the skill of the artists and the creative and original ways their artworks interpret and depict the narrative; yet there is a vital difference between the use of visual imagery to convey biblical stories to largely illiterate or semiliterate audiences, say in the period of the Middle Ages or the Renaissance, and the way we, as readers of the Bible today, can compare what the painting of a text visualises with what the text itself actually says.[71]

O'Kane highlights the anomaly at the heart of the interdisciplinary area, noting that,

> Biblical commentators have explored 'visual' themes relating to light and darkness or sight and blindness in their various literal and metaphorical permutations and many art historians have published compilations of 'biblical' paintings; but very little interest has been shown by either group in exploring how the visual imagery contained in the narrative exercises the reader's imagination, or how the processes at work in the way a viewer sees and reacts to a biblical painting might serve as a paradigm or model for the way a reader should engage with highly visual texts.[72]

O'Kane engages both independently with the philosophy of Gadamer and with the work of contemporary philosopher and Gadamer-specialist Nicholas Davey.[73] Davey, in turn, has made contributions to edited volumes by O'Kane, using a Gadamerian hermeneutic to

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[69] Martin O'Kane, *Painting the Text: The Artist as Biblical Interpreter* (Sheffield: Sheffield Phoenix Press, 2007); ed. *Bible, Art, Gallery* (Sheffield: Sheffield Phoenix Press, 2011); ed. *Biblical Art from Wales* (Sheffield: Sheffield Phoenix Press, 2010); ed. *Imaging the Bible: An Introduction to Biblical Art* (London: SPCK, 2009); ed. *Borders, Boundaries and the Bible*, JSOTSup, 313 (Sheffield: Continuum, 2002). O'Kane has contributed many articles to edited volumes and journals.

[70] J. Cheryl Exum and Ela Nutu, *Between the Text and the Canvas: The Bible and Art in Dialogue,* ed. J. Cheryl Exum and Ela Nutu (Sheffield: Sheffield Phoenix Press, 2007), 4.

[71] O'Kane, *Painting the Text*, 1.

[72] O'Kane, *Painting the Text,* 3.

[73] O'Kane, *Painting the Text*, 38–40.

explore various works of art.[74] Another scholar working in this area, David Jasper, suggests that it is crucial for the reader of a biblical text and the viewer of a biblical painting to try to reveal what lies hidden or undisclosed, to progress from the visible to what is unseen. "It is in [this] revealing of what cannot be seen that the painting enters into dialogue with the biblical text … it is in the seeing what is not seen and imagining what is not written that a genuinely creative dialogue takes place (between a biblical text and painting)."[75] Here Jasper refers to the fruitful collaboration between biblical scholar, Philip F. Esler, and artist, Jane Boyd, and their project to bring the wealth of both disciplines to an academic study of the oil painting *Christ in the House of Martha and Mary* (1618) by the Spanish artist Diego Velázquez.[76] This is a thorough exploration of this painting: taking into account the social context in which it was painted, seventeenth–century southern Spain, as well as the social context to which it refers, first–century Palestine of the gospels. The bearing of the Council of Trent (1545–1563) and the Catholic Reformation on the creative works commissioned from artists such as Velázquez is considered as well as the social issue of lifelong servanthood, experienced by poorer people living in Seville, at that time. The "worlds" behind, of and in front of the biblical text are dealt with in turn. Esler opens up the biblical text and its various possible interpretations—within this particular painting—that features five characters (not three). Boyd delves into the artistic preoccupations with perspective and spatial dynamics that exercised artists of this calibre in that period as well as fascinations with, capturing in paint, the textures of food and flesh in the domestic setting. She offers a technical explication of the use of mirrors as a tool for composing paintings. The value of the collaboration is clear to see in what both scholars bring to the artwork. Certain elements of the painting, such as the implications for interpretation of the "framing" of the biblical scene (in the background), are dealt with but neither scholar explicitly employs semiotic analysis. This would have

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[74] Nicholas Davey, "Hermeneutics, Aesthetics and Religious Experience," in *Bible, Art, Gallery*, ed. Martin O'Kane (Sheffield: Sheffield Phoenix Press, 2010), 1–26; "Hermeneutics, Aesthetics and Transcendence," in *Imaging the Bible, An Introduction to Biblical Art*, ed. Martin O'Kane (London: SPCK, 2009), 191–211.

[75] David Jasper, "Review of Jane Boyd and Philip F. Esler, *Visuality and the Biblical Text*," *ACE* 44 (2005): 8–9.

[76] Jane Boyd and Philip F. Esler, *Visuality and the Biblical Text: Interpreting Velazquez – 'Christ with Martha and Mary' as a Test Case* (Florence: Leo S. Olschki, 2005).

undoubtably added another layer of depth and interest to the study of the reception of the biblical text in this artwork.

J. Cheryl Exum is a pioneering biblical scholar most associated with pursuing the visual dimension of biblical reception through the artistic afterlives of female biblical characters.[77] Christine E. Joynes, Ela Nutu and Fiona Black are among others who have also followed this line of enquiry. In many ways, art and visual exegesis have served the feminist hermeneutical approach very well, precisely because the gender discrimination and sexism that is normative in the text has been made explicit in image and may therefore be easier to expose in the familiar text. Art from periods of particular ecclesiastical power and prominence, of overbearing patriarchy in all facets of life—domestic, financial, religious and political, such as the late Middle Ages, the Renaissance and the Baroque—reinforce patriarchal interpretations of texts. This art has had a profound, lasting and unquantifiable influence on the reception of female characters featured in biblical texts, in the western world especially. Exum asks, "How is the gender ideology of the biblical text both reinscribed in and challenged by its cultural appropriations? How does what we think we know about biblical women, our preconceptions and assumptions shaped by our encounters with their visual personae, affect the way we read their stories?"[78] This reiterates O'Kane's assertion: "What is important for contemporary scholarship is not the doctrinal debates of the past but how we use the visual (in ways similar to literary approaches) as a way of bringing out the new and unexpected, the hidden and the silenced in the text."[79] Harvey, considering the role of the Bible in visual culture, writes:

> Biblical visual culture in general like blasphemous visual culture in particular provides an insight into, and an expression of, the religious imagination, and demonstrates that the content and influence of Scripture extends far beyond its

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[77] J. Cheryl Exum, *Plotted, Shot, and Painted: Cultural Representations of Biblical Women*, 2nd ed. (Sheffield: Sheffield Phoenix Press, 2012); *Fragmented Women: Feminist (Sub)versions of Biblical Narratives,* (London: Bloomsbury T&T Clark, 2016); "Second Thoughts about Secondary Characters," *A Feminist Companion to Exodus to Deuteronomy,* ed. A. Brenner, *The Feminist Companion to the Bible Series* (Sheffield: Sheffield Academic Press, 1994), 75–87; "Lethal Women 2: Reflections on Delilah and her Incarnation as Liz Hurley," in *Borders, Boundaries and the Bible,* ed. Martin O'Kane, JSOTSup, 313 (Sheffield: Sheffield Academic Press, 2002), 254–273.

[78] Exum, *Plotted, Shot and Painted*, 14.

[79] O'Kane, *Painting the Text,* 9.

> primary condition as text. Visual culture illuminates the text not only as an illustrative adjunct but also as a means of commentary and exegesis every bit as nuanced, problematic, and insightful as textual criticism.[80]

As will be highlighted in the following chapter, graphic design plays an important role in the history of visual design and imagery. Indeed, contemporary graphic designers working on projects involving biblical texts often understand themselves as inheritors of a rich tradition, much like members of a contemporary scriptorium of sorts. Through their work, often accompanying liturgical texts, they endeavour to produce illustrations that help "focus the senses and the mind and offer a mnemonic aid that gathers the worshipper's strongest and most fundamental ideas, emotions, and memories in an enriched present."[81] Meinrad Craighead, Frank Kacmarcik, Ade Bethune, Eric Gill, Barry Moser, Rita Corbin, Fritz Eichenberg, Nicholas Markell are all twentieth century or contemporary designers who have grappled with this task in one form or another. However, very little, and in some cases no critical engagement has been undertaken with regard to their work. Daniel Kantor has written a book on *Graphic Design and Religion*, in which he laments this situation, whilst sounding a clarion call for renewal:

> Much has been written on the importance of other art forms in religion and their roles as mediators in the human religious experience. Libraries are filled with books written about sacred music, painting and architecture. Yet while these art forms thrive within modern worship, the virtues of graphic design remain little celebrated. Rarely, if ever, has graphic design been formerly called out as an essential art form of contemporary religious expression.[82]

It is for this reason that I am pursuing a critical scholarly engagement with the artwork of selected, contemporary graphic designers: Meinrad Craighead and Nicholas Markell.

I believe that the "full box of analytical tools"[83] offered by semiotics (to be considered in the following chapter) provides a valuable method of analysis that, as yet, has not been applied to the twentieth–century designs for religious and liturgical literature illustrating biblical texts.

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[80] Harvey, *Bible as Visual Culture,* 200.

[81] Margaret Miles, *Image as Insight* (Boston: Beacon Press, 1985), 9.

[82] Daniel Kantor, *Graphic Design and Religion: A Call for Renewal* (Chicago: GIA Publications, 2007), 50.

[83] Gillian Rose, *Visual Methodologies, An Introduction to Researching with Visual Materials,* 3rd ed. (London: Sage, 2012), 105.

Conclusion

This literature review began with a brief overview of the work of Gadamer and Jauss. Both scholars address the impact of history and culture on the reception of texts by readers in different historical eras. The legacy of Gadamer and Jauss within biblical studies has resulted in a shift in the hermeneutical emphasis to the dialogical event of meaning that happens between the text and the reader. Their ideas have been enthusiastically embraced and it has resulted in a new area within biblical studies: *reception history*. The term used within this discourse is *reception history* including when it refers to the contemporary reception of the Bible, such as these graphic designs studied here. The proliferation of volumes—handbooks, journals, monographs, series and dictionaries—now being published by leading academic publishers is a testament to the vitality of the field and expectation of its continued development.

One particular area of growth is that of scholars exploring the interpretative relationship between word and image. The Bible has always, even during and despite iconoclastic eras, found its way into the form of image.[84] From as early as the third century evidence of the illustrated biblical passages and motifs have been discovered in diverse formats, mediums and places such as the walls of the catacombs and relief carvings around sarcophagi.[85] This visual dimension of the reception history of the Bible has received scant attention from biblical scholars until recently in the notable work of O'Kane and Exum, among others. Biblical scholars and art historians have tended to work independently, with different methods, and exploring different aspects of works of art. Most biblical scholars' focus,

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[84] One example is the *Biblia pauperum* or the "paupers' Bible". These were picture Bibles of the late Middle Ages, usually printed by wood block, initially on vellum and later on paper. The image dominated over the text and what little text may have appeared on the page may have been placed as dialogue on a ribbon, near the character's face, in a way very similar to modern day comic books.

[85] See Figure 7, Sarcophagus with biblical scenes, Rome (?), c.300. Museo Civico, Velletri, in Jeffrey Spier, "The Earliest Christian Art: From Personal Salvation to Imperial Power," *Picturing the Bible, The Earliest Christian Art,* ed. Jeffrey Spier (New Haven: Yale University Press, 2007), 12. Some of these artworks illustrating biblical passages predate the oldest known fragments of NT papyri available to us today. An example would be Papyrus 110 (Oxford University), containing, in fragments, verses 10:13–15 & 10:25–27 of the Gospel of Matthew. The manuscript has been palaeographically dated to the early 4th century CE, however, papyrologist Philip Comfort dates the manuscript to mid-late 3rd century CE. Philip W. Comfort, *Encountering the Manuscripts: An Introduction to New Testament Paleography & Textual Criticism* (Nashville: Broadman & Holman, 2005), 76.

however, has been the large oil-on-canvas paintings of the European Renaissance and Baroque periods. Contemporary graphic designs illustrating biblical texts have not yet been studied by scholars working within the field of reception history—making this an area of visual material ripe for exploration.

Reception history has come in for criticism in relation to the methodologies used within the field. Yet the scope of its remit is such that no one methodology can encompass the breadth of material and historical contexts it wishes to investigate. Nonetheless, methodological rigour is essential if reception history is to make a valuable contribution to biblical studies. A Social Semiotics of the Visual as proposed by theorists Kress and van Leeuwen, I believe, offers biblical reception history an as-yet-unexplored but viable and valuable methodology for considering how meaning is made in the realm of the visual arts. And it is to this that we turn in the following chapter.

Chapter Three: A Social Semiotics of the Visual

Semiotics is centrally concerned with reception.[1]

Introduction

Methodological concerns have been raised with regard to reception history studies, as discussed in the previous chapter. I suggest in what follows that semiotics is particularly well suited as a methodological approach for investigating the visual reception history of the Bible, and in particular graphic designs that interpret biblical texts. A broad definition offered by Umberto Eco to describe the theory of semiotics is this: "Semiotics is concerned with everything that can be taken as a sign."[2] These "signs" refer to anything which "stands for" something else and may take the form of words, images, sounds, gestures and objects.[3] Greimasian scholar Ronald Schleiffer described semiotics as a "species of linguistics that takes all production of signification—linguistic as well non-linguistic—as its object."[4] While it is true that semiotics has always considered within its remit all signifying practices, linguistic as well non-linguistic, semiotics is no longer generally understood as a "species of linguistics," even though it originates in that domain. As has been seen with the fields of biblical studies and visual studies, the discipline of linguistics is undergoing a parallel revolution of sorts. Whereas until recently the field of semiotics was seen as belonging within the broad realm of linguistics, many semioticians, notably Michael Halliday, argue that in fact that relationship, correctly perceived, is the other way around. They maintain that semiotics is the theoretical field within which linguistics may be found. Verbal and written language are increasingly no longer viewed as necessarily being the primary vehicles of communication but rather two among many "semiotic resources." This thesis explores the *semiotic resource* of the graphic-designed image that illustrates the biblical text and the viability of semiotics as a method for analysing how this *semiotic resource* functions.

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[1] Mieke Bal, *On Meaning Making: Essays in Semiotics* (Salem: Polebridge Press, 1994), 159.

[2] Umberto Eco, *A Theory of Semiotics* (London: MacMillan Press, 1977), 7.

[3] Daniel Chandler, *Semiotics: The Basics*, 2nd ed. (London: Routledge, 2007), 1.

[4] Ronald Schleifer, *A.J. Greimas and the Nature of Meaning: Linguistics, Semiotics and Discourse Theory* (Lincoln: University of Nebraska Press, 1987), 85.

This chapter briefly reviews the legacy of Ferdinand de Saussure and Charles Sanders Peirce on the field of semiotics as it has developed since the late nineteenth century. The influence of Michael Halliday and his *Systemic Functional Grammar* is briefly explored, introducing the concepts of *metafunctions* and *multimodality*—foundational to Kress and van Leeuwens' theory of a *Social Semiotics of the Visual*. The relationship between semiotics and graphic design is then considered. As will be shown, semiotics has been appropriated by both academics and practitioners in the field of graphic design as the theory which best describes, analyses and critiques their practice. Graphic designers are concerned not only with generating meaning in multimodal forms but with understanding visual and other multimodal meaning-making events and practices as they occur. Kress and van Leeuwen have shown themselves to be theoretical forerunners—within emerging social semiotics—as they focus in their work on multimodal and visual semiotics in particular. Their work is reviewed in this chapter, with a view toward the usefulness of such analysis for the present project.

3.1: The legacy of Saussure and Peirce

The "founding fathers" of semiotics are unanimously recognised as Ferdinand de Saussure (1857–1913) and Charles Sanders Peirce (1839–1914). Saussure was a Swiss linguist and semiotician often associated with structuralism.[5] His lectures about important principles of language description delivered over three courses late in his career at the University of Geneva, between 1907 and 1911, were collated and published by his pupils posthumously in the famous *Cours de linguistique générale* in 1916. Daniel Chandler writes,

> It is difficult to disentangle European semiotics from structuralism in its origins; major structuralists include not only Saussure but also Claude Lévi-Strauss in anthropology (who saw his subject as a branch of semiotics) and Jacques Lacan in psychoanalysis. Structuralism is an analytical method which has been employed by many semioticians and which is based on Saussure's linguistic model. Structuralists seek to describe the overall organisation of sign systems as 'language' - as with Lévi-Strauss and myth, kinship rules and totemism, Lacan and the unconscious and Barthes and Greimas and the 'grammar' of narrative.

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[5] Ferdinand de Saussure was born in Geneva and began his early studies in Latin, Greek and Sanskrit there before continuing at Leipzig and Berlin. He moved to Paris where he began his illustrious career at the *École pratique des hautes études* before accepting an invitation to return and take up a professorship at the University of Geneva, where he spent the rest of his academic career. He died in Switzerland in 1913. In terms of publications, the key work containing Saussure's thought is *Course in General Linguistics,* his collated course notes published posthumously by his former students. Ferdinand de Saussure, *Course in General Linguistics,* trans. W. Baskin (Glasgow: Collins, 1974).

> They engage in a search for 'deep structures' underlying the 'surface features' of phenomena.[6]

In one of those strange, but periodic, occurrences of academic synchronicity, an American, Charles Sanders Peirce, developed similar theories to those of Saussure, independently and through his own interest in the philosophy of logic rather than the field of linguistics.[7] Peirce's semiotics is distinctly triadic as opposed to Saussure's dyadic system. Peirce's main interest in language was as a mode of information and thought over and above social interaction. He believed that signification, or the consumption of signs, was essentially a mental process and that meaning resides in the mind, not in the objects themselves.[8] His concept of the process of signification privileges materiality in ways that Saussure's did not. Peirce was interested in the fundamental nature of signs and how they function in a concrete world. Unlike Saussure's signified/signifier relationship, in which meaning depended almost entirely on the position of the word within a linear text, Peirce's model considered the broader notion of context as influencing interpretation and the material nature of the sign as having consequences for our behaviour. The duality of the sign, as both an object in the concrete world and as a mental artefact, is fundamental to Peirce's work.[9]

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[6] Daniel Chandler, *Semiotics: The Basics*, 2nd ed. (London: Routledge, 2007), 1.

[7] Charles Sanders Peirce was born in Cambridge, Massachusetts into an academically oriented family–his father a lecturer at Harvard where he later studied himself. He died in poverty in Milford, Pennsylvania in 1914, after a long series of unfortunate events and unpleasant professional rivalries saw him denied academic posts and essentially excluded from a mainstream academic career despite his enormous intellectual capacity. His breadth of expertise ranged through Mathematics, Statistics, Logic and Philosophy. In 1943, *Webster's Biographical Dictionary* claimed that Peirce was "now regarded as the most original thinker and greatest logician of his time." Interest in Peirce's work really developed in the late 1940s and gathered momentum in the 1980s. "Currently, considerable interest is being taken in Peirce's ideas by researchers wholly outside the arena of academic philosophy. The interest comes from industry, business, technology, intelligence organisations, and the military; and it has resulted in the existence of a substantial number of agencies, institutes, businesses, and laboratories in which ongoing research into and development of Peircean concepts are being vigorously undertaken," claims Robert Burch, "Charles Sanders Peirce," *The Stanford Encyclopaedia of Philosophy (Fall 2010 Edition)*, ed. Edward N. Zalta. http://plato.stanford.edu/archives/fall2010/entries/peirce/. As with Saussure, the most well known of Peirce's writings are those collated and published posthumously. Charles Sanders Peirce, *Collected Papers of Charles Sanders Peirce*, 6 vols, eds. Charles Hartshorne and Paul Weiss (Cambridge, MA: Harvard University Press, 1931–35), with a further two volumes added and edited by Arthur W. Burks just over two decades later (Cambridge, MA: Harvard University Press, 1958).

[8] James Liszka, *A General Introduction to the Semeiotic of Charles Sanders Peirce* (Bloomington: Indiana University Press, 1996), 18.

[9] Mark Gottdiener, *Postmodern Semiotics: Material Culture and the Forms of Postmodern Life* (Oxford: Blackwell, 1995), 10.

Saussure and Peirce are subsequently perceived as two pillars representing two divergent traditions in semiotics. The work of Louis Hjelmslev, Roland Barthes, Claude Lévi-Strauss, Julia Kristeva, Christian Metz and Jean Baudrillard follows in the "semiological" tradition of Saussure, whilst that of Charles W. Morris, Ivor A. Richards, Charles K. Ogden and Thomas Sebeok is in the "semiotic" tradition of Peirce.[10] Bridging these two traditions is the work of the recently deceased Umberto Eco.

Building on the work of Saussure and early adherents to his ideas, three schools of semiotics emerged in Europe, all approaching the analyses of non-linguistic modes of communication with methods sourced from linguistics. The work of the Russian Formalists was developed by the Prague School during the 1930s and early 1940s. The exploration of art (Murarovsky), theatre (Honzl), cinema (Jakobson) and costume (Bogatyrev) as semiotic systems in their own right commenced. This was then followed in the 1960s and 1970s by the Paris School which applied Saussure's and other linguists' ideas to painting (Schefer), photography (Barthes, Lindekens), fashion and advertising (Barthes), cinema (Metz), music (Nattiez), comic strips (Fresnault-Deruelle), among other media and creative forms.[11] Gunther Kress and Theo van Leeuwen describe themselves as being among the harbingers of the third "school" to emerge in the late twentieth century:

> [The] third, still fledgling, movement in which insights from linguistics have been applied to other modes of representation has two sources, both drawing on the ideas of Michael Halliday, one growing out of the 'Critical Linguistics' of a group of people working in the 1970s at the University of East Anglia, leading to the outline of a theory that might encompass other semiotic modes (Hodge and Kress), the other, in the later 1980s, as a development of Hallidayan systemic functional linguistics by a number of scholars in Australia, in semiotically oriented studies of literature (Threadgold, Thibault), visual semiotics (O'Toole, ourselves) and music (van Leeuwen).[12]

The prevailing critique of the Saussurean legacy, by these and other contemporary semioticians, is that it was too heavily reliant on and embedded within the theories pertaining

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[10] A decision to employ universally the word "semiotics" was made in Paris in January 1969 by an international committee which brought into existence the IASS; see Umberto Eco, *Theory of Semiotics*, 30.

[11] Kress and van Leeuwen, *Reading Images*, 6.

[12] Kress and van Leeuwen, *Reading Images*, 6. "Ourselves" here refers to Kress and van Leeuwen.

to linguistics. Semiotics emerged from the mid-twentieth century philosophies of linguistics and has now superseded linguistics and, in fact, it could be argued that the relationship is reversed; linguistics may now be perceived to be a field within the broader realm of semiotics. Mieke Bal has noted her concerns: "it is right to wonder to what extent the "expansion" proposed by a "general" science of signs may in fact be an attempt at appropriation, the absorption of the visual domain into the empire of linguistics. For obviously there are a great number of aspects of visual art and visual experience that cannot be "translated" into language at all."[13] Many writers wonder whether a theory based on language has the scope to deal with the particularities of the visual.[14]

Michael Halliday maintains that language is a semiotic system, "not in the sense of a system of signs, but a systemic resource for meaning."[15] In other words, the static, structuralist model of conceiving of language as a system of signs is too limited and does not allow for the vast range of ways in which people use language and the many ways in which language is both influenced by and influences other semiotic modes of communication. Moreover, the hegemony of language as *the* communicative system of signs, to which all other semiotic resources are subservient, is challenged by these scholars. Barry Sandwell echoes this in his call for images to be recognised as functioning as semiotic resources in their own distinct way that is often not directly comparable or translatable within a linguistic approach to understanding how language works. "The grammar of images needs to be analytically distinguished from the linguisticality of verbal communication. Visuality is not merely another department subsumed under the logic of signs."[16] Kress maintains that the dominance

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[13] Mieke Bal, *On Meaning–Making: Essays in Semiotics* (Salem: Polebridge Press, 1994), 175.

[14] Margaret Iversen, "Saussure v. Peirce: models for a semiotics of visual art," in *The New Art History,* ed. A.L. Rees and F. Borzello (London: Camden Press, 1986), 82–94, at 85. Stuart Hall, "Encoding/decoding," in *Culture*, *Media, Language: Working Papers in Cultural Studies,* ed. Stuart Hall, Dorothy Hobson, Andrew Lowe and Paul Willis (London: Hutchinson, 1980), 128–138, at 132.

[15] Michael A.K. Halliday, "Systemic Background," *Systemic Perspectives on Discourse, Vol. 1:* Selected Theoretical Papers from the Ninth International Systemic Workshop, ed. James D. Benson and William S. Greaves, Ablex, 1985, 192. Reprinted in full in J.J. Webster, ed., vol. 3 of *The Collected Works of M.A.K. Halliday,* ed. J.J. Webster (London: Bloomsbury, 2004), 186.

[16] Barry Sandwell, "Seven Theses on Visual Culture: Towards a Critical-Reflexive Paradigm for the New Visual Studies," in *The Handbook of Visual Culture,* ed. Ian Heywood, Barry Sandywell and Michael Gardiner (London: Bloomsbury, 2012), 648–673 at 661.

of the verbal has given way, in postmodernity, to the visual—and the categories of "language" conceived in a monomodal world "when the assumption was that 'language' did all the significant cultural semiotic work"—no longer serves the theories of semiotics.[17] "'Language' isn't a big enough receptacle for all the semiotic stuff we felt sure we could pour into it."[18] He writes,

> In the monomodally conceived world, in other words, in a world regarded as operating with one kind of resource in a specific domain, reflection on the potential of that resource could not arise. "Language" was all there was; and "language" was regarded as a means fully capable of dealing with all human (rational) meaning.[19]

Kress and van Leeuwen posit themselves in continuity with the stream of "Paris School semiotics generally taught in the Anglo-Saxon world."[20] They broadly outline their approach, now widely referred to as the "Sydney School" of social semiotics, thus:

> We see representation as a process in which the makers of signs, whether child or adult, seek to make a representation of some object or entity, whether physical or semiotic, and in which their interest in the object, at the point of making the representation is a complex one arising out of the cultural, social and psychological history of the sign-maker, and focused by the specific context in which the sign maker produces the sign. That 'interest' is the source of the selection of what is seen as the criterial aspect of the object, and this criterial aspect is then regarded as adequately representative of the object in a given context. In other words, it is never the 'whole object' but only ever its criterial aspects which are represented. These criterial aspects are represented in what seems to be to the sign-maker, at the moment of sign-making, the most apt and plausible representational mode (e.g. drawing, Lego blocks, painting, speech). Sign-makers thus 'have' a meaning, the signified, which they wish to express, and then express it through the semiotic mode(s) that make(s) available the subjectively felt, most plausible, most apt form, as the signifier. This means that in social semiotics the sign is not the pre-existing conjunction of a signifier and a signified, a ready made sign to be recognised, chosen and used as it is, in the way that signs are usually thought to be 'available for use' in 'semiology'. Rather we focus on the process of sign-making, in which the signifier (the form) and the signified (the meaning) are relatively independent of each other until they are brought together by the sign-maker in a newly made sign.[21]

The influence of Peirce is apparent in the work of Kress and van Leeuwen to the extent that Peirce's semiotics was about the transfer of meaning: the act of signifying. His

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[17] Kress, *Multimodality*, 11.

[18] Kress, *Multimodality*, 15.

[19] Kress, *Multimodality*, 27–28.

[20] Kress and van Leeuwen, *Reading Images*, 6.

[21] Kress and van Leeuwen, *Reading Images*, 7–8.

understanding, contra Saussure, was not of a one-way process of signification with a fixed (yet arbitrary) meaning. He understood the transfer of meaning to be an active process between the sign and the reader of the sign, an exchange requiring negotiation and affected by the social and cultural background of the reader.[22]

3.2: Halliday's *Systemic Functional Grammar* and the Three *Metafunctions*

Michael Halliday's early recognition that "there are many other modes of meaning, in any culture, which are outside the realm of language," set him up as a highly-influential English linguist credited with reframing language as a social semiotic resource within the broader range of semiotics.[23] His model, originally presented as *An Introduction to Functional Grammar* in 1985, has been republished in revised editions three times (1994, 2004, 2014), the last two editions with the collaboration of Christian Matthiessen.[24] Kress and van Leeuwens' Social Semiotics of the Visual, the theory central to this thesis, proceeds from Halliday's *Systemic Functional Grammar* (hereafter: *SFG*), both theorists having collaborated closely with Halliday as part of his Sydney Semiotics Circle. This in time evolved into the "Sydney School." A fundamental dimension of *SFG* that has been brought through into their social semiotics by Kress and van Leeuwen is the concept of the three metafunctions. Halliday describes "metafunction" itself as a "rather unwieldy term," which he then explains thus:

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[22] Crow, *Visible Signs*, 36.

[23] M.A.K. Halliday, *Language as Social Semiotic: The Social Interpretation of Language and Meaning* (London: Edward Arnold, 1978), 4. M.A.K. Halliday (b.1925) spent a short period as a British counter-intelligence operative in India before dividing his time between China and the U.K. undertaking studies in Chinese Linguistics. This was the subject of his PhD at Cambridge under another prominent linguist J.R. Firth (who in turn had studied under the anthropologist Malinowski). Halliday taught in a number of British universities (Cambridge, Edinburgh, University College London, and Essex) as well as in the US (Indiana, Stanford, Illinois). He took up the position of Professor of Linguistics at the University of Sydney in 1976. It was under his leadership that the Sydney School of Semiotics emerged out of the Sydney Semiotics Circle. Gunther Kress and Theo van Leeuwen, along with other notable contemporary figures in social semiotics including Robert Hodge and Norman Fairclough (Critical Discourse Analysis), were group members.

[24] Halliday and Matthiessen, *Functional Grammar*. Christian Matthiessen (b.1956) is a Swedish semiotician who followed Halliday to Sydney after a collaboration (on the Penman Project) in Los Angeles in the 1980s. Since then he has been "Halliday's closest associate and in collaboration with Halliday, he has extended and revised Halliday's seminal *An Introduction to Functional Grammar*. Matthiessen's influence on this work, which for the last 30 years has functioned as a reference work for the systemic functional description of English, is clear in the third and fourth edition." Thomas Hestbaek Andersen, Morten Boeriis, Eva Maagerø, and Elise Ship Tønnessen, *Social Semiotics, Key Figures, New Directions* (London: Routledge, 2015), 6.

> Systemic analysis shows that functionality is intrinsic to language: that is to say, the entire architecture of language, is arranged along functional lines. Language is as it is because of the functions in which it has evolved in the human species. The term *metafunction* was adopted to suggest that function was an integral component within the overall theory.[25]

Halliday defines the three metafunctions as the *ideational*, which is distinguished into two components; the *experiential* and the *logical*. This is the function that "construes human experience," it is representative. Further to this, beyond construing experience, "language is also always enacting: enacting our personal and social relationships with other people around us."[26] This active dimension is called the *interpersonal* metafunction. These two metafunctions contain the notion that "every message is both about something and addressing someone," and these two motifs may be freely combined and do not restrain one another. There is a third component, "an enabling or facilitating function since both the others, construing experience and enacting interpersonal relations depend on being able to build up sequences of discourse, organising the discursive flow, and creating cohesion and continuity as it moves along. This we call the *textual* metafunction."[27]

These three types of meaning, *ideational*, *interpersonal* and *textual*, maintain a one-to-one correspondence with the metafunctional domains distinguished by Kress and van Leeuwen in their grammar of visual design to study the meaning potential of images in multimodal products. To elaborate briefly: the *ideational* metafunction is about representation, a key requirement of any semiotic mode: it must be able to represent aspects of the world as it is experienced by humans. In so doing semiotic modes offer an array of choices, of different ways in which objects and their relations to other objects and to processes, can be represented.[28] This may conventionally be broken down further into narrative and conceptual processes. Kress and van Leeuwen define the *interpersonal* metafunction: "any semiotic mode has to be able to project the relations between the producer of a (complex) sign and the

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[25] Halliday, *Functional Grammar,* 31.

[26] Halliday, *Functional Grammar,* 30.

[27] Halliday, *Functional Grammar,* 31.

[28] Kress and van Leeuwen, *Reading Images,* 42.

receiver/reproducer of that sign. That is, any mode, has to be able to represent a particular social relation between the producer, the viewer and the object represented."[29] Different "interpersonal" relations are able to be represented through the choices of different modes. For example, a person may be shown addressing viewers directly, by looking straight at the camera, thereby conveying a sense of interaction, an engagement, between the depicted person and the viewer. Conversely, a depicted person may be shown as turned away from the viewer, conveying an absence of interaction. This allows the viewer to scrutinise the represented person as though they were a specimen on display.[30] Finally the *textual* metafunction is that which brings all the modes at work into a meaningful cohesive whole. In the visual realm this often has much to do with composition. These metafunctions shall be developed much further in the detailed chapters seven and eight that analyse the graphic designs of Markell and Craighead.

Another aspect of the Sydney Grammar (as *SFG* is sometimes referred to collegially among proponents of Halliday's theory) is the strong emphasis it places on the socio-cultural factors. The social orientation of Halliday's Grammar stems from the influence of the linguist Firth and the anthropologist Malinowski. Language cannot be studied separately from the function it fulfils in a specific context of communication and has essentially evolved to perform social functions. *SFG* is very much concerned with the relationships between language and the socio-cultural context in which it is produced and understood. Linguist Christopher Butler emphasises that "the social and cultural functions of communication are a major characteristic of Halliday's approach."[31] Of particular importance here is the transition made

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[29] Kress and van Leeuwen, *Reading Images,* 42.

[30] Kress and van Leeuwen, *Reading Images,* 43.

[31] Christopher S. Butler, *Structure and Function: A Guide to Three Major Structural-Functional Theories. Part 1: Approaches to the Simplex Clause. Part 2: From Clause to Discourse and Beyond* (Philadelphia: John Benjamins, 2003), 44.

by Kress and van Leeuwen evolving *SFG* in the development of their Social Semiotics of the Visual, a process that continues apace, as both scholars have assured me.[32]

> We call this a "grammar" to draw attention to culturally produced regularity. More specifically, we have borrowed "semiotic orientations," features which we take to be general to all human meaning-making, irrespective of mode. We have taken Michael Halliday's social semiotic approach to language as a model, as a source for thinking about general social and semiotic processes, rather than as a mine for categories to apply in the description of images. His model with its three functions is a starting point for our account of images, not because the model works well for language (which it does, to an extent), but because it works well as a source for thinking about all modes of representation.[33]

Kress and van Leeuwen posit that a "text" is a semiotic object in which various modes and resources of a verbal and non-verbal nature intervene in order to create meaning in a determined communicative context.[34] A "text" is: "that phenomenon which is the result of the articulation in one or more semiotic modes of a discourse, or (we think, inevitably, always) a number of discourses." In other words, meaning making is necessarily always multimodal.

Another term that appears frequently in the social semiotic discourse—and is key to understanding the revolution in semiotics heralded by Halliday's *SFG*—is that of *semiotic resource*. Van Leeuwen describes a *semiotic resource* thus:

> Semiotic resources are the actions, materials and artefacts we use for communicative purposes, whether produced physiologically —for example, with our vocal apparatus, the muscles we use to make facial expressions and gestures—or technologically—for example, with pen and ink, or computer hardware and software—together with the ways in which these resources can

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[32] I have had the good fortune to meet and discuss very briefly this project with both scholars; Theo van Leeuwen at *Semiofest* in Paris, June 2015, and Gunther Kress at *The XXI Early Fall School of Semiotics (EFSS 2016)* in Sozopol, Bulgaria, September 2016. Both insist that their academic work around their theory continues to be very much a work-in-progress that they are continually modifying and revising in the face of new developments and in response to the work of other scholars using their approach. The third revised edition of their seminal *Reading Images, The Grammar of Visual Design,* first published in 1996, has been available to pre-order since February 2015, the release date being extended by another six months repeatedly, a result of ongoing further development, Kress explained. It is presently due for release in March 2018.

[33] Kress and van Leeuwen, *Reading Images,* 20.

[34] Kress and van Leeuwen, *Multimodal Discourse, The Modes and Media of Contemporary Communication* (London: Hodder, 2001), 40. Strictly speaking, in multimodal studies discourse, the semiotic artefact or event being considered is referred as a "text." This would require speaking of the graphic designs as "texts." Given that these image "texts" are being studied alongside biblical texts, I felt it would add a layer of unnecessary confusion to refer to both the biblical text and the artworks as "texts." In order to alleviate this double connotation to the term "text," I shall refer to biblical texts as "texts," as is the convention in biblical studies, and the artworks shall simply be referred to as images, designs or artworks, with the implicit understanding that these are multimodal "texts."

> be organised. Semiotic resources have a meaning potential, based on their past uses, and a set of affordances based on their possible uses, and these will be actualised in concrete social contexts where their use is subject to some form of semiotic regime.[35]

He goes on to suggest that the preference for the term *resource* over "sign" in social semiotics illustrates the intention to move away from the idea of a pre-ordained or "given" meaning in the "sign."[36] Social semiotics, revealing its Peircean bias, is more fluid and appreciative of the change that naturally occurs in the use and reuse of *semiotic resources* in different contexts and by different users. This stands in contrast to the traditional understanding within semiotics of rules or codes that were fixed in meaning and resistant to change; the idea of a pre-existing conjunction between the *signifier* and the *signified,* elements of a code that, once grasped, allowed people to make use of them within the confines of their pre-existing meaning.[37] This notion of the "sign" in a coded system of semiotics placed people, users of the code, in a passive role in the production of meaning and implied that language and other semiotic modes were entirely stable, which they are not—as we see in the evolution of language constantly. Carey Jewitt develops the preference for *semiotic resource* further:

> In this perspective, signs are a product of a social process of sign-making. A person (sign-maker) 'chooses' a semiotic resource from an available system of resources. They bring together a semiotic resource (a signifier) with the meaning (the signified) that they want to express. In other words, people express meanings through their selection from the semiotic resources that are available to them in a particular moment: meaning is a choice from a system.[38]

This brings us to the "social" aspect of social semiotics. The semiotic resources that people make use of are drawn from the social context. The "choice is always socially located and regulated, both with respect to what resources are made available to whom, and the discourses that regulate and shape how modes are used by people. Discourses of gender, social class, race, generation, institutional norms and other articulations of power shape and

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[35] Theo van Leeuwen, *Introducing Social Semiotics* (London: Routledge, 2005), 285.

[36] Van Leeuwen, *Social Semiotics*, 3.

[37] Carey Jewitt, "An Introduction to Multimodality," in *The Routledge Handbook of Multimodal Analysis,* ed. Carey Jewitt (London: Routledge, 2009), 14–27, at 23. This is seen in Saussure's *Course in General Linguistics,* and Roland Barthes *Elements of Semiology* (London: Vintage Classics, 2010).

[38] Jewitt, "Multimodality," 23.

regulate people's use of semiotic resources."[39] These discourses may in certain instances be "social rules" of a type, but they are not unchanging codes, they are versatile and dynamic.

Liturgical books, such as Lectionaries, Missals and the *ELW Worship* book (pew edition), are composite wholes in which the representation of reality (as understood by Christians) is expressed through both verbal and visual modes. In these books, words and images reinforce each other without necessarily offering the same information. They present a richer experience than the sum of their independent components. Thus an appropriate approach to these books requires the adoption of a multimodal perspective that provides the tools to study their verbal and visual components, as well as the meaning that emanates from the combination of both semiotic modes (verbal and visual).

3.3: Multimodality

Carey Jewitt in her *Routledge Handbook of Multimodal Analysis* identifies three main approaches to multimodality, including Kress and van Leeuwens' Social Semiotics of the Visual.[40] Multimodality, she writes, "proceeds on the assumption that representation and communication always draw on a multiplicity of modes, all of which have the potential to contribute equally to meaning."[41] As such, language, whether as speech or as writing, is one of many representational and communicative modes through which meanings are made, distributed, received, interpreted and remade in interpretation. Language is, as Jewitt explains, "only ever one mode nestled among a multimodal ensemble of modes."[42] Kress and van Leeuwen, and others, therefore maintain that all interactions are multimodal. Sigrid Norris clarifies this with acknowledging that multimodality "steps away from the notion that

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[39] Jewitt, *"Multimodality,"* 23.

[40] Carey Jewitt, "Different Approaches to Multimodality," in *The Routledge Handbook of Multimodal Analysis,* ed. Carey Jewitt (London: Routledge, 2009), 28–39. These are Hallidayan social semiotics multimodal theory of communication, extended and elaborated by Kress and van Leeuwen; systemic functional grammar multimodal discourse analysis, associated with O'Toole, Baldry and Thibault, and O'Halloran; and multimodal interactional analysis as found in the works of Scollon and Norris.

[41] Jewitt, *"Multimodality,"* 14.

[42] Jewitt, *"Multimodality,"* 15.

language always plays a central role in interaction, without denying that it often does."[43] Significantly, language is not perceived as providing either the starting point nor a prototypical model for all modes of communication.

> The second assumption central to multimodal research is that each mode in a multimodal ensemble is understood as realising different communicative work. Multimodality assumes that all modes have, like language, been shaped through their cultural, historical and social uses to realise social functions. Multimodality takes all communicative acts to be constituted of and through the social. Image and other non-linguistic modes take on specific roles in a specific context and moment in time. The roles are not fixed but articulated and situated.[44]

Simply put, multimodality approaches representation, communication and interaction as something more than language. It takes in the role of image, gesture, gaze and posture as well as the use of space in representation and communication. Kress and van Leeuwen define multimodality as, "The use of several semiotic modes in the design of a semiotic product or event."[45] Multimodality seeks to extend the social interpretation of language and its meanings to the entire range of representational and communicational modes or semiotic resources for making meaning that are available and employed in a culture.[46] Another member of the Sydney School, Kay O'Halloran, offers this definition: "The multimodal social semiotic approach draws upon Michael Halliday's systemic function (SF) theory to provide frameworks for conceptualising the complex array of semiotic resources which are used to create meaning (e.g. language, visual imagery, gesture, sound, music, three dimensional objects and architecture) and detailed practices for analysing the meaning arising from the integrated use of those resources in communication artefacts (i.e. texts) and events."[47]

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[43] Sigrid Norris, *Analysing Multimodal Interaction: A Methodological Framework* (London: Routledge, 2004), 3.

[44] Jewitt, *"Multimodality,"* 15.

[45] Kress and van Leeuwen, *Multimodal Discourse,* 20.

[46] Carey Jewitt, introduction to *The Routledge Handbook of Multimodal Analysis,* ed. Carey Jewitt (London: Routledge, 2009), 1–8.

[47] O'Halloran, "Multimodal Analysis and Digital Technology," in *Interdisciplinary Perspectives on Multimodality: Theory and Practice. Proceedings of the Third International Conference on Multimodality,* eds. Anthony Baldry and Elena Montagna (Campobasso: Palladino, 2007), 1–26, at 2.

The iconic liturgical books wherein the graphic designs that I am analysing are to be found are themselves multimodal artefacts, employing extensively the three modes of language, image and colour. These iconic liturgical books are profoundly rich *semiotic objects*—the products of people making creative use of the *semiotic resources* at their disposal. They are in turn *semiotic resources* for other dense multimodal *semiotic events*, the liturgical rituals in which these books are put to use. They are also books that, in this particular social context of the liturgy, perform *semiotic acts*. They iconise or sacralise the Scriptures. Moreover, and significantly, there is a direct semiotic correlation between the three modes—language, image and colour—that are put to use in the iconic books and those in use in the liturgies. The verbal text printed in the book is the same as that that shall be read out aloud in the course of proclaiming the "Word of God" (the liturgy of the Word). The mode of language may be understood to appear in two modes, the printed verbal text and the corresponding spoken verbal text when this is read out aloud. This in turn will most likely be accompanied by other modes such as gesture. These gestures could potentially include: the processing of the Lectionary, the incensing of the book once placed on the ambo or lecturn, the raising of the Lectionary before and/or after the reading, a bowing towards the book, the kissing of the book, the marking of a sign of the cross over the gospel lection, a gesture towards the congregation by the reader that gathers them into the reading of the Scriptures. In the case of *The Sunday Missal*, coherence exists between the text printed in the Missal and that being read out aloud from a corresponding Lectionary, in the liturgy, as *The Sunday Missal* functions like a small, personal, handheld Lectionary.

"The meanings in any mode are always interwoven with the meanings made with those of all other modes co-present and 'co-operating' in the communicative event. The interaction between modes is itself a part of the production of meaning," writes Jewitt.[48] This interaction between modes is particularly well evidenced in religious rituals. Christian liturgy is a pertinent and rich example of a multimodal semiotic event. Many of the graphic designs by Craighead and Markell make use of other graphic motifs that may find their echo in the

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[48] Jewitt, *"Multimodality,"* 15.

church environment: in the form of stained-glass windows, banners, embroidered vestments and other artefacts. Craighead's design *Christ, Yesterday and Today* (fig. 1.3) makes visual reference to the paschal candle. At the Easter Vigil a real paschal candle shall be blessed, incised and lit in front of the congregation, processed through the darkened church, raised and lowered into the baptismal waters, and prominently displayed until Pentecost. From this candle each person present shall light a personal candle. The design is closely interwoven with the other modes and images unfolding before the viewer. The same may be said of the prominent colours of red and white in Markell's *Easter* design (fig. 1.1), and these feature in the vestments during Holy Week and Eastertide.

Multimodality, Jewitt continues, "is built on the assumption that the meanings of signs fashioned from multimodal semiotic resources are, like speech, social. That is they are shaped by the norms and rules operating at the moment of sign making, influenced by the motivations and interests of a sign-maker in a specific context. That is, sign-makers select, adapt and refashion meanings through the process of reading/interpretation of the sign. These effect and shape the sign that is made."[49] Christian liturgies are multimodal semiotic events, the influence of which may be clearly seen in the graphic designs in the liturgical books analysed in this thesis. This study concentrates on the mode of image whilst also considering the mode of colour and the *intersemiosis* of the modes of text and image.

3.4: Semiotics and Graphic Design

Graphic Design is an academic anomaly. Open a "history" of graphic design and you will invariably find yourself at the very beginning of recorded human visual communication, examining the cave paintings of Lascaux or southern Africa.[50] However, despite millennia of visual semiotic work and sign-making, graphic design as an articulated academic discipline

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[49] Jewitt, *"Multimodality,"* 16.

[50] Philip B. Meggs, *A History of Graphic Design* (London: Viking, 1983); Johanna Drucker and Emily McVarish, *Graphic Design History: A Critical Guide*, rev. 2nd ed. (Upper Saddle River: Pearson Prentice Hall, 2012); Patrick Cramsie, *The Story of Graphic Design: From the Invention of Writing to the Birth of Digital Design* (London: British Library, 2010).

only appears in the mid-twentieth century.[51] The claim that graphic designers lay to the primordial hand stencils of Lascaux is rooted in the design's evident and implicit impulse to communicate to other human beings; to make a visual sign that may operate in a way similar to that which we unconsciously expect of verbal language. During the 1950s and 1960s, the influence of Saussure's semiotics is evident in Swiss graphic design, most notably in the area of typography with the emergence of fonts such as *Helvetica* and *Univers*.[52] Over the last three decades, as semiotics itself has developed as a discipline, so too has its recognition and appropriation by graphic design theorists as the most viable theoretical system for explaining much of what graphic design is about. Saussure, Peirce and Barthes are recognised as among the most influential semioticians in this field. Mieke Bal argues that Saussure had a rather static notion of how signs work and was uninterested in how meanings change and are changed in use, a point reiterated by Robert Hodge and Gunther Kress.[53] David Crow, in his introduction to semiotics, *Visible Signs,* covers much of the same territory, introducing with graphic examples the many ways in which images function as *signifiers* in a culture. Crow is more influenced by the fluid and flexible Peircean semiotics than Saussarean semiotics. "What is distinct about Peirce's view of semiosis is that it is not a one way process with a fixed meaning. It is part of an active process between the sign and the reader of the sign. It is an exchange between the two which involves some negotiation. The meaning of the sign will be affected by the background of the reader."[54] The semiotician A.J. Greimas, popular with text-based scholars, including biblical scholars like Daniel Patte, has not been taken up to the same extent as Pierce by graphic designers.[55] Meredith Davis writes,

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[51] The first recorded use of the term "graphic design" is attributed to William Addison Dwiggins in 1922. He uses the term in an inclusive way "to describe his various activities in printed communications, like book design, illustration, typography, lettering and calligraphy." The term gains general usage after WWII. See Alan Livingston and Isabella Livingston, *Dictionary of Graphic Design and Designers* (London: Thames and Hudson, 2012), 43.

[52] Meredith Davis, *Graphic Design Theory* (London: Thames and Hudson, 2012), 118–119. By creating a "neutral" font, one so stripped of flourish and embellishment and reduced to the most elemental and purest form, the words themselves could be received free of pre-packaged meaning.

[53] Mieke Bal and Norman Bryson, *Looking In, The Art of Viewing* (Abingdon: Routledge, 2001), 174. Robert Hodge and Gunther Kress, *Social Semiotics* (Cambridge: Polity Press, 1988), 11.

[54] David Crow, *Visible Signs: An Introduction to Semiotics* (Lausanne: AVA Publishing, 2003), 36.

[55] Daniel Patte, *The Religious Dimensions of Biblical Texts, Greimas's Structural Semiotics and Biblical Exegesis* (Atlanta: SBL, 1990).

> The earliest efforts to frame meaning making in graphic design in semiotic terms date to the early 1970s. Thomas Ockerse and Hans Van Dijk, professors of graphic design at Rhode Island School of Design (RISD), have dedicated much of their academic careers to building a semiotic theory of design that attempts to address not only the critical analysis of existing design but also generative approaches to making new work. Proponents of the ideas of Peirce, Ockerse and Van Dijk structured RISD's curricular experiences around Peirce's typology of signs and his notion of the *interpretant*, which they described as the context, condition or function of signs.[56]

Sean Hall notes that even though semiotics has seminal texts, established procedures, scholarly debate, publications and an academic history, it is still a diverse and eclectic subject. This diversity and eclecticism, particularly in terms of its methods, stems from the many different disciplines that it uses for inspiration, including: linguistics, anthropology, psychology, philosophy, sociology, art history, communication studies, media studies, and material culture.

> The result of this is that the subject has both a weakness and a strength. The weakness is that there is no body of knowledge of which semiotics can be certain. Its strength is that the absence of such a body of knowledge gives it the freedom to explore new ways of thinking, avenues of interest and novel ways of exploring meaning. In other words, because it does not have the doctrinal quality of other intellectual disciplines, semiotics can be actively done rather than just simply decipher a coded meaning and leave it at that. Instead we are asked continually to reinterpret, reformat, rework, rethink and reinvigorate the meanings that we find around us.[57]

Others stress the "theoretical provenance" of semiotics (and its application to many sorts of visual materials) and hence its ability to critique those materials.[58] Within graphic design theory, semiotics is understood as being about the tools, processes and contexts we have for creating, interpreting and understanding meaning in a variety of different ways.[59] "Semiology offers a very full box of analytical tools for taking an image apart and tracing how it works in relation to broader systems of meaning. Semiology is also influential as an approach to interpreting the materials of visual culture because it draws on the work of several major

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[56] Davis, *Graphic Design Theory,* 104.

[57] Sean Hall, *This Means This, This Means That* (London: Lawrence King Publishing, 2007), 173.

[58] Gillian Rose, *Visual Methodologies: An Introduction to Researching with Visual Materials,* 3rd ed. (London: SAGE Publications, 2012), 147. This "provenance" is found in the work of Saussure and Peirce.

[59] Hall, *This Means This,* 5.

theorists,"[60] says Gillian Rose, again situating semiotics academically for designers. It is, however, about much more than simply, as Margaret Iverson put it, "laying bare the prejudices beneath the smooth surface of the beautiful."[61]

Given this history, it is not surprising that the whole area of semiotics has come to be "of particular significance for graphic designers, whose work involves the combination of visual and verbal elements according to social and cultural conventions. This concern for meaning and how it is made and interpreted is as fundamental to graphic design practice as are the aesthetics of form. Any text on design theory must therefore include explanations of how language and meaning-making work."[62]

> The *sign* is the key term in semiology, which consists of a *signifier* and a *signified*; these are *semiotic resources*, which are often *multimodal*. The *referent* is what a *sign* refers to in the real world. The transfer of a sign's signifieds is structured through *codes*, which in turn give onto *dominant codes*. Codes and dominant codes encourage *preferred readings* of images by viewers.[63]

Throughout the theoretical works on graphic design one repeatedly encounters the many ways in which semiotic categories are applied to the interpretation of an image, for example in conceptual, binary structures: truth and falsity, sameness and difference, whole and parts. The foundational concepts of semiotics—*signs* and *signification*, *signifier* and the *signified*—continue to underlie and facilitate the *how* of the process of the transmission of meaning. Peircean terms such as—*index, icon* and *symbol*—alongside Shannon and Weaver's categories of communication—*sender, receiver, intention, message, transmission, noise, receiver* and *destination*—are all terms that undergird critical visual methodology.

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[60] Rose, *Visual Methodologies,* 105. Rose's persistent use of the term "semiology" interspersed interchangeably with "semiotics" is peculiar and inconsistent with all the contemporary theorists to whom she refers.

[61] Iverson, "Saussure v. Peirce," 84.

[62] Davis, *Graphic Design Theory,* 104.

[63] Rose, *Visual Methodologies,* 147. Italics original.

3.5: The Social Semiotics of Kress and van Leeuwen[64]

Gunther Kress and Theo van Leeuwen are two academic semioticians who have collaborated over many years, often across continents, to develop the field of social semiotics emerging from the so-called "Sydney School" and Hallidayan *SFG*. Although strongly inspired by the Paris School and Barthean semiotics, social semiotics has moved beyond structuralism. In social semiotics the focus has changed "from the 'sign' to the way people use semiotic 'resources' both to produce communicative artefacts and events and to interpret them—which is also a form of semiotic production—in the context of specific social situations and practices."[65] Whilst clearly aware of the slight resistance many semioticians feel towards the use of linguistic terminology to categorise semiotics, Kress and van Leeuwen use the metaphor of "a grammar" to elucidate their developing theory of a social semiotics of the visual.[66]

> What is our "visual grammar" a grammar of? First of all we would say that it describes a social resource of a particular group, its explicit and implicit knowledge about this resource, and its uses in the practices of that group. Then, second, we would say that it is a quite general grammar, because we need a term that can encompass oil painting as well as magazine layout, the comic strip as well as the scientific diagram. Drawing these two points together, and bearing in mind our social definition of grammar, we would say that 'our' grammar is a quite general grammar of contemporary visual design in 'Western' cultures, an account of the explicit and implicit knowledge and practices around a resource,

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[64] Gunther Kress, MBE (b.1940), is Professor of Semiotics and Education in the Department of Culture, Communication and Media at the Institute of Education of the University of London. He is one of the main developers of the sub-field of social semiotics alongside van Leeuwen. He moved to Sydney in the 1980s where his collaboration with van Leeuwen began. Theo van Leeuwen (b.1947) worked as a film and television producer, scriptwriter and director before becoming an academic. He is now Professor Emeritus of the Faculty of Arts and Social Sciences, University of Technology, Sydney.

[65] Van Leeuwen, *Introducing Social Semiotics*, xi. He notes, "Although the approach to social semiotics presented here draws on a wide range of sources, the key impetus for its development was Halliday's social semiotic view of language (1978). In the second half of the 1980s and 1990s, it was elaborated by the work of the Sydney Semiotics Circle, whose members included, among others, Jim Martin, Terry Threadgold, Paul Thibault, Radan Martinec, Anne Cranny-Francis, Jennifer Biddle and above all, my long time collaborator Gunther Kress – as well as from a distance, Bob Hodge and Jay Lemke." (xi). He also cites the influence of members of the critical discourse analysis group including Norman Fairclough, David Machin and Carey Jewitt among numerous other influential colleagues and collaborators. (xii).

[66] Kress and van Leeuwen address critics who might mistakenly associate their work with a linguistic model thus: "We have not imported the theories and methodologies of linguistics directly into the domain of the visual, as has been done by others working in the field. We do not make a separation of syntax, semantics and pragmatics in the domain of the visual; we do not look for (the analogies of) sentences, clauses, nouns, verbs, and so on, in images. We take the view that language and visual communication can both be used to realise the 'same' fundamental systems of meaning that constitute our cultures, but that each does so by means of its own specific forms, does so differently and independently." Kress and van Leeuwen, *Reading Images,* 19.

> consisting of the elements and rules underlying a culture-specific form of visual communication.[67]

Van Leeuwen makes the important point that social semiotics is not "'pure' theory, not a self contained field. It comes into its own when it is applied to specific instances and specific problems, and it always requires immersing oneself not just in semiotic concepts and methods as such but also in some other field … interdisciplinarity is an absolutely essential feature of social semiotics."[68] For this reason, it is clear to see how such an approach is particularly well suited to the analyses of images designed to accompany biblical texts in the context of a communal, liturgical resource such as a Lectionary, missal or worship book. Social semiotics provides a powerful interdisciplinary bridge between text and image.

Kress outlines the fundamental assumptions underlying the social semiotic understanding of the term *sign,* the central concept of semiotics. "In social semiotics theory, signs are made—not used—by a sign-maker who brings meaning into an *apt* conjunction with a form, a selection/choice shaped by the sign-maker's *interest*. In the process of representation sign makers remake concepts and 'knowledge' in a constant new shaping of the cultural resources for dealing with the social world."[69]

> Signs are always newly *made* in social interaction; signs are *motivated*, not *arbitrary* relations of meaning and form; the motivated relation of a *form* and a *meaning* is based on and arises out of the *interest* of the makers of signs; the forms/signifiers which are used in the making of signs are *made* in social interaction and become part of the semiotic resources of a culture.[70]

The key term in social semiotics is "semiotic resource."[71] This is a progression of the term "sign," fundamental to semiotics historically. "Semiotic resource" is both broader and sheds the sense of something pre-given, an accepted, static, conventional meaning. It allows for the fact that "semiotic resources" are affected and changed both by their use and their

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[67] Kress and van Leeuwen, *Reading Images*, 3.

[68] Van Leeuwen, *Introducing Social Semiotics*, 1.

[69] Kress, *Multimodality*, 62.

[70] Kress, *Multimodality*, 54.

[71] Van Leeuwen, *Introducing Social Semiotics*, 3.

interpretation. Kress writes, “Resources are constantly remade; never wilfully, arbitrarily, anarchically but precisely, in line with what I need, in response to some demand, some ‘prompt’ now—whether in conversation, in writing, in silent engagement with some framed aspect of the world, or in inner debate.”[72] Closely linked to this is the acknowledgement of the semiotic “potential” of the *semiotic resource*. These resources are not restricted to speech, writing and imaging but extend to almost everything we do or make.

> In social semiotics resources are signifiers, observable actions and objects that have been drawn into the domain of social communication and that have a *theoretical* semiotic potential constituted by all their past uses and all their potential uses and an *actual* semiotic potential constituted by those past uses that are known to and considered relevant by the users of the resource, and by such potential uses as might be uncovered by the users on the basis of their specific needs and interests. Such uses take place in social context and this context may either have rules or best practices that regulate how specific semiotic resources can be used, or leave the users relatively free in their use of the resource.[73]

Once an artefact, image, activity or event is understood to constitute a semiotic resource it becomes possible to describe its semiotic potential, its meaning-making potential. With regard to visual design, Kress and van Leeuwen maintain that a semiotic mode, such as the visual, fulfils three major functions. In order to function as a full system of communication, the visual, like all semiotic modes, has to serve several representational and communicational requirements. Expanding on the work of Halliday, Kress and van Leeuwen employ these three metafunctions, the *ideational*, the *interpersonal* and the *textual*.[74] Every semiotic fulfils an “*ideational*” function, a function of representing “the world inside and around us”, and an “*interpersonal*” function, a function of enacting social interactions as social relations. All message entities—*texts*—also attempt to present a coherent world, “the world of the text,” a world in which all elements cohere internally, and which itself coheres with its relevant environment.[75] As such, the focus of social semiotics, for the purpose of this study, is on the description of these *ideational*, *interpersonal* and *textual* resources as they are realised in the

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[72] Kress, *Multimodality*, 8.

[73] Van Leeuwen, *Introducing Social Semiotics*, 4.

[74] Kress and van Leeuwen, *Reading Images*, 42.

[75] Kress and van Leeuwen, *Reading Images*, 15. “Text” here refers to a “complex of signs which cohere both internally with each other and externally with the context in and for which they were produced.” *Reading Images*, 43.

visual mode. Kress and van Leeuwen have developed and elaborated on a vast array of “tools,” some old and familiar to the work of image analysis and some new and sourced from other disciplines, for conducting a thorough investigation into the meaning-making functions and potential of a semiotic resource.

Conclusion

This chapter has looked at the provenance of emerging theories in semiotics, inherited from the foundational work of Saussure and Peirce. The relationship between semiotics and graphic design has also been explored. The field of graphic design, concerned with both meaning-making events and practices as they occur and also with generating meaning in multimodal forms, recognises semiotics as the theory which best describes, analyses and critiques its practice. In recent decades, Michael Halliday’s foundational *SFG* has fundamentally shifted the understanding about the relationship between language and other modes of communication. Semioticians Gunther Kress and Theo van Leeuwen have expanded this theory to demonstrate how semiotics may provide a powerful method for exploring how images work to express meaning. They claim the age of the hegemony of the densely-printed-page has come to an end and is being rapidly replaced by the emergent multimodal means of communication, and these are heavily reliant on visual components. The metaphorical semiotic toolkit is equipped with a vast array of comprehensive analytical tools that address every aspect of an image from composition through to colour. This Social Semiotics of the Visual developed by Kress and van Leeuwen offers a extensive and valuable approach to analysing images. This particular semiotic approach, as a viable method especially for engagement with the visual, has not yet been taken up by biblical reception history scholars. I suggest semiotics offers a dynamic avenue of investigation into the ways that images, inspired by biblical texts, have interpreted those texts and work to give meaning to them. This thesis shall endeavour to show, through in depth analysis of biblically-inspired images, the value that a Social Semiotics of the Visual holds out to the biblical reception project.

Chapter Four: Liturgy and Lectionary in Biblical Reception History

The liturgical assembly (the ecclesia in its primary sense)

is the place where the Bible becomes the Bible.[1]

Introduction

The *Wirkungsgeschichte* of the Bible surely finds few more potent and profuse exemplars than the Lectionary. So closely identified with the Bible is the Lectionary in the context of the liturgies of many Christian churches that it is almost invisible in its own right as an extraordinarily rich and profound site of the reception of the Bible. Consistent with other areas of biblical studies and biblical theology, exegetical aids and commentaries abound, yet I have not encountered a study examining the Lectionary as the pivotal site of the church's reception of the Bible. Even Ebeling and Luz, fine–tuned to the role of the church in the exposition of Scripture, extending their understanding of biblical reception in reaching out and embracing the "interpretations of the Bible in non–verbal media such as art, music, dancing, prayer" and "in political actions, wars, peace–making, suffering, institutions," stumbled over the Lectionary.[2] This thesis seeks to situate the Lectionary as a primary site of the reception of the Bible. The Lectionary is at once an iconic book, a hermeneutical approach and a liturgical structure. This chapter endeavours to briefly chart the historical development of the Lectionary as it has unfolded towards its contemporary role in the worship practice of Christians.

The "General Introduction" to the Roman Catholic *Lectionary for Mass* sets out clear instructions about the handling, veneration and display of the Lectionary in the ritual of the mass and context of the church:

> The special prominence given to the gospel reading at the Sunday assembly has been expressed in a variety of ritual traditions, many dating back to the fourth and fifth centuries. For example, from the most ancient tradition to this day, only ordained ministers (bishops, priests, and deacons) proclaim the gospel. They also sign the book and themselves with the cross before, and kiss the gospel book after reading. The assembly greets the gospel reading with a sung acclamation and stands during the proclamation. Only the gospel reading is introduced with "The Lord be with you" and its response. On occasion, the proclaiming of the gospel is solemnised by a

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[1] Louis–Marie Chauvet, *Symbol and Sacrament: A Sacramental Reinterpretation of Christian Existence* (Collegeville: Liturgical Press, 1995), 212.

[2] Luz, *Matthew 1–7*, 95. Gerhard Ebeling, *The Word and Tradition: Historical Studies Interpreting the Divisions of Christianity,* trans. S.H. Hooke (Philadelphia: Fortress, 1968), 28.

> procession with candles and incensing of the book. Finally, in earlier centuries when there were separate Lectionaries for gospels (evangelaries) and for epistles (epistolaries), the more ornate was the gospel book, a practice encouraged today: In our times also, then, it is very desirable that cathedrals and at least the larger, more populous parishes and the churches with a larger attendance possess a beautifully designed Book of the Gospels, separate from the other book of readings. (*LM* 36)[3]

These instructions clearly point to the Lectionary being understood as an "iconic" book according to those indicators set out by scholars James W. Watts and Dorina Miller Parmenter, among others. Annabel Wharton describes an iconic book as one that "is an immediately recognisable symbol with connotations of admiration or veneration that has both social and psychological import."[4] Parmenter notes that within the academic study of Christianity, the meaning and role of the Bible as a ritual object has been overlooked.[5] I suggest this is true to a far greater extent for the Lectionary, the Missal and other liturgical books featuring Scripture passages that are made use of in the context of liturgy. Moreover, not only has the iconicity of the Lectionary not yet received due attention, but the hermeneutical significance of the Lectionary also requires further exploration from biblical scholars. As liturgist Fritz West acutely observes: "What we have in lections are segments of the biblical narrative which when appropriated by the church, acquire a semantic autonomy, worlds of their own distinct from that of the Bible."[6] This appropriation is explicitly acknowledged by the church in its explanation of how the selection of lections is consciously oriented towards the formation of individual and collective Christian identity in the context of the worshipping community.[7]

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[3] *General Introduction to the Lectionary for Mass (LM)*, *Ordo Lectionem Missae, Editio Typica Altera* (Rome: Libreria Editrice Vaticana, 1981). It is pertinent to note the encouragement that the Lectionary or Book of the Gospels be "beautifully designed."

[4] Annabel Wharton, "Icon, Idol, Totem and Fetish," in *Icon and Word: The Power of Images in Byzantium*, eds. Anthony Eastmond and Liz James (Aldershot: Ashgate, 2003), 3–11, at 4.

[5] Dorina Miller Parmenter, "The Iconic Book: The Image of the Bible in Early Christian Rituals," in *Iconic Books and Texts*, ed. James W. Watts (Sheffield: Equinox, 2013), 63–92, at 66. This point has also been made by Colleen McDannell in her book *Material Christianity, Religion and Popular Culture in America* (New Haven: Yale University Press, 1995), 68.

[6] Fritz West, *Scripture and Memory: The Ecumenical Hermeneutic of the Three–Year Lectionaries* (Collegeville: The Liturgical Press, 1997), 30.

[7] *General Introduction to the Lectionary for Mass*.

Significantly for this study, the social semiotic approach of Kress and van Leeuwen places an emphasis on the social dimension of meaning–making. In the context of the Christian liturgy, the Lectionary is not only a site and conduit for the reception of the Bible, but a semiotic resource in itself. It is an iconic book that performs ritually in the proclamation of "God's word," a word that is spoken directly into the lives of people, individually and collectively, chanted and preached, penetrating contexts personal, social and political, and formative of those gathered. Liturgist Liam Tracey writes, "in this context the word is proclaimed and becomes the word for now. Not just a word from the past with information about the past, but a word for today which challenges, consoles and constructs a community, a worshipping assembly, participating in the prayer of Christ in the power of the Spirit, the inspiration of the word that has gathered them together."[8] The objective is that those gathered, "the Church", become "a living hermeneut of the word."[9]

As the graphic designs with which the present study is concerned are found in the context of the Lectionary and Missal, it is important to contextualise these books. In this chapter, then, I wish to cover the history of the Lectionary as it has developed over a lengthy trajectory originating in ancient Jewish practice and through much reform in recent decades. Following that, I shall look at the current situation as it has emerged out of the liturgical reforms of the mid–late twentieth century with a particular focus on the *Evangelical Lutheran Worship* (*ELW*) series; the Lectionary and *Worship* pew edition, and the Roman Catholic *Lectionary for Sunday* and its accompanying *Sunday Missal*.

4.1: A Brief History of the Development of the Lectionary

The Lectionary has a long tradition that reaches back beyond the early Christian churches into ancient Jewish practice. The earliest reference to the reading of the Scriptures in the context of the gathered community of believers comes from the history of Israel and the Jewish people. While archaeological evidence of synagogue buildings extends only to the

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[8] Liam Tracey, "Word and Sacrament," in *The Study of Liturgy and Worship*, ed. Juliette Day and Benjamin Gordon–Taylor (London: SPCK, 2013), 53–62, at 60.

[9] Thomas R. Whelan, "Eucharist and Word," *Milltown Studies*, 4 (2014): 88–121, at 117–118.

second century BCE, many scholars believe that the Jewish tradition of assembling regularly for prayer and for the study of the sacred writings dates back to the time of the Babylonian Exile (587–535 BCE). Deprived of their homeland, monarchy and, most importantly, their temple, an important remaining collective focus for worship among the deported exiles and emerging *diaspora*, was the Torah.

"It was probably in these circumstances that the Jewish people developed what could be called a 'Liturgy of the Word' for which they regularly gathered on the Sabbath."[10] This practice continued after the Jews returned to their homeland, rebuilt the temple, and restored the tradition of animal sacrifices in the temple. Both those Jews who remained in their adoptive lands and those resettled in Judah and Jerusalem continued to gather in synagogue and study their Scriptures together.[11] By the time of Jesus, the practice was already considered an ancient tradition, and a synagogue building was a standard feature in most Jewish communities both in Palestine and in the *diaspora*.[12] A regular system of Sabbath synagogue readings with a particular focus on the Torah is in evidence by the time of Jesus, and this tradition appears to be widespread and firmly established. Indeed, James in his speech in the Acts of the Apostles (15:21) alludes to this: "For in every city, for generations past, Moses has had those who proclaim him, for he has been read aloud every Sabbath in the synagogues." Bonneau suggests, "Chances are that the incident of Jesus reading from an excerpt from the prophet Isaiah in the synagogue at Nazareth (Luke 4:15–21) points to a system of *haftorah* readings." *Haftorah* were those "secondary" readings from the Prophets that followed the primary reading from the Torah—the most important reading—held

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[10] Normand Bonneau, *The Sunday Lectionary: Ritual Word, Paschal Shape* (Collegeville: The Liturgical Press, 1997), 7.

[11] Shaye J. D. Cohen, *From the Macabees to the Mishnah,* 2nd ed. (Louisville: WJK, 2006), 106–108. Also: Stefan C. Reif, "The Early Liturgy of the Synagogue," in *The Cambridge Companion to Judaism: The Early Roman Period*, eds. William Horbury, W. D. Davies and John Sturdy (Cambridge: Cambridge University Press, 1999), 3:326–357, at 334.

[12] Hanswulf Bloedhorn and Gil Hüttenmeister, "The Synagogue," in *The Cambridge Companion to Judaism: The Early Roman Period*, eds. William Horbury, W. D. Davies and John Sturdy (Cambridge: Cambridge University Press, 1999), 3:267–297, at 270.

especially sacred in the Jewish tradition.[13] By the sixth century CE, there is strong evidence of a well–established Jewish ritual of using a Lectionary system.[14] This involved "a sequential reading from the Torah, paired with a *haftorah* from the prophets, interrupted by special readings at the annual high feasts."[15] Two parallel traditions had evolved slowly from the time of the return from Exile:

> In Babylonia, the Torah was divided into fifty–four sections and the entire Torah was read through every year. In the land of Israel, the Torah was subdivided into more numerous sections and the cycle of readings was completed every three or three and a half years.[16]

The Babylonian tradition's one–year cycle, which prevailed, is the one used in synagogues today.[17] The structure of the three–year cycle that emerged from the reform of Vatican II and operates in the Roman Catholic *Lectionary for Mass* and the ecumenical *Revised Common Lectionary* can be detected in this early synagogue Lectionary practice.

The first Christians were, of course, also Jews and maintained their temple and synagogue attendance alongside their gathering together as Christians. There is no evidence to suggest that they brought the Jewish Lectionary practice into their meetings when they came together

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[13] The Jewish tradition recognises the Prophets as including the 'former prophets'; Joshua, Judges, 1 and 2 Samuel, 1 and 2 Kings, and the 'latter prophets'; Isaiah, Jeremiah, Ezekiel, and the twelve minor prophets.

[14] Charles Perrot, "The Reading of the Bible in the Ancient Synagogue," in *Mikra: Text, Translation, Reading, and Interpretation of the Hebrew Bible in Ancient Judaism and Early Christianity,* ed. Martin J. Mulder (Philadelphia: Fortress, 1988), 137–159. It may seem anachronistic to speak of "Lectionaries" in this context, yet this is a conventional term used by scholars in this area, for example; Reif, "The Early Liturgy of the Synagogue," 335. It may be helpful in this context to think of "Lectionary" as the concept of a collection of Scriptures (and possibly hymns) from which pre–selected "lections" may be read and sung, without that pre–selection necessarily being either a single book or as fixed as the contemporary term "Lectionary" implies. See Cohen's description of the liturgical use of the Psalms as indicated by the Qumran scrolls, *Maccabees to the Mishnah,* 65–66.

[15] Bonneau, *Sunday Lectionary,* 7. The *haftorah* (Aramaic for "dismissal") "explained, amplified, or otherwise complemented the theme of the Torah excerpt of the day," 6.

[16] Cohen, *Maccabees to the Mishnah,* 64. Bonneau notes significantly that in both traditions these were sequential readings: "The Palestinian tradition read the Torah in 154 sequential segments over a three–year cycle of Sabbaths. The Babylonian tradition's one–year cycle, which prevailed, is the one used in synagogues today." *Sunday Lectionary,* 6.

[17] Perrot, "The Reading of the Bible," 146. A detailed account of contemporary Jewish practice may be found in Ismar Elbogen, *Jewish Liturgy, A Comprehensive History*, trans. Raymond P. Scheindlin (Philadelphia, Jerusalem, New York: Jewish Publication Society, Jerusalem: Jewish Theological Seminary of America, 1993 [German original, 1913; Hebrew translation with updates, 1972]), 129–156.

to break bread in commemoration of Jesus. However, several Pauline epistles mention the nature of these gatherings as including the Jewish Scriptures, as the Christians are instructed to “sing psalms” and “hymns and spiritual songs” (Eph 5:18–20; Col 3:16). A more explicit reference to the reading of the Jewish Scriptures occurs in 1 Tim 4:13: “Until I arrive, give attention to the public reading of Scripture, to exhorting, to teaching.…” The practice of sharing and reading Paul’s letters, not yet considered Scripture, begins at his own behest. “I solemnly command you by the Lord that this letter be read to all [the brothers and sisters]” (1 Thess 5:27).[18] The author of the letter to the Colossians likewise promotes the sharing and reading aloud of letters (Col 4:16).[19]

> In addition to these exhortations to pray the Scriptures and to read the letters aloud to the assembled community, the many hymns, fragments of hymns, and canticles in the New Testament, all of them very much inspired by the Scriptures, point to an early Christian appropriation of the Scriptures for worship. Thus, even if no direct evidence of the patterned use of Scripture readings in the first decades of the Church exists, the New Testament books strongly suggest that the earliest communities enjoyed a rich liturgical life in which the Scriptures played a major role.[20]

4.2: The Christian Tradition of the Lectionary

Outside of the New Testament, the earliest account of the Scriptures being read aloud in the Christian community, comes from Justin Martyr around 150 CE:

> On the day which is dedicated to the sun, all those who live in the cities and who dwell in the countryside gather in a common meeting, and for as long as there is time the Memoirs of the Apostles or the writings of the prophets are read. Then, when the reader has finished, the president verbally gives a warning and appeal for the imitation of these good examples. Then we all rise together and offer prayers, and, as we said before, when our prayer is ended, bread is brought forward along with wine and water, and the president likewise thanks to the best of his ability, and the people call out their assent, saying the Amen. Then there is the distribution and the participation in the Eucharistic elements, which also are sent with the deacons to those who are absent.
> (*First Apology,* 67)[21]

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[18] F.F. Bruce, *1 & 2 Thessalonians*, WBC 45 (Waco: Word, 1982), 136.

[19] Eduard Schweizer, *The Letter to the Colossians*, trans. Andrew Chester (London: SPCK, 1982), 210.

[20] Bonneau, *Sunday Lectionary,* 8–9. Bonneau lists as examples: John 1:1–18; Phil 2:5–11; Col 1:15–20; Eph 1:3–14; 1 Tim 3:15; 2 Tim 2:11–13; Luke 1:46–55; 1:68–79; 2:29–32.

[21] Justin Martyr, “The First Apology,” in *The Ante–Nicene Fathers: The Writings of the Fathers Down to A.D. 325. Apostolic Fathers, Justin Martyr, Irenaeus,* vol. 1, ed. by Alexander Roberts and James Donaldson (Peabody: Hendrikson, 1995 [1885]), 186.

What is significant about Justin Martyr's account is that these early Christians were already "pairing" the gospels ("Memoirs of the Apostles" are understood to be what we now know as the gospels) with the "prophets" (probably by this time an amalgamation of the Torah and *haftorah*). If we accept the Memoirs of the Apostles to be what became in time the canonical New Testament Gospels, Justin Martyr's account points out a significant development in the burgeoning ritual practice of the early Christians. They have placed the gospels in the position held by the Torah in the synagogue. They continue to read the "prophets," which scholars suggest should probably be understood to refer to the collection of Scriptures—Torah and prophets—inherited from the Jewish tradition.[22] While no formal "canon'" of "New Testament" Scriptures existed in the first several centuries of the Common Era, it is telling that these Christians believed their collection of writings to be of sufficient value and importance as to be paired with the Scriptures of their ancestors and read aloud in their worship ceremonies. In this practice we see a kernel of that which persists to this day: "The reading of the gospels at the Sunday Eucharist was to become the most consistent practice of all later churches."[23] Scholars suggest that this early habit of "pairing" implies that an "Old Testament" reading was paired to the gospel by way of illustrating how Jesus was the fulfilment of the promises made by God. In this sense the "Sunday Lectionary, then, continues the ancient trajectory launched by the New Testament."[24]

The legitimisation of Christianity by Constantine and its emergence into the state religion during the fourth century saw the liturgy expand in ritual complexity, and the first elements of what would become Advent and Christmas appeared. This development in turn required an equally complete and rich Lectionary. Evidence of prescribed and organised readings to celebrate the liturgical seasons dates from the fourth century, with patterns showing a mix of sequential and selected readings. There was a pattern in some churches of the following order of readings at the Sunday Eucharist; one from the Old Testament, one from the apostolic

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[22] Bonneau, *Sunday Lectionary,* 10.

[23] Bonneau, *Sunday Lectionary,* 10.

[24] Bonneau, *Sunday Lectionary,* 10.

writings and one from the gospel. The readers still read directly from the full Bible codex.[25] It is only in the sixth and seventh centuries that actual books containing the texts to be read in their liturgical and calendrical order began to appear and proliferate. "Comites," as they were named, were designed for greater ease of use and mobility for presiders to celebrate the Eucharist.

The abandonment of Latin as the *lingua franca* after the fall of the Roman Empire and the embrace of vernacular languages precipitated an unfortunate impoverishment of the liturgy during the Medieval period. The church insisting on Latin as the liturgical language alienated many of the lay people for whom this was no longer a spoken language. The resulting absorption of the Lectionary into the priest's Missal saw many prescribed readings reassigned: "traditional Sunday readings were relegated to weekdays; saint's day readings replaced Sunday readings; the practice of sequential readings fell away."[26] Along with the orientation of the priest away from the people, the inclusion of all the Scripture readings into the priest's Missal saw an ever increasing "privatisation" of the liturgy in the power of an elevated clergy.[27]

The Council of Trent (1545–1563) made far–reaching reforms to the Roman Catholic liturgy. In 1570 Pope Pius V promulgated the *Missale Romanum* and imposed it as standard for the Roman Catholic liturgy the world over. This Missal continued unchanged until the major reform of Vatican II and contained all the Scripture passages for every liturgy and for all possible occasions on which a mass might be offered. It was a one–year cycle and, strikingly, the Old Testament barely featured, being read on only three occasions during the year:

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[25] The Bibles used in liturgy had marginal markings indicating the beginning, called *incipits* and the end*, explicits*, of the excerpt to be read. Bonneau, *Sunday Lectionary*, 12.

[26] Bonneau, *Sunday Lectionary*, 14. Until this period the priest's Missal had functioned more as a book of rites, a Sacramentary, containing the orders of services.

[27] Laura Light expands on the thirteenth–century invention of a combined Bible and Missal in one volume. Technical innovations like thinner parchment made possible this practical solution to the problem of many books. In these Bible–Missals, "The Missal appears either at the beginning, the end, or in the middle of the volume between the Psalms and Proverbs." Laura Light, "The Thirteenth Century Pandect: Bibles with Missals," in *Form and Function in the Late Medieval Bible*, ed. Eyal Poleg and Laura Light (Leiden: Brill, 2014), 185–215, at 192.

Epiphany, Good Friday and the Easter Vigil. There was little sequential reading of the books of the Bible and all the readings were now to be found in the *Missale Romanum*. There was no longer a separate Lectionary book and all the readings were read in Latin by the priest from his Missal. This situation prevailed for almost four hundred years until the reform of Vatican II. In the decades preceding the second Vatican council, both liturgical and biblical studies enjoyed a renewed surge of interest among Catholic scholars. Kieran O'Mahony writes,

> The roots of the Liturgical Movement lay in the nineteenth century. There were several dimensions to this. In part, this was very scholarly: the recovery of plainchant *(Solesmes)* and of patristic texts with the publication of *Patrologia Graeca* and the *Patrologia Latina (Migne)*. In part it was pastoral, with the founding of national institutes of pastoral liturgy and the promotion of pastoral theology as such. A great deal of this work was ecumenically inspired, and the Ecumenical Movement itself was part of the energy and vision. In the preparation period, the lectionaries of all churches of whatever tradition were inspected for inspiration and ideas. Finally, the Biblical Theology Movement was a reaction both to the Great War and to the failure of liberal Protestantism.[28]

4.3: The Reform of Vatican II

Turning their attention to the Sunday Eucharist and the Tridentine Lectionary *(Missale Romanum),* the Council saw many deficiencies and expressed a desire for profound reform; especially the inclusion of a greater diversity of Scripture passages in the Lectionary for the benefit of the faithful. The reforms of Vatican II saw a renewed emphasis on the Sunday Eucharist and primary feast days with a corresponding purging of excessive alternative "holy days" and saints feasts on Sundays. The reform of the Lectionary was substantial and included a vastly expanded selection of texts from the full breadth of the Bible. Its aim was to adapt the Lectionary to the modern era whilst still respecting the ancient tradition in which it stands: "that new forms grow in some way organically out of the forms already existing" *(SC 23)*; "…faithfully in accordance with the tradition" *(SC 4)*.[29] The task of reforming the Lectionary (1964–1967) was undertaken by thirty–one biblical scholars, to which a further

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[28] Kieran O'Mahony, *Speaking From Within: Biblical Approaches for Effective Preaching* (Dublin: Veritas, 2016), 50.

[29] *Sacrosanctum Concilium,* http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat–ii_const_19631204_sacrosanctum–concilium_en.html.

nine hundred biblical scholars, theologians, liturgists, catechists and pastors gave consultation and evaluation. The three criteria for the reform of the Lectionary were that it should (1) focus on Christ as (2) the centre and fulfilment of salvation history (3) proclaimed for Christian life.[30] These criteria alert us to the hermeneutical focus of the Lectionary.

The Council's *Coetus XI* committee on Lectionary reform set about their task and ultimately produced the *Lectionary for Mass*—a radical departure from the *Missale Romanum* to the extent that it included a far greater depth and breadth of scriptural material.[31] "The first and most important characteristic of the Sunday and Feast Lectionary is its orientation to the paschal mystery of Jesus' death and resurrection."[32] This provides the Christocentric orientation for the structure of this repertoire of biblical passages. As the context is the Eucharist—"liturgical principles take precedence over exegetical, catechetical, paraenetic or other principles in determining the selection and distribution of biblical passages"—because the liturgy is concerned with the assembly here gathered, celebrating their common salvation history actualised in the present moment.[33] The liturgical year is seasonal: "the church unfolds the whole mystery of Christ over the cycle of the year, from his incarnation and birth to his return to heaven, to the day of Pentecost, and to our waiting for our hope of bliss and the return of the Lord" (*SC 102)*. Precedents can be seen in a number of contemporary Protestant churches, and the ancient Palestinian synagogue Lectionary cycle, alongside very early Christian traditions in Milan, Rome, Byzantine, Spain and Gaul, all of which influenced the reinstitution of an ancient three–year cycle. The committee's innovation was the ordering of these around the designation of a different synoptic gospel for each year of the cycle.

> In Year A the Lectionary offers Matthew's portrait of Jesus as teacher and preacher who announces the Good News of the Kingdom of Heaven; in Year B the Lectionary presents the Marcan Jesus as a man of God who confronts and overcomes the powers of illness, sin, and death; in Year C the Lectionary proposes the Lucan

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[30] These criteria are taken from *SC 102, 5,* and *52* and *9* respectively.

[31] A thorough account of this work is given by Annibale Bugnini in *The Reform of the Liturgy 1948–1975,* trans. Matthew O'Connell (Collegeville, MN: The Liturgical Press, 1990).

[32] Bonneau, *Sunday Lectionary*, 31.

[33] Bonneau, *Sunday Lectionary*, 32.

> Jesus who, in his seeking out the poor and the outcast, reveals
> God's mercy and compassion.[34]

John's gospel is privileged during Lent, Holy Week, and Eastertide of every year, another hallowed ancient tradition. While each annual cycle has its own distinct flavour given it by the synoptic gospel assigned to it, it retains a high degree of continuity from year to year, as it moves through the same pattern of feasts, seasons and Sundays. A stable, recurring structure is patently discernible beneath the three–year–cycle of readings.

In accordance with the Council's desire to reintroduce the Old Testament readings at the Eucharist, a tradition that had fallen away and been neglected for almost a millennium, a first reading from the Old Testament was recovered.[35] It was decided that the Old Testament would be read, followed by a passage from the apostolic writings, culminating in the gospel passage of the day. "In this way each Sunday and Feast Day would find its focus in the paschal mystery—Jesus (the gospel passage) interpreted (the excerpt from the apostolic writing) as the fulfilment of salvation history (the Old Testament)."[36] Of the three readings the gospel is preeminent: "It is evident that among all the inspired writings, even those of the New Testament, the gospels rightly have the supreme place, because they form the primary testimony to the life and teaching of the incarnate Word, our saviour" (*DV 18*).[37] As such, the gospel is proclaimed last, as the climax of the three readings, and it sets the tone and theme for the liturgy, most especially major feasts such as Easter and Christmas. As Bonneau notes "the gospel passages provide images and phrases which are often woven into the fabric of

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[34] Bonneau, *Sunday Lectionary*, 37. A number of Irish scholars have written exegetical aids to accompany the Lectionary and assist lectors and preachers in their preparations: Sean Goan, *Let the Reader Understand: The Sunday Readings* (Dublin: Columba, 2007). Martin Hogan has a series: *Jesus Our Saviour: Reflections on the Sunday Readings for Luke's Year; Jesus Our Teacher: Reflections on the Sunday Readings for Matthew's Year; Jesus Our Servant: Reflections on the Sunday Readings for Mark's Year,* (Dublin: Columba, 2006, 2007, 2008 respectively). Martin McNamara has recently produced a volume for Year A: *Sunday Readings with Matthew: Interpretations & Reflections* (Dublin: Veritas, 2016).

[35] The Roman Missal of 1570 contained in all a total of 138 passages of Scripture, while the revised Lectionary offers a total of 529: 160 Old Testament and 369 New Testament.

[36] Bonneau, *Sunday Lectionary*, 37.

[37] *Dei Verbum*, http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat–ii_const_19651118_dei–verbum_en.html

collects, prefaces, and blessings" and during the seasons of Ordinary Time, the gospel "determines the selection of the accompanying first reading from the Old Testament."[38]

The fruit of the Council's deliberations was the *Lectionary for Mass,* promulgated by Pope Paul VI on 25 May 1969. It had an extraordinary and unforeseen impact and influenced a widespread renewal of interest in the use of the Bible in worship. "Within a decade of its appearance, a number of other church traditions in North America adopted the Roman Catholic *Lectionary for Mass*, and adapted it where necessary to meet the worship needs of their congregations."[39] This resulted in a number of different Lectionaries, and in 1978 thirteen churches from Canada and the United States came together to consider the situation. In 1983, this group, the North American Committee on Calendar and Lectionary (NACCL), proposed a *Common Lectionary* which they sent forth to participating Churches for their responses. The final outcome of their endeavours was the *Revised Common Lectionary* published in 1992.[40] There are a great many similarities between the *Revised Common Lectionary* and the *Lectionary for Mass,* most notably: the emphasis on Sunday—the Lord's Day; the same annual calendar; the same three–year cycle of readings and nearly unanimous agreement on gospel selections throughout; three readings per Sunday, the first from the Hebrew Scriptures, the second from the epistles, and the third from the gospels with a responsorial psalm after the first reading.[41] There are also differences, and these arise largely in the section of Old Testament readings, where it deviates from the strict "typological" choice of Old Testament pericopes of the Roman Catholic selection, determined by the gospels. The *Revised Common Lectionary* also offers two tracks for the first reading to

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[38] Bonneau, *Sunday Lectionary*, 37.

[39] Bonneau, *Sunday Lectionary*, 52. The Presbyterian Churches in the United States (1970), the Episcopal Church (1970), the Lutheran Church in the United States (1970), a consensus edition published by the ecumenical Consultation on Church Union representing nine Protestant Churches (1974), the Methodist Church in the United States (1976), the Disciples of Christ (who adopted the Presbyterian edition in 1976). In Canada, both the United Church and the Anglican Church first adopted and adapted the Roman Catholic Sunday Lectionary in 1980.

[40] Consultation on Common Texts, *Common Lectionary: The Lectionary Proposed by the Consultation on Common Texts* (New York: The Church Hymnal Corp., 1983); Consultation on Common Texts, *The Revised Common Lectionary* (Nashville: Abingdon, 1992).

[41] A full list of the Lectionary readings, found in both the *Revised Common Lectionary* and the *Lectionary for Mass*, for the Easter season may be found in the Appendix.

facilitate those churches that celebrate Eucharist monthly or quarterly.[42] The second of these tracks "favours a semicontinuous reading of more extensive narrative sequences over a number of Sundays."[43] The unexpected outcome of the work of the *Coetus XI* committee at Vatican II, "the most informed and thorough Lectionary revision ever carried out in the church's history," resulted in great ecumenical advances with previously unseen dialogue and collaboration on the subject of the Bible.[44]

These Lectionaries are not without their detractors, of course. Gerard S. Sloyan was one of those to point out the drawbacks. He describes the process of a Christian community making choices of scriptural texts in the curating or composing of a Lectionary thus: "It evaluates the selections it makes as potentially significant in the lives of hearers without declaring the omitted material nonsignificant; but surely less significant. The positive evaluation placed on the material chosen makes a Lectionary no less than a new canon."[45]

> The lectionaries now in use have many virtues, but they are badly flawed. If we assume that one of their major intents is to give Christian hearers a feel for the whole Bible, we must declare the plan a failure. The brevity of the readings selected from a very wide range sees to this. Another factor might be termed the overall absence of biblical robustness. Congregations are being protected from the insoluble mystery of God by a packaged providence, a packaged morality, even a packaged mystery of Christ. To record the latter view is painful, for the lectionaries show their greatest ingenuity in establishing the correspondence between the two testaments. But while rising to laudable heights, in ways that would have pleased the New Testament writers and church fathers, they also tend to reduce the Hebrew revelation to a matter of little consequence apart from the fact of Jesus Christ.[46]

In his observations, Sloyan clearly raises to the surface precisely why Lectionaries are such extraordinary sites of reception of the Bible. As one of the images that I consider in this study is found in the Lectionary used by the Evangelical Lutheran Church of America it is

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[42] It is the *Revised Common Lectionary* that is the Lectionary of the ELW *Worship* series of the ELCA.

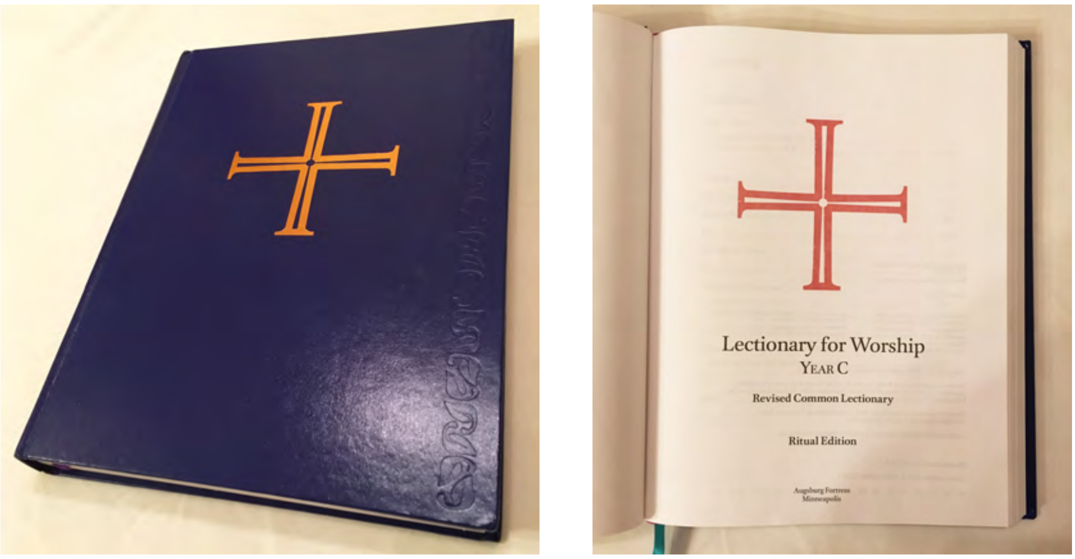
[43] Bonneau, *Sunday Lectionary*, 53.

[44] Bonneau, *Sunday Lectionary*, 55.

[45] Gerard S. Sloyan, "The Lectionary as a Context for Interpretation," *Interpretation* 31 (1977): 131–138, at 131. doi: 10.1177/002096437703100202.

[46] Sloyan, "The Lectionary," 138.

important to note that the reform of the worship books of the three major branches of the Lutheran Church in North America that took place in the 1960s caused no small amount of conflict between these churches. Ralph Quere, secretary of the Liturgical Text Committee of the Inter–Lutheran Commission on Worship *(ILCW*), chronicled much of the process in his monograph.[47]



Lectionary for Worship
Year C
Revised Common Lectionary
Ritual Edition

Figure 4.1: *ELW* Lectionary, Year C, gold-foiled and stamped (leaf-pattern) cover and title page.

4.4: The Lutheran Reforms of the Late Twentieth Century

Eugene L. Brand, a former director of the *ILCW*, describes the parallel movements of reform that animated the Lutheran churches during the sixties:

> The ILCW began its work in 1966, just three years after the Second Vatican Council issued its *Constitution on the Sacred Liturgy*. It was a time when the Roman Catholic Church was working on a new Roman Missal and when most mainline churches in the English–speaking world were preparing new liturgical books. It was also a time when Lutherans were in the initial stages of ecumenical contact, setting up bilateral theological dialogues.[48]

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[47] Ralph Quere, *In the Context of Unity: A History of the Development of the Lutheran Book of Worship* (Minneapolis: Lutheran University Press, 2003). The three major branches of the Lutheran Church mentioned are: the American Lutheran Church (ALC), the Lutheran Church in America (LCA), and the Lutheran Church–Missouri Synod (LCMS).

[48] Eugene L. Brand, "The Lutheran Book of Worship–Quarter Century Reckoning," *Currents in Theology and Mission* 30:5 (2003): 327–332, at 327. "The LBW is also found in English–language congregations in various European cities as well as in other parts of the world where Lutherans desire to worship in English. One example is the Cathedral Church of Our Saviour in Bukoba, Tanzania, where a weekly Eucharist in English is celebrated."

The primary outcome of the committee's work was the *Lutheran Book of Worship (LBW),* which was not received with equal enthusiasm in every quarter, as is characteristic of liturgical reforms generally. However, in 2003, Brand maintained, "After 25 years the *LBW* has taken its place as a presence in Lutheran congregations and homes, including some Missouri Synod churches."[49] Since that significant milestone, a further development has evolved in the *Evangelical Lutheran Worship (ELW)* series of Lectionaries, Sacramentaries and *Worship* books (fig. 4.1): This *ELW* series has come about as a consequence of further collaboration, study and reflection on the role of liturgy, Scripture and sacrament. In 2005 the Evangelical Lutheran Church in America and the Evangelical Lutheran Church in Canada confirmed the completion of the *Evangelical Lutheran Worship* series and commended its use. The Introduction to the *Worship* book, published by Augsburg Fortress in 2006, outlines the provenance for this development in line with the centuries–old Lutheran tradition:

> At the beginning of the twenty–first century, Evangelical Lutheran Worship continues the renewal of worship that has taken place over the three centuries Lutherans have been on the North American continent and in the Caribbean region. During this time, renewal efforts have been marked by a movement from a variety of Lutheran immigrant traditions toward a greater similarity of liturgical forms and a more common repertoire of song. The liturgy set out in 1748 by Henry Melchior Muhlenberg and the Common Service of 1888 are two earlier milestones along this path. In the twentieth century, the consolidation of various immigrant Lutheran church bodies and those more established on this continent was reflected in the primary worship books used by mid–century, namely *Service Book and Hymnal* and *The Lutheran Hymnal*. In 1978 *Lutheran Book of Worship* was published, the fruit of an ambitious inter–Lutheran project that sought to unite most North American Lutherans in the use of a single worship book with shared liturgical forms and a common repertoire of hymnody.[50]

The hefty *Worship* pew edition (fig. 4.2), which "stands alongside a leaders edition and musical accompaniment editions,"[51] is intended for the worshipper in the pew, and whilst

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[49] Brand "The Lutheran Book of Worship," 327.

[50] Introduction in *Evangelical Lutheran Worship* (Minneapolis: Augsburg Fortress, 2006), 7.

[51] Introduction in *Evangelical Lutheran Worship*, 8. It is worth noting that the entire range of the *ELW* series of Lectionaries, Sacramentaries, *Worship* books, Musical Accompaniment volumes, etc., is referred to as the *Worship* series. The single volume *Worship* pew edition pictured here (fig. 4.2) is also titled and referred to simply as "*Worship."* The *ELW Worship* has a list of all the readings for the three–year cycle at the beginning of the book (fig. 4.2). This is followed by ten Holy Communion settings with music, settings for major feast and life passages. Majority of the book is comprised of a Psalter and a hymnal (a staggering 893 pieces of music). Additional resources include a three–year "Daily Lectionary" listing at the back.

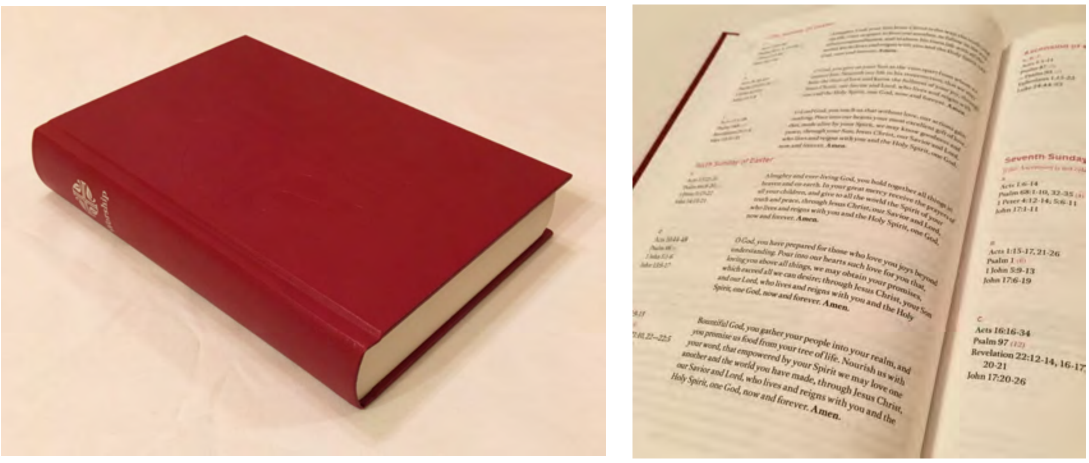

Figure 4.2: The *ELW Worship* pew edition, and DPS detail showing Lectionary readings.

many bring their own copy, books may also often be found on the way into the Sunday service. The *Worship* book sets out the full mass as the normal Sunday service, with ten different Holy Communion Settings, as well as the liturgies for various different occasions such as baptism, marriages and funerals, amongst others. Much of the volume is given over to an extensive hymnal of almost nine–hundred music settings. It also includes a complete Psalter. The liturgical calendar and list of the Lectionary readings for the three–year Sunday cycle is found at the beginning of the book, but the full Scripture passages themselves are not included. For these, one must make recourse to the *ELW* Lectionary (fig. 4.1), a separate volume for each year (A, B and C) in the liturgical calendar, containing all the readings for each Sunday of the year and numerous other particular feast days (such as Easter and Christmas). The presumption is that the person in the pew shall listen actively to the proclaimed word or follow along in their own Bible which they will have brought with them (and having sourced the readings of the day from the list in the *Worship* book).

4.5: The Hermeneutics of the Lectionary

Lectionaries are books that contains lections (groupings of short Scripture passages, selected by the Church from the Bible and reorganised according to the liturgical year), the calendar of liturgical seasons and feasts celebrated throughout the year.[52] While the Bible is understood to have its own overarching narrative of God's enduring relationship with humanity and the world, from creation to the end–of–time, the Lectionary revolves around the narrative of the salvific event of Jesus, the most significant moments of which are expressed liturgically in the feasts of the Incarnation (Christmas) and the Resurrection (Easter). These serve as axes in the calendar of the liturgical year. The hermeneutical orientation of the Lectionary selections is deliberately Christocentric and serves the explicit purpose of the formation of the Christian community around the life, work and person of Jesus Christ.[53]

> In creating a Lectionary, the church selects pericopes from the biblical narrative and organises them into another one, the calendrical narrative of the liturgical year. It is a creative act of mnemonic composition, guided by the church's understanding of the salvation of God in Christ. In arranging the composition, the Church juxtaposes selections both diachronically and synchronically. Finally, the Lectionary system generates lections, sets of texts to be read in the liturgical assembly on specific occasions. Bible, Lectionary, and lection are all Scripture but distinct forms of it, irreducible one to the other.[54]

These Scripture passages, drawn from the Bible, are placed in a wholly different hermeneutical context. Bible and Lectionary become distinctly different books in the process. West continues,

> Whereas the Church included material in the Bible to offer a rule of faith (canon), it creates a Lectionary to proclaim that within the framework of the liturgical year. Whereas passages in the Bible contribute to the biblical narrative, sections of lectionaries serve the calendrical narrative. In the Bible the immediate context for the readings are the books in which they stand; in a Lectionary it is the Sundays, seasons, and segments of the liturgical year.[55]

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[52] The liturgical year begins with the first Sunday of Advent, generally around the end of November, about a month before the short season of Christmas and proceeds into the period known as Epiphany. Two periods of "Ordinary Time" occur, a short period between Epiphany and Lent and a longer period between Pentecost and Advent. The most important liturgical seasons in the Church's year are Christmas and Easter. In theological terms Easter is seen to be the most significant time of year for Christians.

[53] Thomas R. Whelan gives a thorough account of the RC understanding of the presence of Christ in the proclaimed word in the context of the mass in "Eucharist and Word," *Milltown Studies* 74 (2014), 88–121.

[54] West, *Scripture and Memory*, 27–28.

[55] West, *Scripture and Memory*, 26–27.

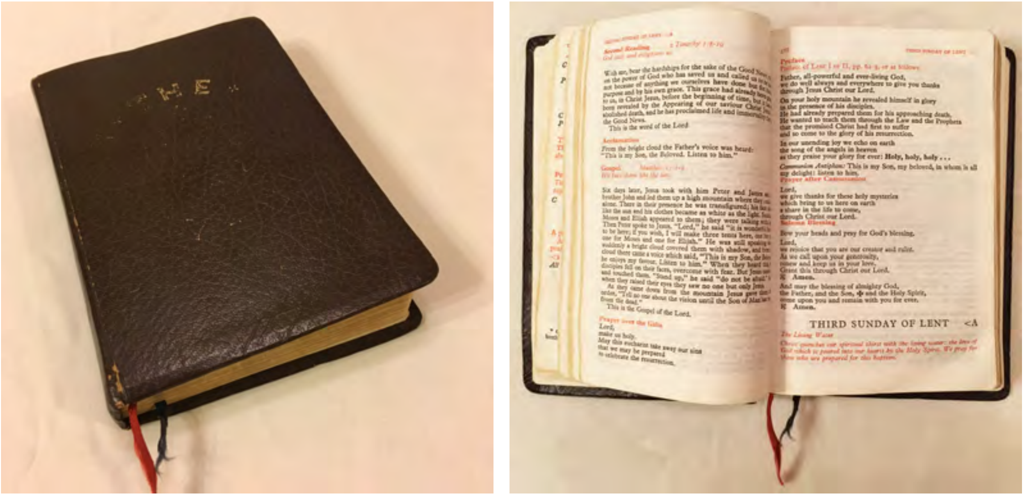

Figure 4.3: *The Sunday Missal,* and internal DPS.

4.6: The Overlooked Iconicity of Liturgical Books

The iconicity of the Bible is about the social and cultural relevance of and reverence for the book as a container of holy Scripture, the Word of God. The design and production of Bibles has been and continues to be a semiotic exercise that aims to express the Bible's iconicity. This has been achieved through the ages in different ways but common features may be traced: the superior quality and purity of materials used—be they pigments or parchments or paper; the use of gold leaf in illuminated manuscripts or gilding of page–edges in modern mass–produced volumes; great attention to detail in design including the use of fonts and design of page layouts; the use of ribbon placeholders; the use of leather, wood, jewels and other natural and often expensive materials for exteriors. These are but a few of the traditional semiotic signifiers of distinction that embody the sacrality of the material object—the Bible. I suggest that the design of these books intended for the gathered community in the liturgical context—the *ELW* Lectionary and *Worship* (pew edition), *The Sunday Missal* (fig. 4.3) and those of other congregations such as the Anglican *Book of Common Prayer*—aims to mimic this biblical iconicity in certain ways and thereby impart to these books a share in the iconic quality of the Bible. The designers consciously set out to create a semiotic connection, through the use of certain quality materials, typefaces, colours and layouts, to the iconic Bible.[56] This is evidently achieved in the relationship people have with these objects.

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[56] I deal with the colours, most especially the red, black and white triad, in detail in Chapters 5 and 6.

McDannell notes that “Domestic religious objects may mirror ecclesiastical objects.”[57] In the cases of the RC *Sunday Missal* and the *ELW Worship* they mirror to various degrees both the Sacramentary and the Lectionary—they may also physically travel frequently between the holy space and the domestic space providing a further connection.[58] In the Catholic tradition *The Sunday Missal* often becomes the repository of other “holy mementos”: holy cards, bookmarks and prayer cards for deceased family and friends; ordinations and professions, parish missions and pilgrimages; even little medals. This act in itself, of placing prayer cards between the pages, is a powerful personalising of the book and linking of the believer’s personal life and prayer to the context of the church’s liturgy and the communal life of faith. These books, like Bibles, may also be given as gifts for Christian coming–of–age rituals such as Confirmation, often with personal dedications.[59] I do note, however, that there has been a shift, in the RC church, away from the use of the personal *Sunday Missal* in favour of weekly missalettes available in the pews.[60] In design terms, the missalette is a considerable departure from the semiotic imitation of those material signifiers that lend themselves to the Bible’s iconicity.[61] By contrast, Daniel Kantor, creative director of the graphic design of the *ELW* series, writes an almost poetic account of the designing of *Worship,* drawing parallels to the

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[57] McDannell, *Material Christianity,* 23.

[58] In format, the RC *Sunday Missal* (Fig. 4) is a version of the Lectionary that is smaller in size and has at the beginning an order of service for the Mass.

[59] Augsburg Fortress press offer an imprinting service where a silver imprint, words of the buyer’s choice, can be placed in the Gift edition of *ELW* pew edition. http://store.augsburgfortress.org/store/product/imprint?productID=7583.

[60] Missalettes are usually an A3 page folded in half to A4 size. One side is printed in full colour with a reflection (written by a theologian or biblical scholar), usually on the gospel reading, and the order of mass with the full three readings and psalm. The reverse is printed in the parish, in black and white and contains the parish notices. This same model is produced by various orders with publishing houses including (in Ireland): The Society of St Paul, the Dominicans and the Redemptorists.

[61] It would not be possible to describe the missalette as “iconic,” nor to imagine it acquiring an iconic quality or status. The “single–use” and “disposable” nature of the missalette precludes this in itself, I suggest. Not to disparage the missalette, which is popular and clearly functions well; the full colour design and variety of fonts including popular scripts, which can tend towards the gaudy on occasion; the lesser quality of the paper, the use of replicated religious art, including classics of Renaissance or Baroque art (occasionally distorted out of their original proportions) as illustrations, or royalty–free stock photography, and other design choices make the missalette a different type of religious artefact. They reflect many contemporary graphic design trends and biblical publishing trends, especially the look popularised in US Biblezines (*Becoming, Explore, Refuel,* to name a few), aimed at teenagers and young people. Timothy Beal, considers many of these trends in Bible publishing in his book, *The Rise and Fall of the Bible* (NY: First Mariner, 2012), especially in his chapter “Biblical Values,” pp. 41–69. These missalettes, with their thematic commentary and connected imagery exploring the topological theme in the Sunday lection would make an interesting semiotic study in themselves.

labour of medieval scribes and illuminators in terms of personal commitment, selection of materials, choice of colours, and dedication to the process, the self–conscious "sacred endeavour" of the modern designers involved.[62]

Conclusion

This chapter has illustrated the long passage, down through the religious history of both Jews and Christians, these scriptural texts have travelled to their position in these contemporary liturgical "canons." They carry the iconic weight and authority of the Bible into the communal arenas of Christian worship, themselves now iconic in their own right as they are displayed, incensed, blessed, kissed, venerated, thumbed, committed to memory, wept over and prayed through.[63] As shall be demonstrated in the forthcoming chapters concerning the graphic designs of Meinrad Craighead for the *Sunday Missal* and Nicholas Markell for the *ELW Worship series*, the Christocentric hermeneutical orientation of these liturgical books, in their Scripture lections, has profoundly influenced these designs. Before turning to a close semiotic engagement with these artworks—and having gleaned an insight into the development (the textual or verbal history) of the Lectionary in this chapter—it is necessary to gain a parallel overview of the visual history of these liturgical books as they have evolved. It is to this we turn in the following chapter.

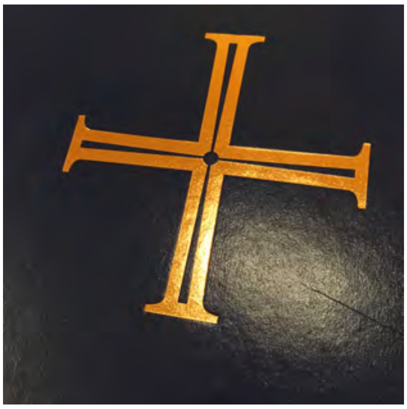

Figure 4.4: Detail from the *ELW Lectionary* cover showing gold-foil cross design

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[62] Kantor, *Graphic Design and Religion,* 12–23.

[63] Light notes in her discussion of two Bible–Missals that the Crucifixion miniatures "are now smudged from the practice of kissing the image of the Cross." Light, "Thirteenth Century Pandect," 202.

Chapter Five: A Brief Visual History of Lectionaries

Graphic Design is never just there.
Graphic Design artefacts always serve a purpose and contain an agenda,
no matter how neutral or natural they appear to be. Someone is addressing
someone else, for some reason, through every object or designed communication.
The graphic forms of designs are expressions of the forces that shape our lives.[1]

Introduction

The graphic design of liturgical books, Lectionaries, Missals and Sacramentaries has closely paralleled that of the other iconic books of Christianity, most especially the Bible. Design historian Patrick Cramsie has noted, "From the end of antiquity, the iconographic traditions of the Bible progressively made their way into the different liturgical books."[2] Expanding on the previous chapter—outlining the development of the Lectionary and Missal and their role in the reception history of the Bible in the church—I shall offer here the very briefest overview, a timeline of a visual history of Lectionaries and Missals, skipping over several centuries at a time, while highlighting significant manuscripts and printed editions and examining their graphic features. A semiotic analysis of the visual aspects of every one of the pages presented here could occupy a chapter of its own, and indeed many of these manuscripts have proven the life's work of many a scholar. My intention here is a visual accompaniment and consolidation of what has preceded this in the previous chapter. The reception of the biblical text has always had a strongly developed visual dimension. James Watts has usefully drawn attention to the iconic quality of the Bible (among other religious texts). He writes: "Scriptures are icons. They are not just texts to be interpreted and performed. They are material objects that convey religious significance by their production, display, and ritual manipulation."[3] This chapter, moving chronologically from the seventh century *Comes Romanus* of Würzburg to the contemporary era, considers the visual production of iconic liturgical books.

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[1] Drucker and McVarish, *Graphic Design History*, xiii–xvii.

[2] Cramsie, *Story of Graphic Design*, 47.

[3] James W. Watts, "The Three Dimensions of Scriptures," in *Iconic Books and Texts,* ed. James W. Watts (Sheffield: Equinox, 2013), 9–32, at 11.

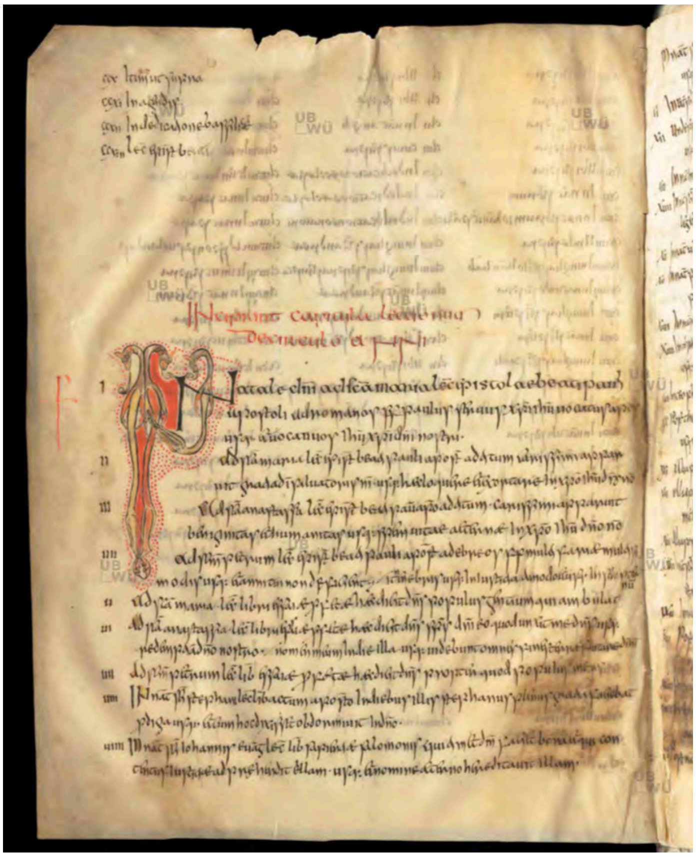

Figure 5.1: *Comes Romanus* of Würzburg, folio 2v.

5.1: Ancient Lectionaries

The oldest surviving Roman Lectionary, the *Comes Romanus* of Würzburg (fig. 5.1), sometimes referred to as the *Comes of Würzburg*, or the *Würzburg Lectionary* (composed between 600–650 CE), was written around 700 CE.[4] It represents the liturgy of approximately 50–100 years earlier, the period just after Gregory the Great (papacy: 590–604 CE).[5] "The *Comes of Würzburg* is of great importance because it is the oldest extant witness

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[4] *Comes* (Lat. *Liber comitis, Liber comicus, Liber commicus*), refers to "a book containing the passages to be read at Mass as Epistles, or containing both Epistles and Gospels. Originally a collection of complete readings, the term came to be used for lists containing only references to the passages to be read." E. A. Livingstone, with M. W. D. Sparks, R. W. Peacocke, *The Concise Oxford Dictionary of the Christian Church*, 3rd ed. (Oxford: OUP, 2013), 126.

[5] G. Morin, "Le plus ancien comes ou lectionaire de l'Église romaine," *RBén* 27 (1910): 41–74. The manuscript is in two parts; the first is an *epistolary*, and the second is an *evangeliary*, from a later period and not directly related to the *epistolary* with which it is bound.

of the Roman lectionary system."[6] It is composed of sixteen leaves written in a minuscule hand.[7] Page 4 or 2v begins the *epistolary* and shows an illuminated initial: "INN (atale) with Anglo–Saxon animal ornamentation in black, red and dull yellow colour, reminiscent of a gold substitute ink, dark brown contours and reddish red."[8]

The second–oldest surviving Roman Lectionary, the *Comes of Murbach* (fig. 5.2, below), is dated roughly a century later than the Würzburg manuscript.[9] "It contains only the *incipit* and *desinit* of the readings, derived from a Lectionary that contained the full text."[10] The layout features two decorated capitals, the opening I and the Q, both given a more elaborate treatment and clearly demarcating the beginning of new sentences. The page is strikingly divided in half, giving the top half of the page to six lines of large classical capitals. These have an ultra thin black outline and are coloured in red, yellow and green, often all three colours in one letter. The Roman capitals are bold, and particularly fluid in the U.[11] They are indicative of being precursory to later modern typefaces, most especially those such as *Didot* and *Bodoni* with its extreme contrast between thick and thin strokes and broad curves. The unknown scribe–designer of the *Comes of Murbach* was also clearly interested in high contrast. This single page alone is exciting in terms of the graphic design of its page layout

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[6] Cassian Folsom, "The Liturgical Books of the Roman Rite," in *Handbook for Liturgical Studies: Introduction to the Liturgy*, ed. Anscar J. Chupungo (Collegeville: Liturgical Press, 1997), 1:258–61, at 258.

[7] The *Comes of Würzburg* may be found in the Library of the University of Würzburg, where it bears the catalogue number Mp th f 62, and is fully digitised and available to view online: http://vb.uni–wuerzburg.de/ub/permalink/mpthf62. "The place and date of writing are still the subject of disagreement. Three divisions can be recognised in the contents of this manuscript. No liturgical text is given, simply the day is indicated. Beginning with Christmas, the calendar follows the course of the church year in a manner similar to the sacramentaries and lectionaries of the eighth and ninth centuries." There are scholars who suggest a possible origin in the British Isles, among them: Felice Lifshitz, "Gender Trouble in Paradise: The Problem of the Liturgical *Virgo,*" in *Images of Medieval Sanctity: Essays in Honour of Gary Dickson*, ed. Debra Higgs Strickland (Leiden: Brill, 2007), 25–43 at 28.

[8] http://vb.uni–wuerzburg.de/ub/permalink/mpthf62–4.

[9] Besançon, Bibl. M. Codex 184, late eighth century. A. Wilmart, "Le Comes de Murbach," *RBén* 30 (1913): 25–29.

[10] Adrian Nocent, "The Roman Lectionary for Mass" in *Handbook for Liturgical Studies: Introduction to the Liturgy*, Vol. 1. ed. Anscar J. Chupungo (Collegeville, MN: Liturgical Press, 1997), 180.
The *incipit* refers to the opening words of a text or lection of a medieval manuscript or early printed book. The *desinit* refers to the end of a lection.

[11] Two different letters "E" are featured: in "Nomine" (line 1), and "Hiero" (line 4).

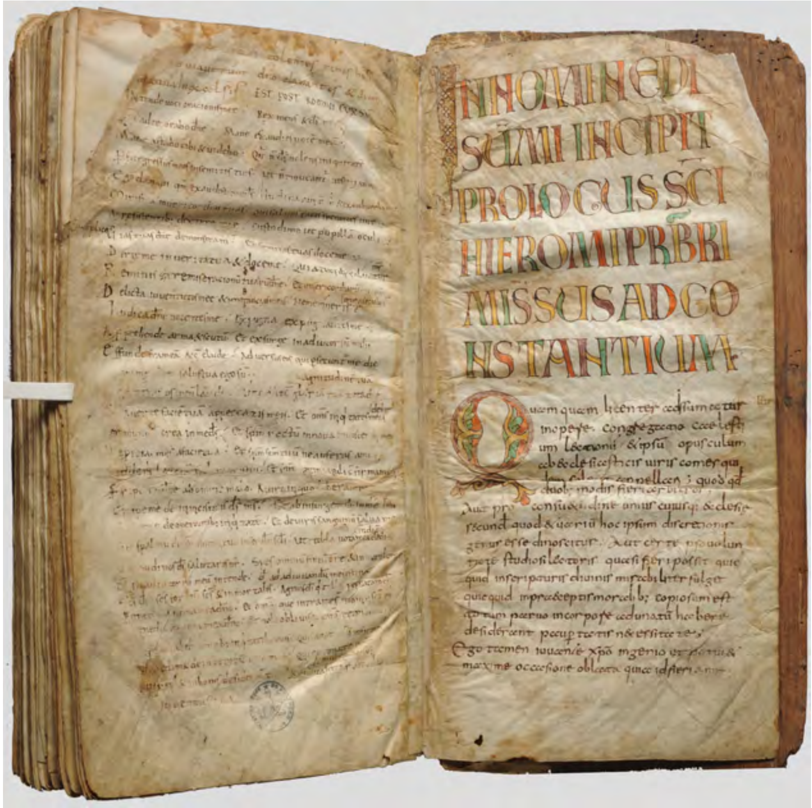

Figure 5.2: *Comes of Murbach*.

because of this extensive use of contrast; both in terms of scale and style between the large Roman capitals and the fluid minuscule hand of the text beneath; the multi–coloured capitals and the mono–colour black of the “body copy” after the decorative Q. The brightly coloured capitals lend a joyous quality to the page in contrast with the formality of later printed works especially.

Leaping forward several centuries, we look to the *Jaharis Gospel Lectionary*, a beautiful and superbly preserved Byzantine Lectionary (fig. 5.3).[12] According to British art historian John Lowden “it represents the apogee of Constantinopolitan craftsmanship around the year 1100,” and served the clerics of “the Great Church,” the Hagia Sophia.[13] The Lectionary, written in

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[12] http://images.metmuseum.org/CRDImages/md/original/DP160636.jpg.

[13] The *Jaharis Gospel Lectionary* was until 2008 a hidden and almost unknown treasure. It is known to have been examined by the biblical scholar Caspar René Gregory in 1885. Now housed in The Metropolitan Museum of Art, it is the subject of a recent in–depth study by John Lowden, *The Jaharis Gospel Lectionary: The Story of a Byzantine Book* (New York: The Metropolitan Museum of Art, 2009).

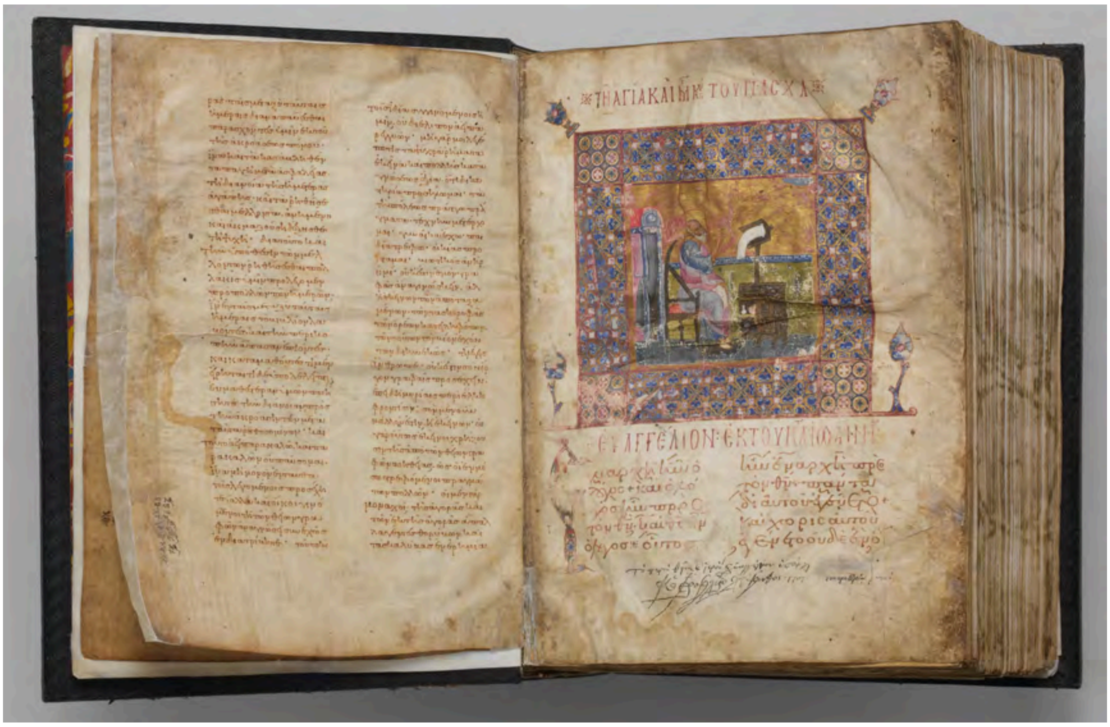

Figure 5.3: The *Jaharis Gospel Lectionary*, The Gospel of John, c.1100.

Greek, opens with the title for Easter Sunday, and a portrait of the evangelist John.[14] Lowden explains, "In brief, therefore, the plan for the figurative decoration of the *Jaharis Lectionary* was simple. It comprised four evangelists portraits, each approximately three quarter page in format, and each showing a seated figure set within an illuminated headpiece. There are also small–scale marginal figures and historiated initials, and these are found only on the four principle decorated pages."[15] Below each of these portraits is an illuminated capital in the margin and five or six lines of text in gold.[16] The text pages feature two columns, with generous margins. "Every lection has an enlarged foliate initial (2–4 cm tall) either of gold alone or of gold and colour. All the titles and *incipits* are in gold. The main script is a fine example of the exceptionally regular *Perlschrift* (pearl script), characteristic of high quality lectionaries."[17] The display scripts consists of an "epigraphic display script," a large regular

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[14] Lowden, *Jaharis*, 53. There is not space here to give a detailed description of the book, its menologion and structure, but simply to note the briefest design characteristics.

[15] Lowden, *Jaharis*, 80. The four principal decorated pages refer to the opening page of each gospel with the portrait of the relevant evangelist in the Byzantine iconographic style.

[16] Another well preserved example of gold lettering can be found in the Gospel Lectionary (Ms. gr. 204, p.341) at the Holy Monastery of Saint Catherine, Egypt. Lowden, *Jaharis*, 24.

[17] Lowden, *Jaharis*, 46.

majuscule, and a second known as the “Alexandrian uncial.” “These display scripts were written in a now–faded red (carmine in hue, hence kermes was probably the pigment), then over–written with a thin suspension of gold,” describes Lowdon.[18] The non–figural decoration comprises the patterns bordering the evangelists portraits and numerous, unique illuminated headpieces that introduce the menologion and various lections.[19]

> Painted in five basic colours (gold, blue, green, and red, with details picked out in white), the decoration is partly geometric and partly based on highly stylised vegetal forms. Originally, this decorative vocabulary was probably intended to imitate precious cloisonné enamel work on gold, of the sort that the most costly books (especially Gospel lectionaries) would (or might) have had on their covers.[20]

The portraits of the evangelists are clearly in the style of Byzantine iconography. They are highly stylised, in form and colour, and conform to a tradition of characterising the evangelists according to an established template; as a scribe writing an inspired text, seated in the left register of the composition, facing towards the right, often looking up towards the divine, symbolised by the “hand of God” in the top right corner.

5.2: Lectionaries and Missals of the Middle Ages

The Bibliothèque nationale de France in Paris is the repository of a number of highly–valued European medieval lectionaries and missals. Among these is a renowned Sainte Chapelle Gospel Lectionary dating to the latter half of the thirteenth century (fig. 5.4).[21] The page is

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[18] Lowden, *Jaharis*, 48–9. The practice of painting a red underlay before applying gold is common also to traditional iconography and persists to this day.

[19] A *menologion* is a calendar of the Greek Orthodox Church containing biographies of the saints.

[20] Lowden, *Jaharis*, 49.

[21] Bibliothèque nationale de France, MS lat. 17326 (‘Troisième évangéliaire de la Sainte–Chapelle’) c. 1260–1270. An almost identical copy of this lectionary can be found in the British Library, MS 17341. http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Add_MS_17341. McKendrick and Doyle date the British Library manuscript to c. 1285–1300. Scot McKendrick and Kathleen Doyle, “A Gospel Lectionary of The Saints–Chapelle,” in *The Art of The Bible: Illuminated Manuscripts of the Medieval World* (London: Thames and Hudson, 2016), 210.

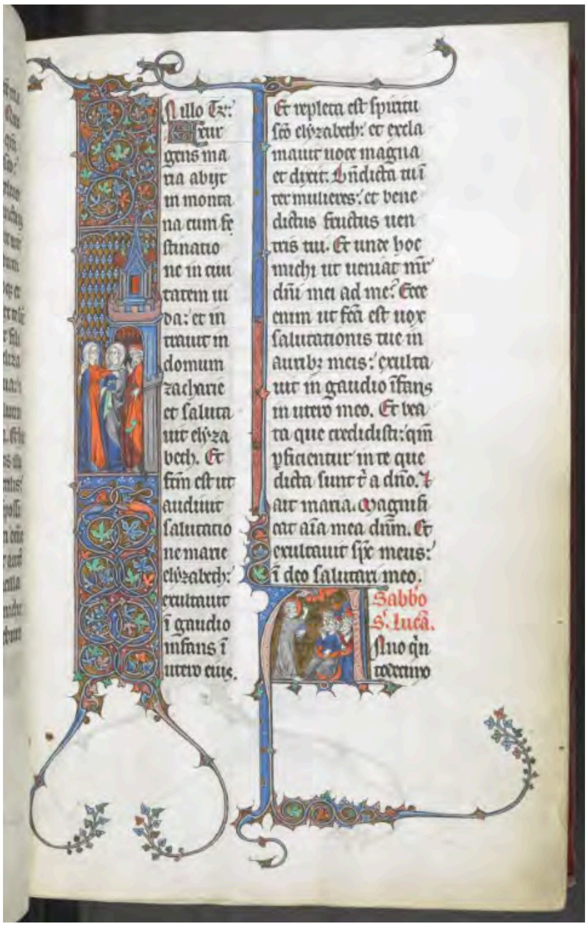

Figure 5.4: The *Sainte-Chapelle Lectionary*, featuring an illuminated initial I with an illustration for a lection beginning “In illo tempore.”

structured around two vertical columns of Latin text typical of the Gothic period.[22] The illustrations fit into small panels within an extended initial “I” opening the text of each lesson: “In illo tempore” (“In that time”), a common opening to lections sung or said within the Mass. “These letters known as ladder initials, have horizontal rungs and the text column is narrowed to allow them to extend down the page.”[23] These illustrations mark the openings of the lections. “Some depict only one scene and are contained within the bowl of a curved letter form, as for St John the Baptist baptising.”[24] The illuminations are highly detailed and

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[22] The Gothic period in art and architecture is generally understood to have emerged, out of the Romanesque style of art, in the 12th century, in Northern France. This style of medieval art spread throughout Western Europe and much of Southern and Central Europe. The classical style prevailed in much of Italy. The Gothic period is understood as coming to a close with the onset of the Renaissance in the 16th century.

[23] C.M. Kauffmann, ‘The Sainte Chapelle Lectionaries and the Illustration of the Parables in the Middle Ages,” *Journal of the Warburg and Courthauld Institutes,* 67 (2004), 1–22. This manuscript contains “the full number of lessons for the year, most of them illustrated, amounting to a total of 262 illuminated initials.”

[24] McKendrick and Doyle, *Art of The Bible*, 210.

brightly coloured and often feature some gold. The text is written in a black Gothic script with *incipit* in red. The illumination is associated with Master Honoré and his atelier in Paris, who also worked on Additional MS 29923 and Additional MS 54180, according to Alison Stones.[25] Celtic and Carolingian influences can be seen in the greater freedom of expression with both colour and pattern as imaginative tendrils reach into the broad margins and animal motifs are glimpsed within the borders and elaborate patterns of the decorations.

Following the late Gothic period with its flourishing of exquisite illuminated manuscripts, across Europe came the world–changing innovation of *typography*—the technical term for printing through the use of independent, movable and reusable bits of metal, each of which has a raised letterform on its surface.[26] The parallel development to the printing press that receives less attention was the long, slow journey, over a period of six hundred years, from China to Europe, of the techniques of paper–making. Printing requires a plentiful and cheap substrate and paper perfectly suited the role. The first paper mill had been established in Fabriano, Italy, in 1276. Troyes, France had a paper mill in 1348.[27] After decades of intense development, innovation and experiment, Gutenberg's press produced its first Bible in August of 1456. This moment stimulated a radical paradigm shift in European culture and, among countless other developments, saw a democratisation of knowledge possible through the exponential proliferation of printed materials. It also signalled the end of the handwritten and illuminated manuscript much to the chagrin of scribes. Some managed to collaborate with printers and bring their skills to adding illuminated initials, rubrics and embellishments to majority–printed materials.[28] "Block printers and woodcarvers, like the scribes and illuminators, feared typographic printing as a serious threat to their livelihood. But the

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[25] M. Alison Stones, *Gothic Manuscripts 1260–1320, A Survey of Manuscripts Illuminated in France,* Part I, vol. 1 (Turnhout: Brepols, 2013), 56.

[26] Meggs, *Graphic Design,* 71.

[27] Meggs, *Graphic Design,* 72. Without paper, the speed and efficiency of printing would have been useless.

[28] Meggs, *Graphic Design,* 87. It must be noted that Fust and Schoeffer printed a *Psalter in Latin* resplendent with red and blue initials in 1457, just a year after the Bible, and boasted that this book "with an abundance of rubrics, has been fashioned thus by an ingenious invention of printing and stamping without use of a pen" (83).

incunabula's passing decades saw marked increases in the use of woodblock illustrations in typographic books, which increased the demand for blocks and the illustrators' stature."[29] As witness to the extraordinary advance of printing and early diversification of subject matter beyond Bibles and tracts, printed Missals and Lectionaries can be found within decades of the first Bibles being printed.[30]

5.3: The Book of Common Prayer

The English Reformation was another dimension of the Great Reformation that had its own particular, local, political influences and ecclesiastical outcomes. Under the influence of Thomas Cranmer, Archbishop of Canterbury, the emerging English church produced its own liturgical books, most notably the *Book of Common Prayer*. The original book, published in 1549, was surpassed by Cranmer's reformed revision in 1552.[31] Both were printed by Edward Whitchurch and Richard Grafton of Fleet Street (fig. 5.5).[32] The title–page and calendar are printed in red and black, with the title appearing within an elaborate woodcut border; the royal arms of Edward VI feature at the head and the arms of Catherine Parr at the foot.[33] It also contains woodcut initials and is gilt–edged. Apart from the large "THE" in red, Roman capitals, the rest of the title is in a Gothic lettering, with lines of type alternating between red and black, regardless of the hyphenation of key words. Other less important details appear, primarily in a smaller Roman upper and lowercase further down the page. Red has been

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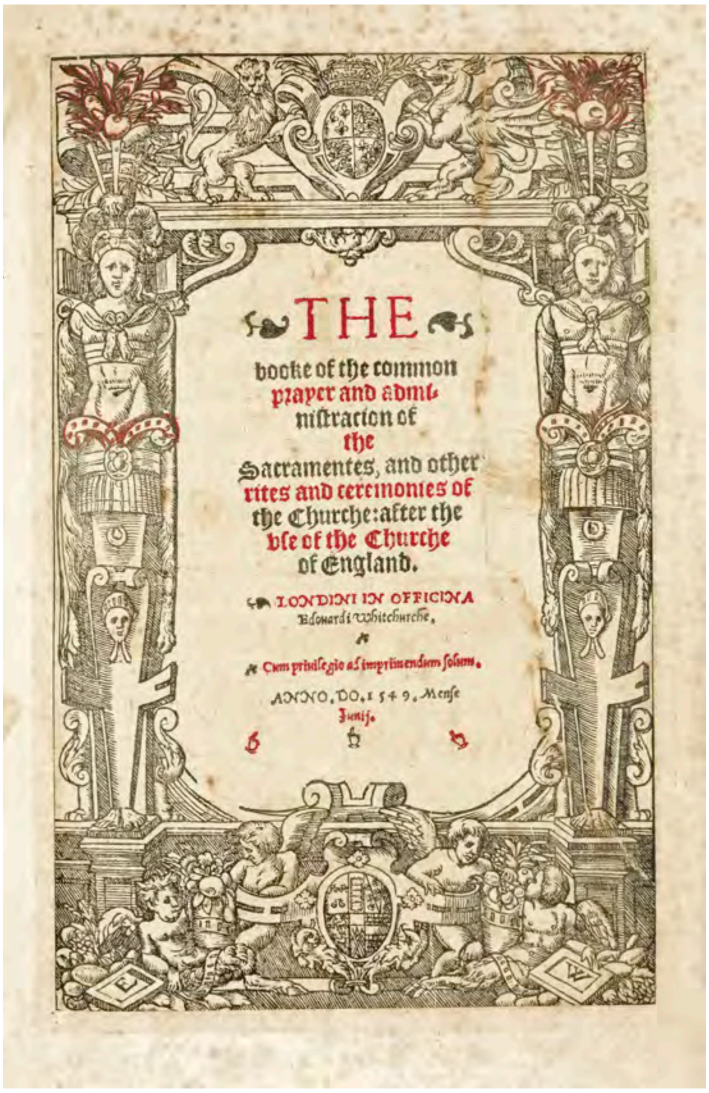
[29] Meggs, *Graphic Design,* 87.

[30] An account of the development of Jewish liturgical and prayer books after the advent of printing may be found in Abraham Milgram, *Jewish Worship* (Jerusalem; Philadelphia: Jewish Publication Society, 1971), 541–548. "Soon after the invention of printing from movable type, a veritable stream of printed Hebrew books appeared on the market. […] In 1486 the Soncino Press published the first Hebrew prayer book for use by the Italian Jews […] known by the name of *Sidurello*. A *Siddur* had been published earlier for use among the crypto-Jews of the Iberian Peninsula. A Marrano, Juan de Lucena, operated a secret printing press in the town of Montalban as early as 1475. At the peril of his life he published a *Siddur* for use among his fellow Marranos. This *Siddur* is repeatedly mentioned in Inquisition trials. […] The first Ashkenazic *Siddur* was printed in Prague in 1512," 542–543.

[31] Diarmaid MacCulloch, *Thomas Cranmer* (New Haven: Yale University Press, 1996), 414.

[32] Whitchurch and Grafton had collaborated for years, initially importing English Bibles from France and then printing English Bibles in London. They were jointly granted an exclusive license to print Church documents and books in 1546. Edward Cardwell, *Church of England, Book of Common Prayer 1552* (Oxford, OUP, 1852), pp. xxxviii–xliv.

[33] Catherine Parr (1512–1548) was the last wife of King Henry VIII. Edward VI was his son and successor, ruling from 1547–1553 (Jane Seymour was his mother).



THE
booke of the common
prayer and admi-
niſtracion of
the
Sacramentes, and other
rites and ceremonies of
the Churche: after the
vſe of the Churche
of England.

LONDINI IN OFFICINA
Edouardi Whitchurche.

Cum priuilegio ad imprimendum ſolum.

ANNO. DO. 1549. Menſe
Junij.

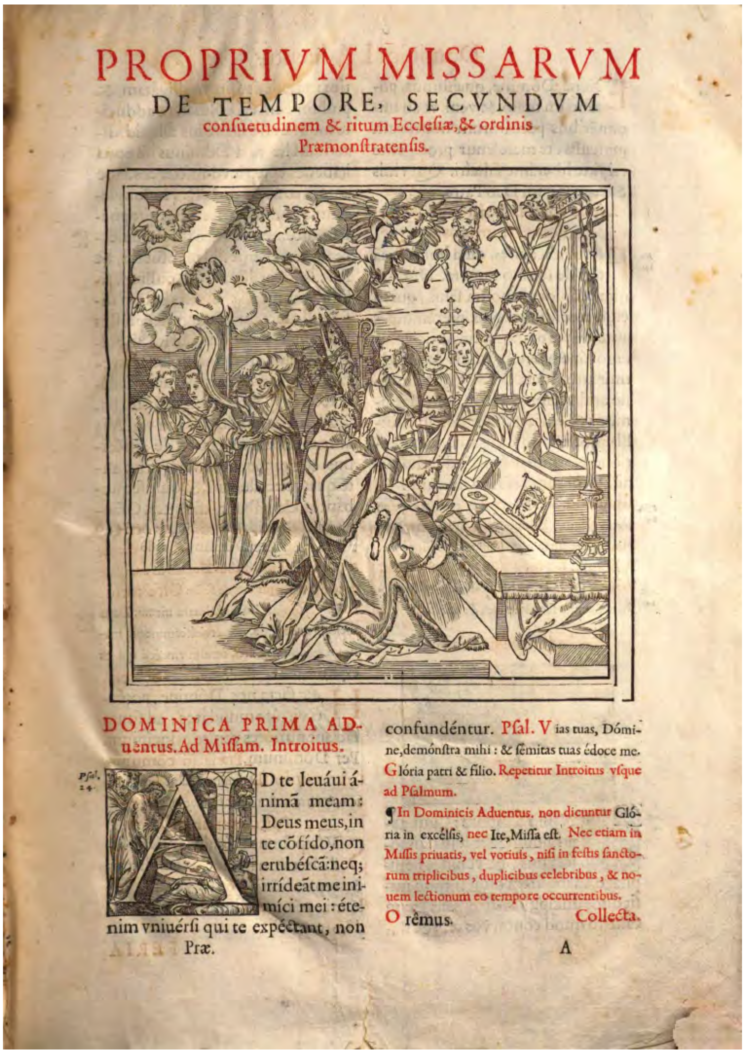
Figure 5.5: An early edition of The Book of Common Prayer, printed by Edward Whitchurch in 1549.

added to the woodcut border, in what appears to be foliage at the top and again slightly less so, about half way down the page. It is added in a symmetrically equivalent fashion but one that does not immediately strike the viewer as making an explicit statement.

5.4: The Red, Black and White Colour Scheme

The graphic design trajectory that these various Bibles and religious books took over the following centuries has one particular feature in common and this is the continued and prevailing use of the red, black and white colour scheme. As my focus is on Lectionaries and Missals, I shall return to these for the period between the Council of Trent (1545–1563) and

Vatican II (1962–65).[34] A Premonstratensian Missal (fig. 5.6) printed in 1578, which has a large illustrative woodcut illustration and a woodcut initial decoration, is good example of the combination of metal type and woodcut.[35] The red headlines and rubrics in this missal are printed and not the work of a scribe. It is most likely then that this page would have passed through a printing press three times, once for the black so called "bodycopy", the main body of text cast in metal type, a second time for the red text cast in metal and a third time for the black woodcut print. Possibly, the order did not matter and three presses could have been


PROPRIVM MISSARVM
DE TEMPORE, SECVNDVM
conſuetudinem & ritum Eccleſiæ, & ordinis
Præmonſtratenſis.

DOMINICA PRIMA ADuentus. Ad Miſſam. Introitus.

Pſal. 24.

AD te leuáui ánimā meam: Deus meus, in te cōfído, non erubéſcā: neq; irrídeāt me inimíci mei: étenim vniuérſi qui te expéctant, non confundéntur. Pſal. Vias tuas, Dómine, demónſtra mihi: & ſémitas tuas édoce me. Glória patri & filio. Repetitur Introitus vſque ad Pſalmum.

¶In Dominicis Aduentus, non dicuntur Glória in excélſis, nec Ite, Miſſa eſt. Nec etiam in Miſſis priuatis, vel votiuis, niſi in feſtis ſanctorum triplicibus, duplicibus celebribus, & nouem lectionum eo tempore occurrentibus.

Orémus. Collecta.

Præ.

A

Figure 5.6: A Premonstratensian Missal printed in 1578.

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[34] Bearing in mind that the Roman Catholic Lectionary has by this period been subsumed into the Missal which is now the sole preserve of the priest, as discussed in the previous chapter. The term Missal infers Lectionary as well, during this period, as the Lectionary is now part of the Missal.

[35] The Premonstratensians are an order of priests, brothers and sisters, also known as the Norbertines, White Canons or Canons Regular of Prémontré, founded by Norbert, a contemporary and friend of Bernard of Clairvaux in the early 12th century, at the dawn of the great reform movement of the high Middle Ages in western Europe.

worked simultaneously—with pages moving between the three stages as soon as the ink was dry. Registration, the lining up of elements, becomes an important new consideration when illustrative elements and typographic elements are occurring in different stages of a printing process. Hence a certain mechanical formality comes to characterise the printed page as the "grid" determines the placement of elements. Letterpress technology transformed design and production both conceptually and visually. "Printing techniques were based on modularisation: the breakdown of complex processes into smaller units. This modular approach to production was critically distinct from traditional handicrafts and made letterpress a prototype for industrialisation."[36]

There is a distinct move away from the fluidity of the Carolingian manuscript with its twirling tendrils spiralling out into margins. The physical immutability of the metal letter and wood block confine the new page design to a series of squares and rectangles within squares and rectangles. The mechanisation of the process invariably has an aesthetic consequence. It is immediately evident that what has been achieved by the printing press in terms of vastly increased output and expediency has come at the price of colour, delicacy and fluidity. The exquisite full–colour illuminations, glistening with gold–leaf and wonderfully expressive, asymmetrical flourishes on their carefully belaboured pages—organic down to the animal skin on which they were written and drawn—were replaced with symmetrical designs that conformed inherently to the mechanical grids of their making, printed in two colours: red and black, on white paper.

The technological and commercial usurpation of the biblical and liturgical texts (brought about by the invention of printing) and hence their visual appearance saw a far greater conformity and rigidity emerge in the graphic design of these pages. While the tradition of black copy text and red rubrics, *incipits* and *desinits,* is in evidence as far back as the *Comes of Murbach,* this period marks a profound consolidation of the colour triad of red, black and white becoming and remaining the standard colour scheme for liturgical books right up to the

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[36] Drucker and McVarish, *Graphic Design History*, 69.

present day. It is worth noting that this Missal is printed fifteen years after the Council of Trent closed (1563).[37] Many scholars observe that the invention of printing was a primary factor in bringing about the Reformation as Luther's ideas were able to be spread quickly and effectively throughout Europe, on broadsides and pamphlets. Printed matter also had the effect of standardising and creating greater conformity and unity within languages as "provincial idiosyncrasies of spelling and grammar" gave way.[38] As publications were published in the "official" language of the educated classes, printing served to stabilise the primary languages of Europe.

5.5: Gothic and Roman Typefaces

The other minor and unintentional typographic "schism" of sorts that coincided with printing was the split into "black letter" or Gothic and Roman. Gutenberg had designed his metal letters to match those of the German scribes: the *textura* script, the formal, northern, pointed black letter used in the 42–line Bible, a Gothic minuscule. The earliest printers in Italy, Konrad Sweynheym and Arnold Pannartz, found it just as unexceptional to imitate the humanist Roman minuscule for the 1464 edition of a text by Cicero.[39]

> During the Renaissance, simple and elegant typefaces used on Roman precedents were introduced, among them Claude Garamond's *gros romain*, designed in 1543, and the 'Cicero' font used by Robert Estienne. The descendants of these Renaissance fonts are still with us in the form of Times New Roman, Antiqua and Garamond. However, Gothic script remained the popular choice for centuries, especially in the German speaking world and Nordic region of Europe. When Martin Luther wanted his pamphlets to have a wide popular readership, he had them set in Gothic type. The choice between Gothic and Roman depended on the nature of the text and the social status of its desired audience.[40]

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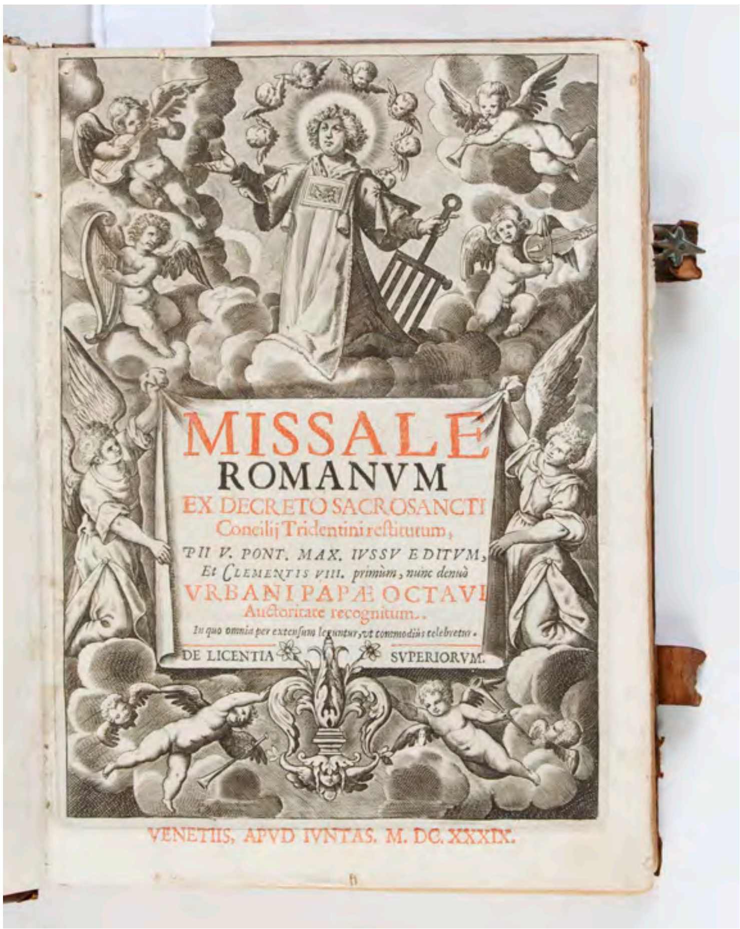
[37] The large woodcut illustration places the priests at an altar that is conflated with the tomb of Christ from whence he rises!

[38] Meggs, *Graphic Design,* 87.

[39] Stephen Füssel, "Bodoni's Typography in Historical Perspective" in *Giambattista Bodoni: Manuale Tipografico (1818)* (Cologne: Taschen, 2016), 6–43, at 8. Some scholars use the term *Fraktur* to describe what others name as *Textura*. There are small differences for the typography purist. Lyons writes, "In Germany the battle between traditional gothic and modern roman script continued well into the first half of the twentieth century. The matter was even debated in the Reichstag before the First World War […] the question of German national identity was at stake. […] In 1933, the Third Reich decreed that Fraktur was to be the national typeface used in all government publications" (Lyons, *Books,* 115).

[40] Lyons, *Books,* 113.



MISSALE
ROMANVM
EX DECRETO SACROSANCTI
Concilij Tridentini reſtitutum,
PII V. PONT. MAX. IVSSV EDITVM,
Et CLEMENTIS VIII. primùm, nunc denuò
VRBANI PAPÆ OCTAVI
Auctoritate recognitum.
In quo omnia per extenſum leguntur, vt commodiùs celebretur.
DE LICENTIA SVPERIORVM.

VENETIIS, APVD IVNTAS. M. DC. XXXIX.

Figure 5.7: A *Missale Romanum*, dated 1639, located in the Skoklosters Castle in *Sweden.*

It is worth acknowledging the conformity of the graphic design of Lectionaries and Missals over the period from the Council of Trent to Vatican II, in terms of the colour triad of red black and white, typography and the relationship between word and image. For all the technological changes taking place, there is little design innovation happening on the page which has stabilised. A mid–seventeenth–century Missal (fig. 5.7) now housed in the Skoklosters Castle in Sweden repeats the pattern, in a slightly modified form, in the following century.[41] Greater integration is achieved here, in terms of printing between text and image, evident in the E of *Missale* convincingly caught up the corner creases of the banner. Copperplate engraving and etching have replaced woodcuts as the primary means of single–colour printed illustration.

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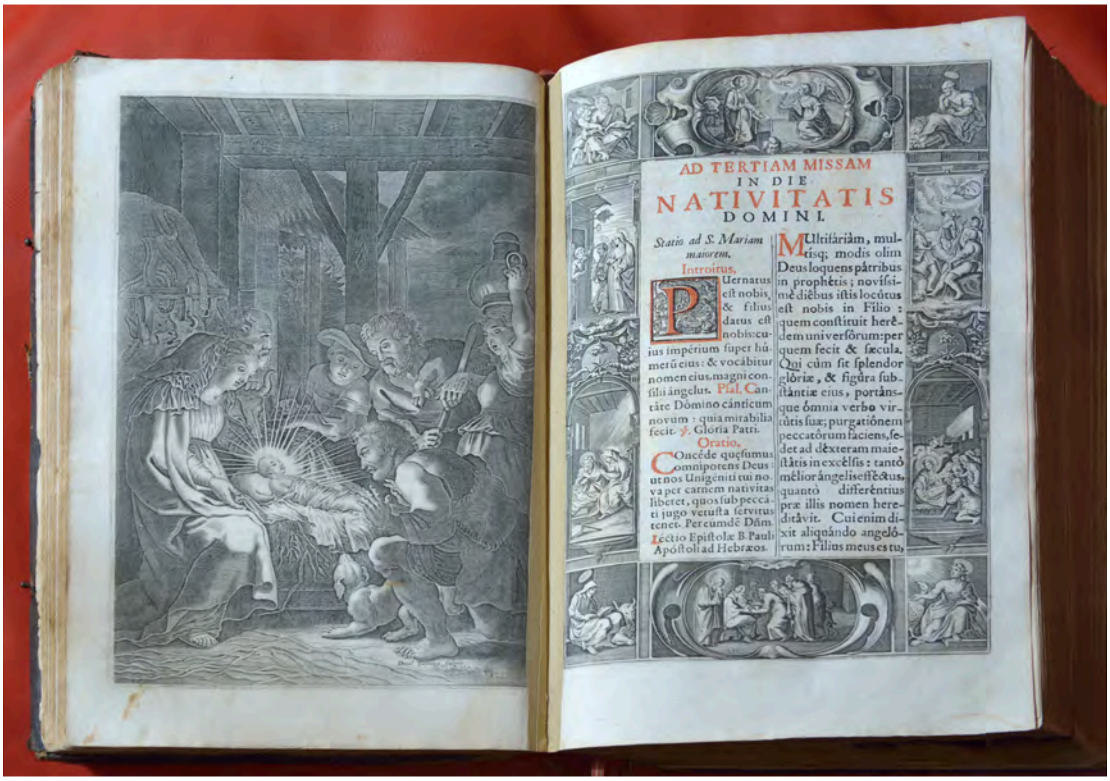
[41] Photographed by Fredrik Andersson (Graverat titelblad från 1639 – Skoklosters slott – 93208.tif).



AD TERTIAM MISSAM
IN DIE
NATIVITATIS
DOMINI.

Statio ad S. Mariam maiorem.

Introitus.

Puer natus eſt nobis, & filius datus eſt nobis: cuius impérium ſuper húmerū eius: & vocábitur nomen eius, magni conſilii ángelus. Pſal. Cantáte Dómino cánticum novum: quia mirabilia fecit. ℣. Glória Patri.

Oratio.

Concéde quęſumus omnipotens Deus: ut nos Unigéniti tui nova per carnem nativitas liberet, quos ſub peccáti jugo vetuſta ſervitus tenet. Per eúmdē Dñm.

Léctio Epiſtolæ B. Pauli Apóſtoli ad Hebræos.

Multifáriàm, multíſq; modis olim Deus loquens pátribus in prophètis; noviſſimè diēbus iſtis locûtus eſt nobis in Filio: quem conſtituit herēdem univerſôrum: per quem fecit & ſæcula. Qui cùm ſit ſplendor glóriæ, & figûra ſubſtântiæ eius, portânſque ómnia verbo virtûtis ſuæ; purgatiônem peccatôrum faciens, ſedet ad dèxteram maieſtâtis in excèlſis: tantò mélior ángelis effèctus, quantò differèntius præ illis nomen hereditâvit. Cui enim dixit aliquándo angelórum: Filius meus es tu,

Figure 5.8: *Missale Romanum*, Antwerp, 1651.

Another example of a Tridentine *Missale Romanum* is one (fig. 5.8) printed at the Franciscum Widmanstadium, in Antwerp in 1651. The text has given way to an extraordinary amount of visual material in this double–page spread for the beginning of the Christmas liturgy. The possible influence of the ladder initials of the late Carolingian manuscripts—containing a sequential narrative illustration—is evident here in the detailed border illustration (recto page) that contains scenes from the Infancy Narratives complimenting the main full–page illustration on the left. Baroque influences are clear in the illustrative style with the ornate embellishments framing some of the smaller images, such as the central Annunciation, at the top of the page. Architectural shapes that would have been familiar in any Baroque church, are illustrated here, peeling back to reveal the scene to the reader. *Chiaroscuro*, the subtle lighting effect perfected by the great artists of the Renaissance, is also in evidence here as the Christ child quite literally is the "Light of the World" (John 8:12; 9:5), illuminating all those around him.

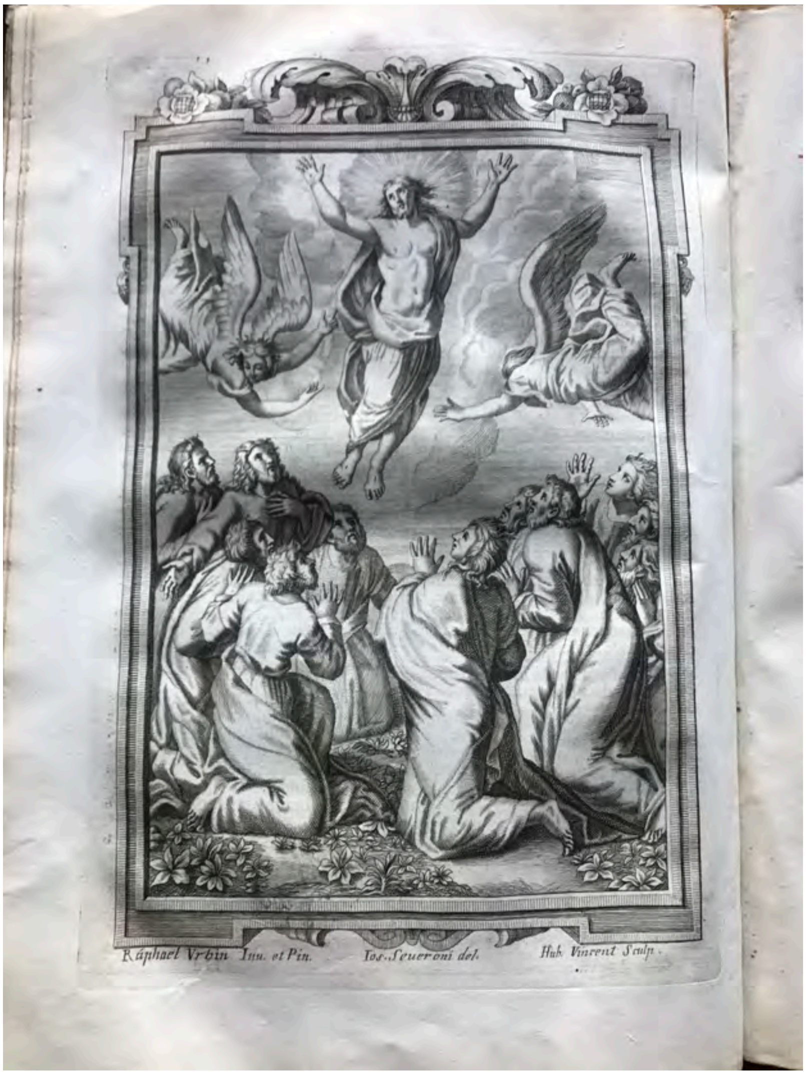
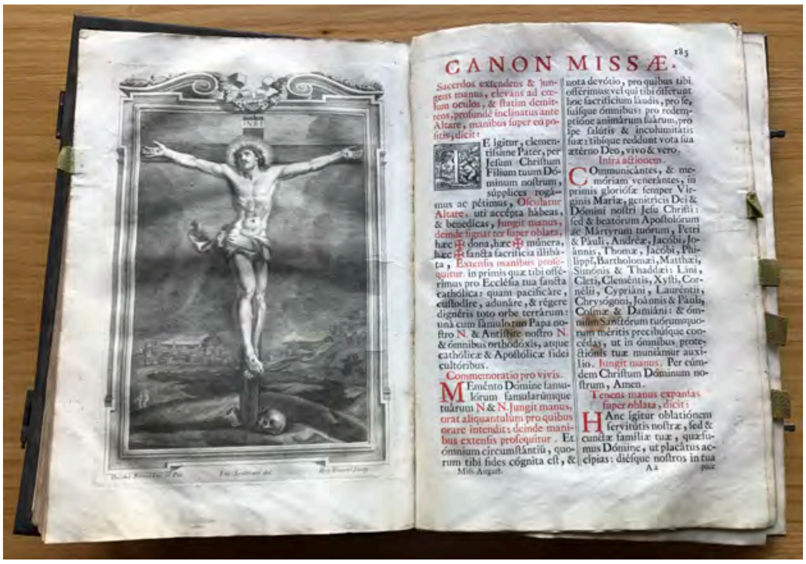


Figure 5.9: Augustinian *Missale Romano*, dated 1716 (Silverstream Priory, Ireland).


CANON MISSÆ. 185

Sacerdos extendens & jungens manus, elevans ad cœlum oculos, & ſtatim demittens, profundè inclinatus ante Altare, manibus ſuper eo poſitis, dicit:

TE igitur, clementiſſime Pater, per Jeſum Chriſtum Filium tuum Dóminum noſtrum, ſúpplices rogámus ac pétimus, Oſculatur Altare, uti accépta hábeas, & benedicas, Jungit manus, deinde ſignat ter ſuper oblata, hæc ✠ dona, hæc ✠ múnera, hæc ✠ ſancta ſacrificia illibáta, Extenſis manibus proſequitur. in primis quæ tibi offérimus pro Eccléſia tua ſancta cathólica: quam pacificáre, cuſtodire, adunáre, & régere dignéris toto orbe terrárum: unà cum famulo tuo Papa noſtro N. & Antiſtite noſtro N. & ómnibus orthodóxis, atque cathólicæ & Apoſtólicæ fidei cultóribus.

Commemoratio pro vivis.

MEménto Dómine famulórum famularúmque tuárum N & N. Jungit manus, orat aliquantulum pro quibus orare intendit: deinde manibus extenſis proſequitur. Et ómnium circumſtántiū, quorum tibi fides cógnita eſt, & nota devótio, pro quibus tibi offérimus: vel qui tibi ófferunt hoc ſacrificium laudis, pro ſe, ſuiſque ómnibus: pro redemptióne animárum ſuárum, pro ſpe ſalútis & incolumitátis ſuæ: tibíque reddunt vota ſua ætérno Deo, vivo & vero.

Intra actionem.

COmmunicántes, & memóriam venerántes, in primis glorióſæ ſemper Vírginis Mariæ, genitrícis Dei & Dómini noſtri Jeſu Chriſti: ſed & beatórum Apoſtolórum ac Mártyrum tuórum, Petri & Pauli, Andréæ, Jacóbi, Joánnis, Thomæ, Jacóbi, Philíppi, Bartholomæi, Matthæi, Simónis & Thaddæi: Lini, Cleti, Cleméntis, Xyſti, Cornélii, Cypriáni, Lauréntii, Chryſógoni, Joánnis & Pauli, Coſmæ & Damiáni: & ómnium Sanctórum tuórum; quorum méritis precibúſque concédas, ut in ómnibus protectiónis tuæ muniámur auxílio. Jungit manus. Per eúmdem Chriſtum Dóminum noſtrum, Amen.

Tenens manus expanſas ſuper oblata, dicit:

HAnc igitur oblatiónem ſervitútis noſtræ, ſed & cunctæ famíliæ tuæ, quæſumus Dómine, ut placátus accípias: dieſque noſtros in tua

Miſſ. Auguſt. Aa pace

Figure 5.10: Augustinian *Missale Romano*, dated 1716 (Silverstream Priory, Ireland).

Turning to the eighteenth century, an example to be found in an Irish monastery, reveals little change.[42] Typographically, the Roman capitals are still dominant as the headline font, accompanied by a large Roman font, upper and lowercase, printed in both red (rubrics) and black with large initials in red. The format continues to follow the two column grid on the text pages. There are heavy frames around the illustrations. In this late Baroque Missal (figs. 5.9–5.10 above), the borders are illustrated as being carved out of stone, almost as though they were architectural niches. A visual social semiotic reading of these thick and well defined boundaries understands them to speak of containment. They signify more than a visual device for page design but something of the prevailing ecclesiastical milieu in which they were created.

A Missal (fig. 5.11), printed in the late 1800s, in the famous German printing house of Frederici Pustet in Regensburg (Ratisbonae), continues the now well–established design traditions.[43] The only departure is the new full–colour plates that appear intermittently throughout at key moments in the liturgical year. These colour–plates appear on the verso opposite a page that, whilst beautifully designed and illustrated, has changed little in over two–hundred years. This reflects the stability (or stagnation as it might be perceived by some) of the Roman Catholic liturgy during this period of 400 years between the Council of Trent and the Second Vatican Council. The influence of Romanticism is apparent in the artwork, some of which is clearly inspired by the English Kelmscott Press of the Arts and Craft movement which flourished in Europe and North America between 1880 and 1910. The illustrations are detailed and redolent with cosmic and organic motifs as well as floral patterns.

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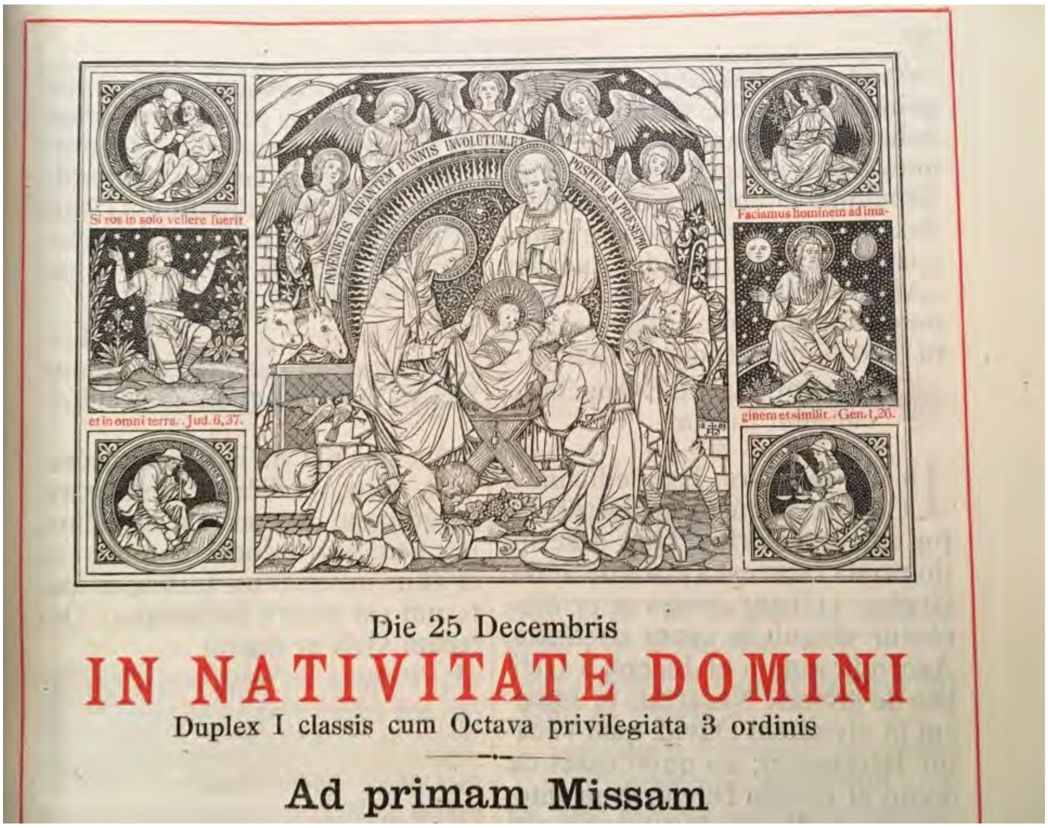
[42] One of the oldest missals held by the Benedictine monks at Silverstream Priory is this lavish volume from 1716, the title page of which clearly proclaims that it is a Roman Missal with all the feasts proper to an Augustinian order of hermits.

[43] *Ratisbonae* is the ancient Latin name of Regensburg and appears on the title pages of the Missals published by Pustet. The city is still known as Ratisbonne in French and as Ratisbona in Italian.


INVENIETIS INFANTEM PANNIS INVOLUTUM ET POSITUM IN PRAESEPIO
Si ros in solo vellere fuerit
et in omni terra. Jud.6,37.
Faciamus hominem ad ima-
ginem et simili. Gen.1,26.

Die 25 Decembris

IN NATIVITATE DOMINI

Duplex I classis cum Octava privilegiata 3 ordinis

Ad primam Missam

Figure 5.11: Detail from a *Missale Romanum*, 1884 (Silverstream Priory, Ireland).

5.6: The Twentieth Century and Liturgical Renewal

The German Benedictine monastery of Beuron was founded in 1863 and is widely credited with "giving birth to the liturgical movement in Germany."[44] The Abbey of Maria Laach, a daughter–house of Beuron, also became a stronghold of progressive liturgical developments in Germany.[45] A number of monks banded together to form the *Beuron Kunstschule*, and many beautiful examples of their work can still be found as far afield as in Missouri's Conception Abbey. "Beuronese art was revolutionary for its time, and also characteristic of its time. It offered a stylised, simplified, and hieratic approach to art which went against the grain of contemporary romantic forms."[46] Pecklers explains that apart from the first Missal

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[44] Keith F. Pecklers, *The Unread Vision: The Liturgical Movement in the United States of America: 1926–1955* (Collegeville: The Liturgical Press, 1998), 5. Beuron was closed between 1875 and 1887 during the suppression of the "Kulturkampf" when the monks had to leave the abbey. They used the opportunity to found new communities elsewhere, which then afterwards joined together under the leadership of Beuron as the Beuronese Congregation within the Benedictine Confederation.

[45] Founded in 1093, Maria Laach had been suppressed by Napoleon in 1803. In 1892 William II offered it to the Beuronese monks for their use, and in 1893 Maria Laach was refounded by the monks of Beuron. Pecklers, *Unread Vision,* 5.

[46] https://www.conceptionabbey.org/monastery/beuronese–murals/.

designed explicitly for lay people (a revolutionary act in itself), "In 1884, Dom Anselm Schott published the first German–Latin Missal, *Das Messbuch der Hl. Kirche*. In 1893, the *Vesperbuch* followed."[47] For all that the Bible had been translated into the vernacular in the early 1500s, the Catholic liturgy had continued to be celebrated worldwide exclusively in Latin. Moreover, the Missal (also in Latin) had been the sole preserve of the presiders at the liturgy. Schott's visionary *Messbuch* put simultaneous German–Latin translations of the "order of mass" and the Scripture lections in the hands the people in the pews.[48]

A magnificent Missal from the early twentieth century, also published by the famous Regensburg printing house of Pustet, is thought to be associated with Maria Laach (figs. 5.14–5.17).[49] This abbey, in southwestern Germany, played a leading role in the Liturgical Movement and I suggest this Missal is indicative of what was happening in the creative collaboration between the abbeys of Beuron and Maria Laach in the early twentieth century.[50] The Missal opens with an explosion of colour and an illustration that can only be described as a radical departure from the Neo–classical style that had preceded it.

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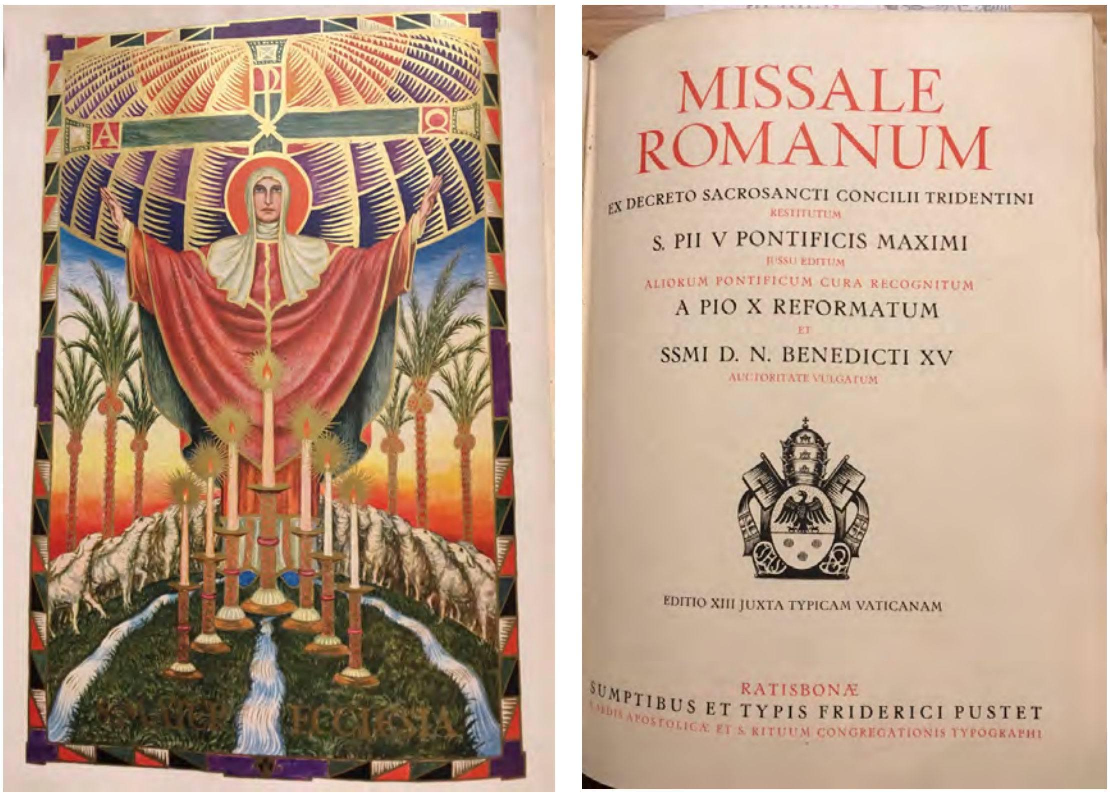
[47] Pecklers, *Unread Vision*, 5.

[48] It is worth noting a small parallel between these early developments in liturgical reform heralded by the Benedictine Abbeys of Beuron and Maria Laach and the commissioning, some eighty years later, of a Benedictine nun and artist, Meinrad Craighead, to design illustrations for *The Sunday Missal* (1974)—published for the *first* time in English and for the use of lay people. The Benedictine association with the "book arts" continues most notably in the works produced by Saint John's Abbey, Collegeville, Minnesota, the most pertinent example being the monumental Saint John's Bible.

[49] This missal is from the early 1930s, the period after the pontificate of Pope Benedict XV (identified on the title page), who served as Pope until his death in 1922. His pontificate was largely overshadowed by the first World War and its political, social and humanitarian consequences in Europe. The latest date printed in the volume is an imprimatur of 1930. I have not yet been able to verify the provenance of this Missal (which belongs to the Silverstream Priory, Ireland, who believe its provenance to be Maria Laach Abbey) but the coloured artwork (most especially) is highly consistent both with the style and the subject matter of the founding artists of the Beuron School, Lenz and Wüger. Desiderius (Peter) Lenz, OSB, established in his treatise "The Aesthetic of Beuron" the particular importance he placed on ancient Egyptian models of proportion and style. Desiderius Lenz, *The Aesthetic of Beuron and Other Writings*, trans. John Minihane and John Connolly (London, Francis Boutle, 2002). Very little is written about the Beuron School, despite the fact that their art is celebrated and now protected and features in notable Benedictine Abbeys from Monte Cassino to Missouri. A comprehensive overview can be found in Harald Siebenmorgen, *Die Anfänge der "Beuroner Kunstschule," Peter Lenz und Jakob Wüger 1850–1875* (Sigmaringen: Thorbecke, 1985).

[50] The Abbot Ildefons Herwegen convened a liturgical conference in Holy Week 1914 for lay people. Herwegen thereafter promoted research which resulted in a series of publications for clergy and lay people during and after World War I. One of the foremost German liturgical reform scholars was Dom Odo Casel (1886–1948), a monk of Maria Laach.



MISSALE
ROMANUM
EX DECRETO SACROSANCTI CONCILII TRIDENTINI
RESTITUTUM
S. PII V PONTIFICIS MAXIMI
JUSSU EDITUM
ALIORUM PONTIFICUM CURA RECOGNITUM
A PIO X REFORMATUM
ET
SSMI D. N. BENEDICTI XV
AUCTORITATE VULGATUM

EDITIO XIII JUXTA TYPICAM VATICANAM

RATISBONÆ
SUMPTIBUS ET TYPIS FRIDERICI PUSTET
SEDIS APOSTOLICÆ ET S. RITUUM CONGREGATIONIS TYPOGRAPHI

Figure 5.12: Frontispiece and title page of an early twentieth century *Missale Romanum* (possibly of Beuron/Maria Laach provenance).

It is immediately apparent that this illustration has been heavily influenced by the 6th century Ravenna mosaics, in keeping with the Beuron Art School's explicit appreciation for early Christian and Byzantine art.[51] The design would fit comfortably into any apse of a Ravenna church. There is a border—but it too is profoundly different to those architectural borders seen previously. It is much thinner; a dynamic pattern of sharp triangular shards in the liturgical colours of gold, red, green, purple and black. The central figure of Christ, imitative of the Byzantine *Pantokrator* (but in a thoroughly modern style), is stable, commanding and in a gesture of blessing the world. The cosmos quite literally spins around his head. This Christ has been liberated from the marble statuary of Renaissance Europe, into a lush Near Eastern Edenic oasis, replete with palm trees and flowing springs. There are many biblical references and motifs apparent, some of them apocalyptic, which would reflect the concerns of the early twentieth century in the wake of the Great War.

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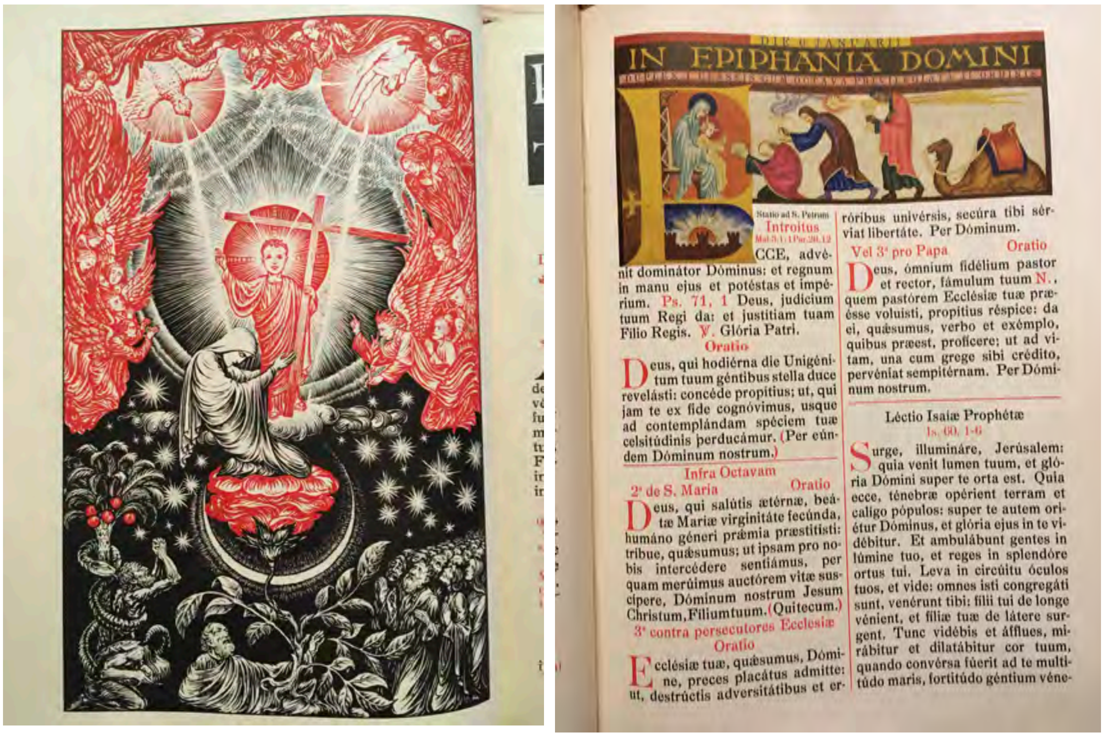
[51] The apse of the 6th–century Basilica of Sant' Apollinare in Classe features a wonderfully flowering garden with streams and sheep heading up a mountain to Christ.



DIE 6 JANUARII

IN EPIPHANIA DOMINI

Statio ad S. Petrum

Introitus

Mal. 3, 1; 1 Par. 29, 12

ECCE, advénit dominátor Dóminus: et regnum in manu ejus et potéstas et impérium. Ps. 71, 1 Deus, judicium tuum Regi da: et justitiam tuam Filio Regis. ℣. Glória Patri.

Oratio

Deus, qui hodiérna die Unigénitum tuum géntibus stella duce revelásti: concéde propitius; ut, qui jam te ex fide cognóvimus, usque ad contemplándam spéciem tuæ celsitúdinis perducámur. (Per eúndem Dóminum nostrum.)

Infra Octavam

2ª de S. Maria Oratio

Deus, qui salútis ætérnæ, beátæ Mariæ virginitáte fecúnda, humáno géneri prǽmia præstitisti: tribue, quǽsumus; ut ipsam pro nobis intercédere sentiámus, per quam merúimus auctórem vitæ suscípere, Dóminum nostrum Jesum Christum, Filium tuum. (Qui tecum.)

3ª contra persecutores Ecclesiæ

Oratio

Ecclésiæ tuæ, quǽsumus, Dómine, preces placátus admitte: ut, destrúctis adversitátibus et erróribus univérsis, secúra tibi sérviat libertáte. Per Dóminum.

Vel 3ª pro Papa Oratio

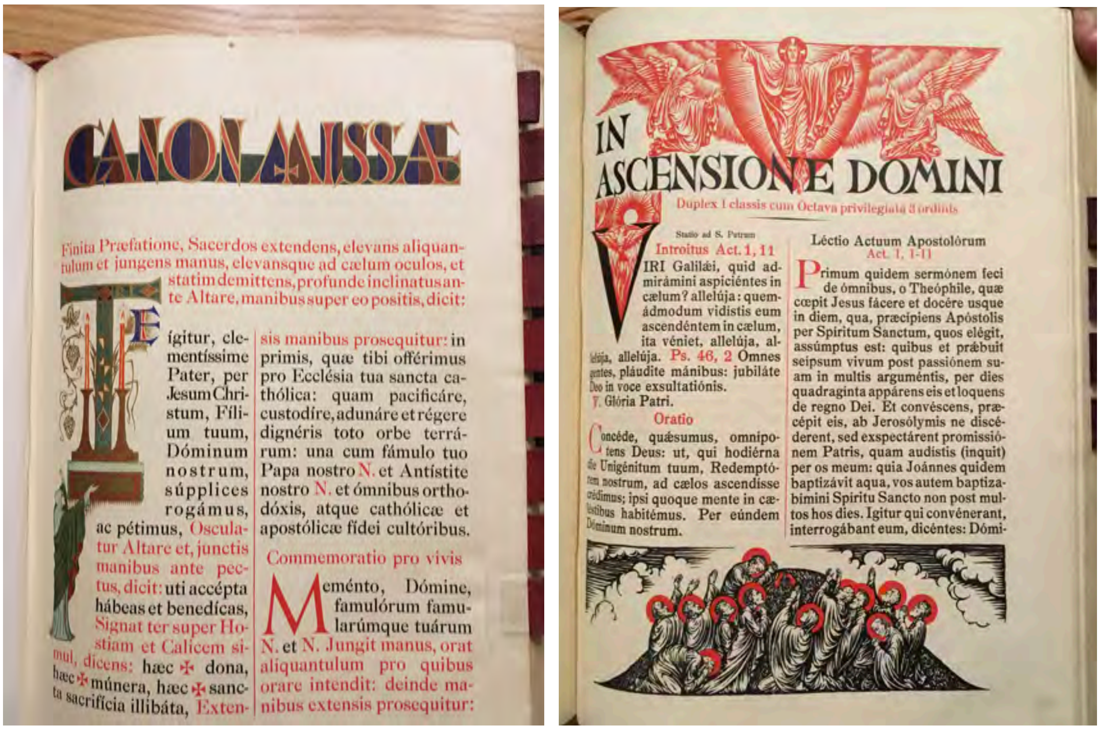
Deus, ómnium fidélium pastor et rector, fámulum tuum N., quem pastórem Ecclésiæ tuæ prǽesse voluisti, propitius réspice: da ei, quǽsumus, verbo et exémplo, quibus præest, profícere; ut ad vitam, una cum grege sibi crédito, pervéniat sempitérnam. Per Dóminum nostrum.

Léctio Isaíæ Prophétæ

Is. 60, 1-6

Surge, illumináre, Jerúsalem: quia venit lumen tuum, et glória Dómini super te orta est. Quia ecce, ténebræ opérient terram et caligo pópulos: super te autem oriétur Dóminus, et glória ejus in te vidébitur. Et ambulábunt gentes in lúmine tuo, et reges in splendóre ortus tui. Leva in circúitu óculos tuos, et vide: omnes isti congregáti sunt, venérunt tibi: filii tui de longe vénient, et filiæ tuæ de látere surgent. Tunc vidébis et áfflues, mirábitur et dilatábitur cor tuum, quando convérsa fúerit ad te multitúdo maris, fortitúdo géntium véne-

Figures 5.13–5.16 : Highly illustrated pages from an early twentieth century *Missale Romanum* (possibly of Beuron/Maria Laach provenance), (Silverstream Priory, Ireland).



CANON MISSÆ

Finita Præfatione, Sacerdos extendens, elevans aliquantulum et jungens manus, elevansque ad cælum oculos, et statim demittens, profunde inclinatus ante Altare, manibus super eo positis, dicit:

Te ígitur, clementíssime Pater, per Jesum Christum, Fílium tuum, Dóminum nostrum, súpplices rogámus, ac pétimus, Osculatur Altare et, junctis manibus ante pectus, dicit: uti accépta hábeas et benedícas, Signat ter super Hostiam et Calicem simul, dicens: hæc ✠ dona, hæc ✠ múnera, hæc ✠ sancta sacrifícia illibáta, Extensis manibus prosequitur: in primis, quæ tibi offérimus pro Ecclésia tua sancta cathólica: quam pacificáre, custodíre, adunáre et régere dignéris toto orbe terrárum: una cum fámulo tuo Papa nostro N. et Antístite nostro N. et ómnibus orthodóxis, atque cathólicæ et apostólicæ fídei cultóribus.

Commemoratio pro vivis

Meménto, Dómine, famulórum famularúmque tuárum N. et N. Jungit manus, orat aliquantulum pro quibus orare intendit: deinde manibus extensis prosequitur:

IN ASCENSIONE DOMINI

Duplex I classis cum Octava privilegiata 3 ordinis

Statio ad S. Petrum

Introitus Act. 1, 11

VIRI Galilǽi, quid admirámini aspiciéntes in cælum? allelúja: quemádmodum vidistis eum ascendéntem in cælum, ita véniet, allelúja, allelúja, allelúja. Ps. 46, 2 Omnes gentes, pláudite mánibus: jubiláte Deo in voce exsultatiónis. ℣. Glória Patri.

Oratio

Concéde, quǽsumus, omnipotens Deus: ut, qui hodiérna die Unigénitum tuum, Redemptórem nostrum, ad cælos ascendisse crédimus; ipsi quoque mente in cæléstibus habitémus. Per eúndem Dóminum nostrum.

Léctio Actuum Apostolórum

Act. 1, 1-11

Primum quidem sermónem feci de ómnibus, o Theóphile, quæ cœpit Jesus fácere et docére usque in diem, qua, præcípiens Apóstolis per Spíritum Sanctum, quos elégit, assúmptus est: quibus et præbuit seipsum vivum post passiónem suam in multis arguméntis, per dies quadraginta appárens eis et loquens de regno Dei. Et convéscens, præcépit eis, ab Jerosólymis ne discéderent, sed exspectárent promissiónem Patris, quam audístis (inquit) per os meum: quia Joánnes quidem baptizávit aqua, vos autem baptizabímini Spíritu Sancto non post multos hos dies. Igitur qui convénerant, interrogábant eum, dicéntes: Dómi-

The internal pages reveal further extraordinary designs, one innovation being the hand lettered headlines in varying sizes of letters. These are seen in the headline panels (figs. 5.13–5.16) with its bold, colourful and original illustration. Moreover, the outlined and vignetted hand–lettering, set into panels of colour, is astonishingly ahead of its time. The layout of the pages has remained essentially the same, following the two–column grid, typeset in a Roman serif with red headlines, rubrics and dropped caps. Nonetheless, the graphic designs executed in the traditional red and black and white triad are creative and attention grabbing. The dropped caps introducing the "proper" for the saints' feast days are each unique to that particular saint and referencing some aspect of their life or death (martyrdom, for example). It is some accomplishment, and perhaps it is plausible that the graphic designs in this Missal was created by monks within the Beuron Art School of the early twentieth century.[52] If we consider that this Missal is printed in the same publishing house about 45–55 years after the 1884 *Missale Romanum* (fig. 5.11) previously considered, it is possible to appreciate how the graphic design reveals or anticipates, semiotically, the liturgical reforms to come, under the influence of the German liturgical renewal movement.

5.7: The Twenty–first Century

The decision by the Evangelical Lutheran Church of America to publish a complete set of revised liturgical books, including Sacramentaries, Lectionaries and Worship books, marks a significant development in the history of their liturgical books. It also created the opportunity for the wonderful graphic designs of Nicholas Markell. His illustrations appear throughout the series lending a wonderful coherence to the range of beautifully produced books.

Unfortunately, the situation in the Roman Catholic Church appears, with a few exceptions, to have followed a different direction. In 2010 the Vatican formally approved and announced a new English translation of the Roman Missal—a translation that changed some of the

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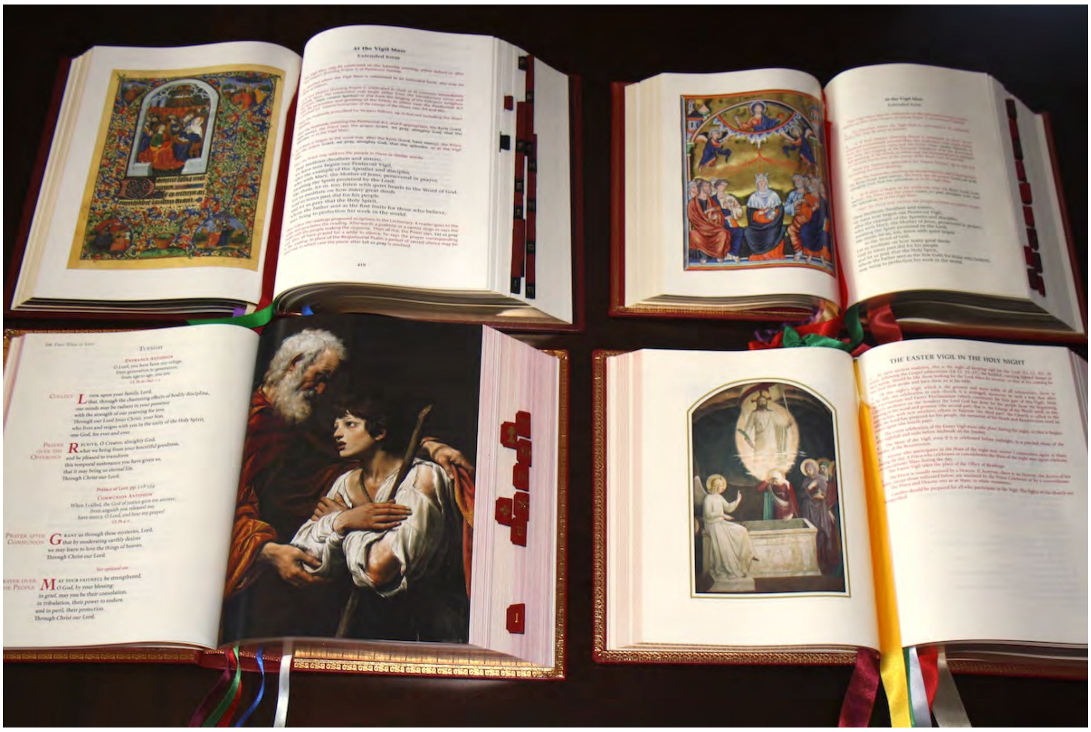
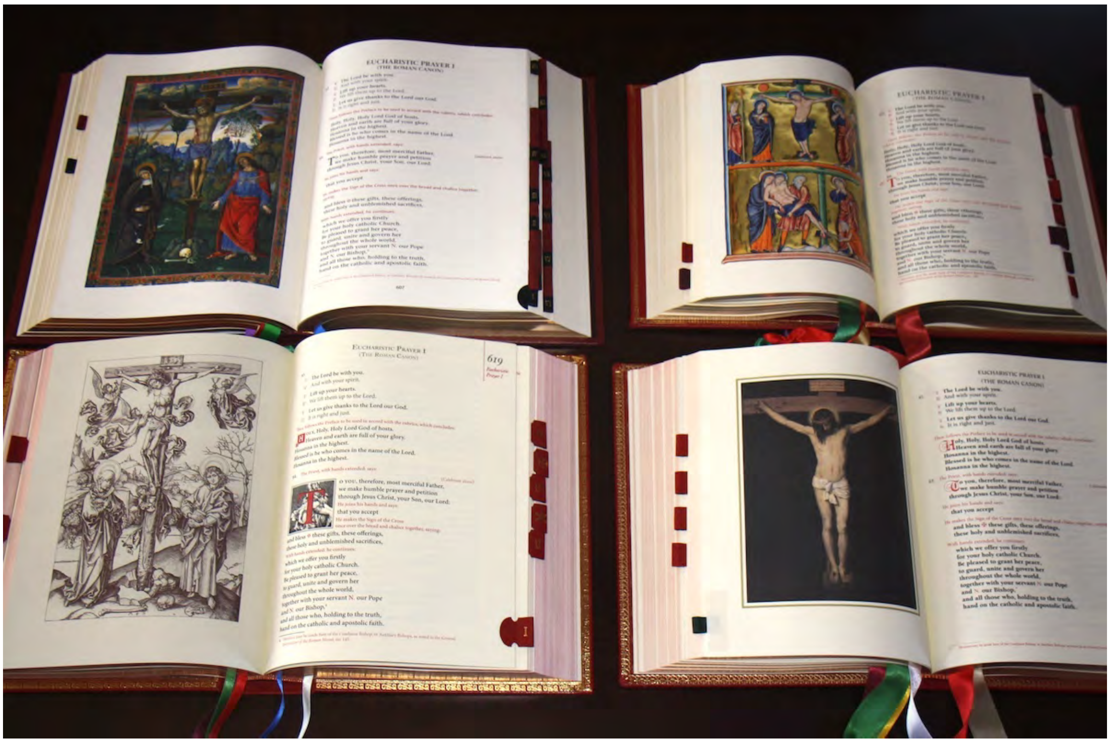
[52] One of the characteristics or requirements of the Beuron Art School was anonymity on the part of the artists, a tradition in Christian art traced back to the earliest Byzantine icons.



Figures 5.17 and 5.18 (below): Double page spreads from four new English language *Roman Missals* all published since 2012.



wording of the Mass.[53] This resulted in the expensive undertaking of new Missals being designed and printed by the larger Catholic publishers in the US and the UK.[54] A quick glance at photos of four of these (figs. 5.17–5.18) reveals that, unlike the ELCA *Worship* series and their engagement of Nicholas Markell, contemporary graphic designers and illustrators were not engaged to design the artwork for these new Missals.[55] Rather, a regressive trend, in my opinion—from both a graphic design and a liturgical–theological standpoint (but commercially expedient no doubt)—has seen "out of copyright" artworks from bygone eras, and therefore "royalty free," being used in preference to contemporary art and design. From a social semiotic perspective, it is indicative of a chasm between the RC Church and contemporary art (and culture), that the church feels compelled to revert to earlier styles, reprinting artworks that are three or four hundred years old in preference to that which is contemporary. Moreover, a backwards–looking liturgical position is being expressed. Ironically, this trend is in marked contrast to the enduring impulse within the book design tradition of the church to constantly innovate and lead, driven by the desire to create what is most beautiful, to the glory of God.

Worshippers attending a Lutheran church in an English–speaking country are now likely to be presented with a beautifully produced *Worship* book at the door. By contrast, accelerated by the liturgical changes of 2010, the development in the English–speaking Roman Catholic world has been away from personal *Sunday Missals* and towards disposable "Missalettes." These are produced by various religious orders, including (in Ireland) the Dominicans, Redemptorists and the Society of St. Paul. They vary in size, being either A4 or A3 (folded) generally and are printed in full colour on one side and left blank on the other. They are supplied to the parish as reams of flat sheets, printed on one side and blank on the other—to

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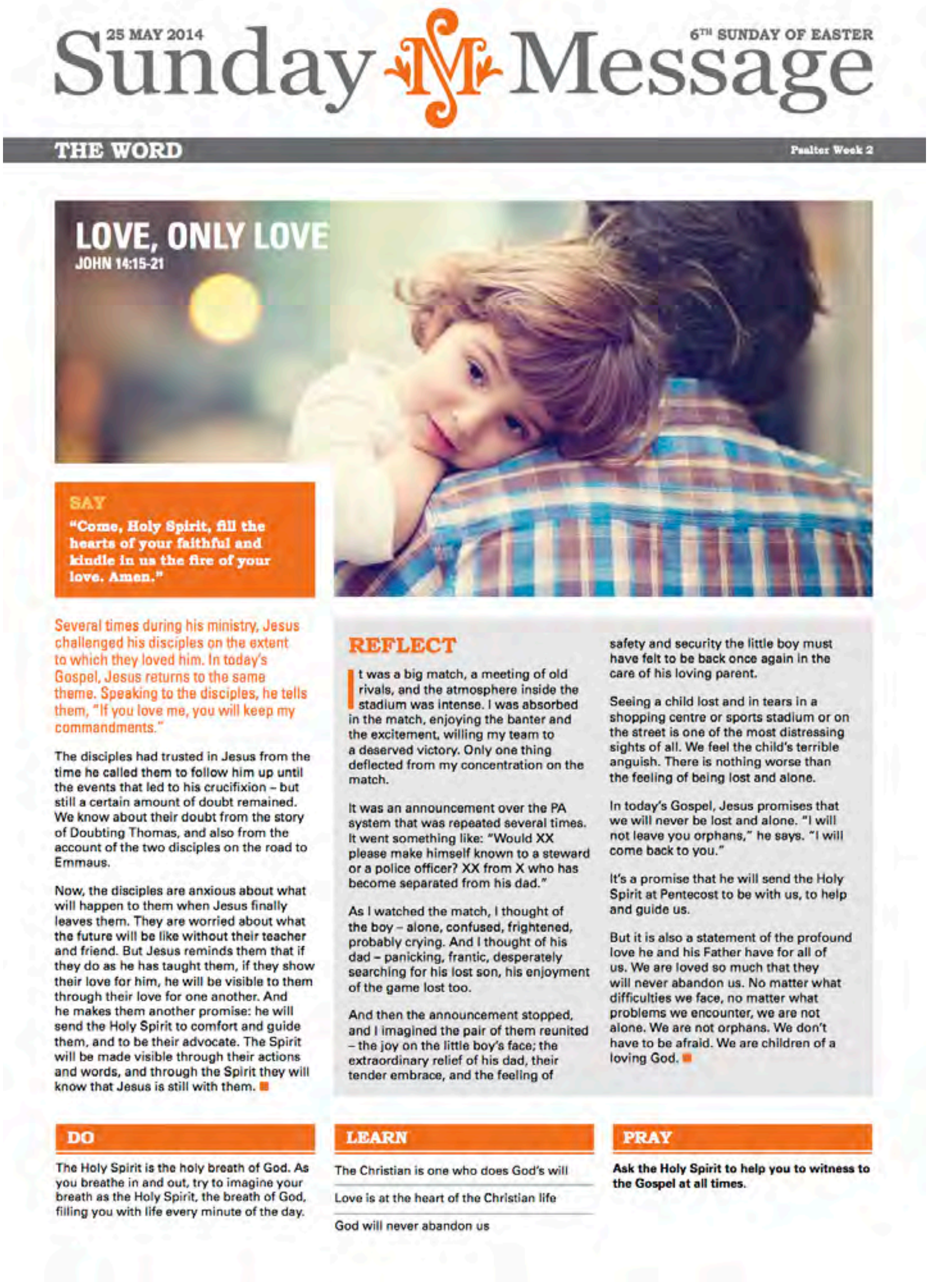
[53] In April 2010 the Congregation for Divine Worship and the Discipline of the Sacraments announced that the *recognitio* for the 'universal edition' (the ICEL text) of the Roman Missal had been granted. The Conferences of Bishops were responsible for incorporating their national propers, and authorising publishers to print the new Missal in their territories. http://www.icelweb.org/news.htm.

[54] Lectionaries did not need to be changed. But *The Sunday Missal*, with its previous "order of mass" essentially became obsolete even though the Lectionary readings did not change (the bulk of the book).

[55] These images are courtesy of the New Liturgical Movement blog. http://www.newliturgicalmovement.org/2012/01/four–missals–reviewed–part–3–of–3.html.



25 MAY 2014

Sunday Message

6TH SUNDAY OF EASTER

THE WORD

Psalter Week 2

LOVE, ONLY LOVE

JOHN 14:15-21

SAY

"Come, Holy Spirit, fill the hearts of your faithful and kindle in us the fire of your love. Amen."

Several times during his ministry, Jesus challenged his disciples on the extent to which they loved him. In today's Gospel, Jesus returns to the same theme. Speaking to the disciples, he tells them, "If you love me, you will keep my commandments."

The disciples had trusted in Jesus from the time he called them to follow him up until the events that led to his crucifixion – but still a certain amount of doubt remained. We know about their doubt from the story of Doubting Thomas, and also from the account of the two disciples on the road to Emmaus.

Now, the disciples are anxious about what will happen to them when Jesus finally leaves them. They are worried about what the future will be like without their teacher and friend. But Jesus reminds them that if they do as he has taught them, if they show their love for him, he will be visible to them through their love for one another. And he makes them another promise: he will send the Holy Spirit to comfort and guide them, and to be their advocate. The Spirit will be made visible through their actions and words, and through the Spirit they will know that Jesus is still with them. ■

REFLECT

It was a big match, a meeting of old rivals, and the atmosphere inside the stadium was intense. I was absorbed in the match, enjoying the banter and the excitement, willing my team to a deserved victory. Only one thing deflected from my concentration on the match.

It was an announcement over the PA system that was repeated several times. It went something like: "Would XX please make himself known to a steward or a police officer? XX from X who has become separated from his dad."

As I watched the match, I thought of the boy – alone, confused, frightened, probably crying. And I thought of his dad – panicking, frantic, desperately searching for his lost son, his enjoyment of the game lost too.

And then the announcement stopped, and I imagined the pair of them reunited – the joy on the little boy's face; the extraordinary relief of his dad, their tender embrace, and the feeling of safety and security the little boy must have felt to be back once again in the care of his loving parent.

Seeing a child lost and in tears in a shopping centre or sports stadium or on the street is one of the most distressing sights of all. We feel the child's terrible anguish. There is nothing worse than the feeling of being lost and alone.

In today's Gospel, Jesus promises that we will never be lost and alone. "I will not leave you orphans," he says. "I will come back to you."

It's a promise that he will send the Holy Spirit at Pentecost to be with us, to help and guide us.

But it is also a statement of the profound love he and his Father have for all of us. We are loved so much that they will never abandon us. No matter what difficulties we face, no matter what problems we encounter, we are not alone. We are not orphans. We don't have to be afraid. We are children of a loving God. ■

DO

The Holy Spirit is the holy breath of God. As you breathe in and out, try to imagine your breath as the Holy Spirit, the breath of God, filling you with life every minute of the day.

LEARN

The Christian is one who does God's will

Love is at the heart of the Christian life

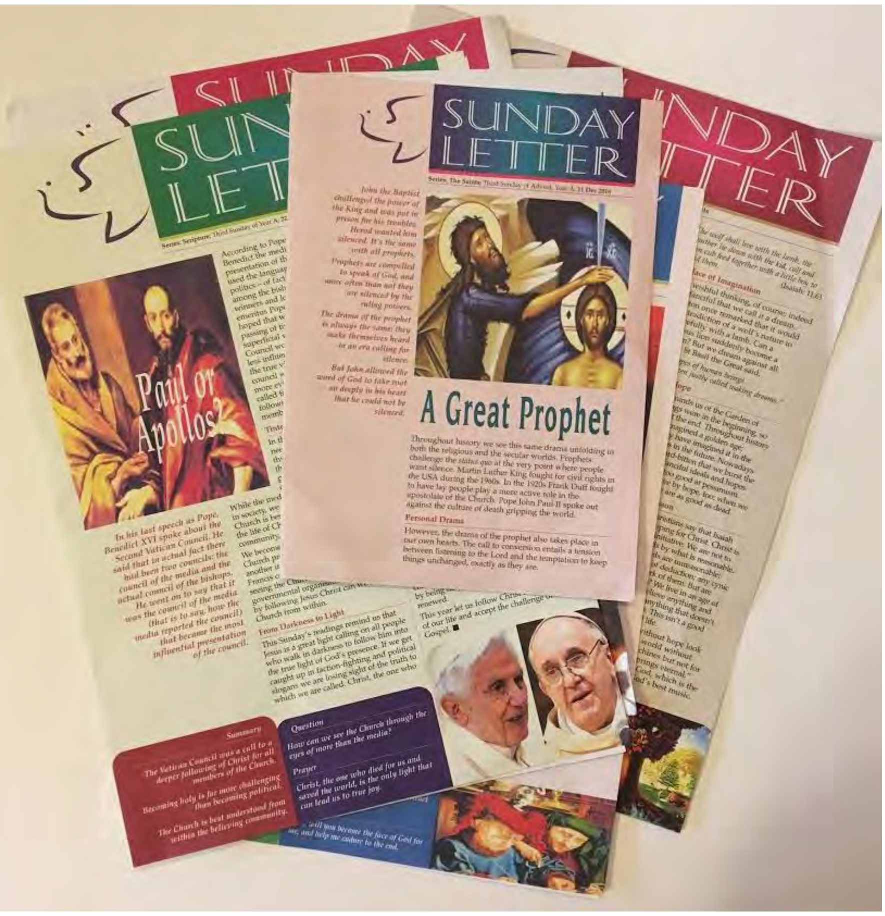
God will never abandon us

PRAY

Ask the Holy Spirit to help you to witness to the Gospel at all times.

Figures 5.19: Examples of Missalettes, published by the Redemptorists, available in the Dublin Archdiocese.

be fed through a photocopier—allowing the parish to print its bulletin on the blank side (in black). They are then folded with the designed and colour–printed side on the outside. This usually features a reflection, by a theologian or biblical scholar, on the Lectionary readings for that Sunday along with a large image. The publishing houses of the various orders that produce these establish their own graphic style. Two approaches to the design of Missalettes prevail currently, the one approach prefers the "royalty free" oil paintings of the masters of bygone eras, the other strives for a contemporary feel using stock photography. While



SUNDAY LETTER

Series: Scripture, Third Sunday of Year A, 22

Paul or Apollos?

In his last speech as Pope, Benedict XVI spoke about the Second Vatican Council. He said that in actual fact there had been two councils: the council of the media and the actual council of the bishops. He went on to say that it was the council of the media (that is to say, how the media reported the council) that became the most influential presentation of the council.

From Darkness to Light

This Sunday's readings remind us that Jesus is a great light calling on all people who walk in darkness to follow him into the true light of God's presence. If we get caught up in faction-fighting and political slogans we are losing sight of the truth to which we are called. Christ, the one who

Summary

The Vatican Council was a call to a deeper following of Christ for all members of the Church.

Becoming holy is far more challenging than becoming political.

The Church is best understood from within the believing community.

Question

How can we see the Church through the eyes of more than the media?

Prayer

Christ, the one who died for us and saved the world, is the only light that can lead us to true joy.

SUNDAY LETTER

Series, The Saints: Third Sunday of Advent, Year A, 11 Dec 2016

John the Baptist challenged the power of the King and was put in prison for his troubles. Herod wanted him silenced. It's the same with all prophets.

Prophets are compelled to speak of God, and more often than not they are silenced by the ruling powers.

The drama of the prophet is always the same: they make themselves heard in an era calling for silence.

But John allowed the word of God to take root so deeply in his heart that he could not be silenced.

A Great Prophet

Throughout history we see this same drama unfolding in both the religious and the secular worlds. Prophets challenge the *status quo* at the very point where people want silence. Martin Luther King fought for civil rights in the USA during the 1960s. In the 1920s Frank Duff fought to have lay people play a more active role in the apostolate of the Church. Pope John Paul II spoke out against the culture of death gripping the world.

Personal Drama

However, the drama of the prophet also takes place in our own hearts. The call to conversion entails a tension between listening to the Lord and the temptation to keep things unchanged, exactly as they are.

Figure 5.20: Examples of Missalettes, published by the Dominicans, available in the Dublin Archdiocese.

practical, both of these approaches are problematic. The first approach—the valourisation of art from centuries ago may, despite being aesthetically beautiful, no longer reflect the theological or biblical–exegetical understandings of today.[56]

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[56] This problem is compounded by the graphic use of the "Old Masterpiece" image, treated as free clip art, and squeezed, manipulated and distorted to fit a space that suits the text around it. These images are frequently, perceptibly, downloaded from the internet in low–resolution format and therefore pixillated on the missalette. These two design problems make for a less than professional or pleasing aesthetic. It also contradicts the implied respect for the great art of the past. As is seen in fig. 5.19, a missalette features the painting by El Greco of *Sts. Peter and Paul* (c. 1600), a good example of proportion distortion and low–resolution. Those familiar with the painting will know that El Greco has used the prevailing iconography of both saints and has represented Peter on the left and Paul on the right, as stated in his title. Confusingly, the words "Paul or Apollos" appear in print right over the image. This headline, which relates to the second reading in the Lectionary (1 Cor 1:10–13, 17) for this particular Sunday suggests, incorrectly, that this is an image of Paul and Apollos. The order of this "Paul or Apollos" headline, would further imply, visually, and incorrectly, that Paul is on the left and Apollos on the right. The biblical character of First Corinthians, "Apollos" is presented by Paul in a negative light as a "competitor" in leadership, of the Corinthian community, in some way. The visual semiotic linking of this understanding of Paul (true teacher) and Apollos (false teacher) with the lower image of Pope Emeritus Benedict XVI juxtaposed with Pope Francis in the bottom corner is disturbing. It works semiotically to say: Paul (on the left) is to Pope Emeritus Benedict XVI (on the left) as Apollos (on the right) is to Pope Francis (on the right). The text that accompanies these images is a good and timely reflection on the use of divisive "political" language within the church and the importance of avoiding labels such as "conservative" and "liberal" and the need to work towards unity. The muddled use of the images and headline here, however, has undermined that verbal message. The visual semiotic is reinforcing the dualist thinking it seeks to critique rather than alleviating it.

The second, stock photography, whilst certainly contemporary in look and feel, can be fraught with issues of gender, race, class and other implicit "added values" where photos of people appear. Stock photography generally originates in the US (not locally), and despite efforts to look generic (and ideologically neutral), frequently fails to disguise its contrived nature. This inherent lack of authenticity runs the risk of setting the visuals at odds, from a social semiotic perspective, with a fundamental purpose of liturgy, personal and collective transformation (and therefore greater authenticity) through the experience of numinous ritual.

Conclusion

Watts delineates three dimensions intrinsic to Scriptures that explain their cultural function and religious significance. These are the *semantic*, including the interpretation of what is written in commentary and homily; the *performative*, the ritualised forms of private and public reading, musical and artistic renditions; and the *iconic*, the attention paid to the physical form, the material artefact, its ritual manipulation and artistic representation.[57] Lectionaries are ritualised in all three of these dimensions but our attention here has been focussed on the third aspect, the *iconic* dimension, with a particular emphasis on the creativity and attention brought by artists and artisans to the Lectionary (and Missal) as a material artefact. Semiotically, Lectionaries and Missals are iconic in ways both similar and dissimilar to the Bible. The design of these books *and* their hermeneutical orientation towards a liturgical function collude to give them their own distinct qualities that in turn make them iconic books in their own right. There is a powerful social semiosis at work in every instance where these books are ritualised. They play a significant part in rich multimodal events where the Scriptures are simultaneously seen and read as verbal text, heard as verbal text as lections are proclaimed aloud, repeated in homilies and sung in hymns. They are further elaborated in image: in the designs of Lectionaries and Missals, *Worship* books and missalettes, banners, paintings and stained glass windows. At the centre of this polyvalent multimodal event is the Lectionary, an iconic book that has been designed to function as such, an instance of the church's reception of the Bible, replete in itself with rich intersemiosis of word and image.

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[57] Watts, *Iconic*, 14–16.

From a social semiotic perspective, everything about these books—the materials used, the languages in which they are written, the typefaces chosen (majuscule, minuscule or script, Roman or Gothic), the amount of white space on the page, the density of text, the number of columns, the use of particular colours (black, red and white), the ratio of text to image, the placement and style of illuminations—relates to the most apt choices being made from the semiotic resources available at a particular time and place in order to make meaning amongst a particular community of people. Each of these visual elements of design contains its own range of affordances, meaning potentials, that are further enhanced when they are brought together in a design. Many of those meaning potentials will be lost to us at this distance in time and culture, however, beyond technological advances—they express many social values of their particular cultural, religious and political milieus.

This chapter has briefly surveyed over thirteen hundred years of the graphic design of Christian liturgical books, from manual illumination of individual books to mass production. One purpose of this has been to contextualise the graphic works of Nicholas Markell and Meinrad Craighead (to be discussed in forthcoming chapters eight and nine), within this historical trajectory. One highly significant aspect of this is that both designers work within the restricted palette of these printed books, namely the colour triad: red, black and white, a "tradition" of sorts established at the very outset of printing as shown in this brief exploratory encounter with incunabula. The visual semiotics of this powerful colour scheme, its role in liturgical books and its relationship to biblical texts is explored in the following chapter. Furthermore, as we shall see, both artists make use of silhouette in their designs, an innovation not previously in evidence in the graphic illustrations accompanying biblical texts in liturgical books. This raises the question of what semiotic potential does silhouette bring to their designs or how does it function semiotically to create meaning in those particular illustrations. I suggest that silhouette is a profound carrier of meaning, relevant to the context of liturgy and pertinent to this time. It will be to this we turn after a closer semiotic analysis of the meaning–making potential of the colour triad, red, black and white.

Chapter Six: A Social Semiotics of Colour

Arguably, colour itself is metafunctional.[1]

Introduction

A veritable *Holi* festival of colour has exploded in the public sphere in recent years.[2]

The Natural History Museum in London made colour the topic of its major 2016 summer and tourist season exhibition.[3] The publishing sector has embraced colour–focused material and fascinating books dedicated to colour in general—or the histories and particularities of individual colours—now abound.[4] If one turns to art looking for creative indicators for this, one could argue that the precedent is there throughout the second half of the twentieth century—anticipated in the Colour Field paintings that emerged out of the Abstract Modernist movement—and characterised in the work of artists such as Mondrian, Rothko, Klee, Newman among many others. It is also there in the bold Pop Art of Warhol and Lichtenstein.

Semioticians, too, recognise that something profound is happening in the social semiotic use of this new and expanded possibility of expression through colour. Van Leeuwen sums up,

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[1] Gunther Kress and Theo van Leeuwen, "Colour as a Semiotic Mode: Notes for a Grammar of Colour," *Visual Communication* 1 (2002): 343–368, at 347.

[2] *Holi* is a Hindu spring festival, also known as the 'festival of colours' or the 'festival of love,' during which participants play, chase, and colour each other with dry coloured powders and coloured water. *The New Oxford Dictionary of English* (Oxford: OUP, 1998), p.874. This has now become popular as a Western European and American music and colour festival far removed from the Hindu religious rituals from which it takes its inspiration; see, e.g., http://holifestival.com/uk/en/index.

[3] Entitled *Colour and Vision: Through the Eyes of Nature,* the exhibit, ran from mid-July through to November 2016, and explored the perception and role of colour from a scientific and biological perspective. http://www.nhm.ac.uk/visit/exhibitions/colour-and-vision-exhibition.html.

[4] To consider very briefly just the colour Indigo, for example, and this may be replicated across other pigments and colours: Gösta Sandberg may have anticipated or influenced the interest in Indigo with his monograph *Indigo Textiles: Technique and History* (London: A & C Black, 1989). In the last six years three popular books on Indigo have appeared and sold well. They include: Jenny Balfour-Paul, *Indigo: Egyptian Mummies to Blue Jeans* (Buffalo, NY: Firefly, 2011), Catherine McKinley, *In Search of the Colour That Seduced the World* (NY: Bloomsbury, 2011), and Catherine Legrand, *Indigo: The Colour That Changed the World* (London: Thames and Hudson, 2013). The Asian Art Museum in Seattle held an exhibition entitled *Mood Indigo* from April to October 2016. A major exhibition *Indigo* was held at the Bibliothèque Forney (Paris) from January to May 2015."Seas of Blue: Asian Indigo Dye," was one of three new exhibitions at the Charles B. Wang Centre at Stony Book University in 2014.

"In the twentieth century, after a rather 'monochrome' period, colour began to extend its semiotic reach. Heralded by artists and thinkers, it soon began to play a more important role in the everyday expression of *ideational*, *interpersonal* and *textual* meanings, while all the time retaining its sensual attraction, so investing social communication with pleasure and sensuality."[5] Greek Semiotician Evangelos Kourdis suggests that beyond sensuality, "colour, as a carrier of meaning, is one of the dominant systems of non-verbal communication."[6]

As was demonstrated in the previous chapter concerning the design of Lectionaries, apart from the chromatic delights of the illuminated manuscripts of the Middle Ages, the biblical text has conventionally been black text on a white substrate with red as the third colour, denoting headlines, chapter and verse numbers, marginalia, notes, *incipits* and rubrics, and the spoken words of Jesus. This colour triad of white, black and red has been the prescribed colour scheme for religious literature and many other secular forms, from legal documents to poetry, for millennia. It prevails robustly in contemporary liturgical books as is evidenced in the *ELW Worship* series and *The Sunday Missal*. This chapter sets out to explore this colour triad and its semiotic function within this context of Lectionaries and Missals. I suggest that this colour triad is formative of the iconicity of these books.

The intention of this chapter is an exploration of the semiotic functioning of the three colours operative in the graphic designs created for the *ELW Lectionary* and *The Sunday Missal* through the social semiotic method advanced by Kress and van Leeuwen. In the first part of this chapter each colour—white, black and red—shall be analysed individually in terms of

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[5] Van Leeuwen, *Language of Colour: An Introduction* (London: Routledge, 2011), 12. An excellent visual demonstration of this transition from monochrome to colour may be seen in the work of "data artist" Josh Begley in his one minute visual timeline that scans through every front page of the New York Times since its first issue in September 1851. "The timelapse captures decades of text-only front pages before the newspaper began to incorporate illustrated maps and wood engravings. The liberal usage of black and white photography begins a century later and finally the first colour photo appears in 1997." Christopher Jobson, *The Rise of the Image: Every NY Times Front Page Since 1852 in Under a Minute.* http://www.thisiscolossal.com/2017/02/the-rise-of-the-image-every-ny-times-front-page-since-1852-in-under-a-minute/.

[6] Evangelos Kourdis, "Colour as Intersemiotic Translation in Everyday Communication: A Sociosemiotic Approach," in *New Semiotics Between Tradition and Innovation: Proceedings of the 12th World Congress of the International Association of Semiotic Studies (IASS/AIS),* ed. Kristian Bankov (NBU Publishing House & IASS Publications, 2017), 736–746, at 737. http://www.iass-ais.org/proceedings2014/articles.php.

the three metafunctions (the *ideational*, the *interpersonal* and the *textual*). This semiotic functionality shall in turn be brought into dialogue with the two artworks and the biblical lections pertinent to these artworks. In both instances these are the readings of the Easter Triduum and Eastertide. This is a complex process that demands close attention as there are three colours, three metafunctions and three elements being considered (two different visual designs and verbal texts). In the second part of this chapter, I shall likewise look at the colour triad, as a unit, through the model of the three metafunctions and then how the triad functions in Markell's illustration *Easter,* and the relevant Scripture passages from the Lectionary. I have endeavoured to avoid repetition but beg the reader's indulgence through the process of unpacking the polyvalent semiotic role colour plays in these artworks.

6.1: Colour and the Metafunctions

Social semiotics makes use of M.A.K. Halliday's theory of Metafunctions as a key heuristic in approaching images, and indeed colour, as a semiotic resource. "In order to function as a full system of communication, the visual, like all semiotic modes, has to serve representational and communicational requirements."[7] Theo van Leeuwen and Gunther Kress, the initiators of this social semiotics of visual images, refer to these three metafunctions: the *ideational*, the *interpersonal* and the *textual.*[8] They write,

> According to this theory, language simultaneously fulfils three functions: the *ideational function,* the function of constructing representations of the world; the *interpersonal function,* the function of enacting (or helping to enact) interactions characterised by specific social purposes and specific social relations; and the *textual function,* the function of marshalling communicative acts into larger wholes, into the communicative events or texts that realise specific social practices, such as conversations, lectures, reports, etc.[9]

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[7] Kress and van Leeuwen, *Reading Images*, 41.

[8] Kress and van Leeuwen, *Reading Images*, 41-43.

[9] Kress and van Leeuwen, "Colour as a Semiotic Mode," 346.

6.1.1: The *Ideational* Metafunction

Van Leeuwen has explored the workings of colour in particular, as a semiotic mode, claiming that it is indeed possible to speak of a social semiotics of colour through reference to these metafunctions.[10] **The *ideational* metafunction** is that dimension of the image—or colour in this instance— that works to *construe* an experience of the colour for the viewer. This metafunction frames the experience of the colour (or image or object) allowing it to be understood in terms of analogy and metaphor.[11] Colour is also used to denote specific people, places and things as well as classes of people, places and things and more general ideas.[12] Graphic designers put considerable effort into choosing colours for logos and corporate identities of businesses and organisations. Combinations of colours, or "unique" colours may even be copyrighted by corporations for their use alone.[13] We are also familiar with colour being used to denote aspects of landscape, such as water or mountainous terrain on a map. In the London Underground, as a well-known and much replicated system, "green identifies the District Line and red the Central line, and both on Underground maps and in Underground stations many people look for those colours first, and speak of the 'green line' and the 'red line'."[14] Increasingly, in this era of "Big Data" and the graphic representation of that data, often referred to as "Infographics," the use of colour functioning in this *ideational* way, to denote classes of people, places, things and other more general ideas, has become commonplace and even anticipated.

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[10] Van Leeuwen, *Language of Colour*, 1–12.

[11] Halliday, *Language and Linguistics,* 16.

[12] Kress and van Leeuwen, "Colour as a Semiotic Mode," 347.

[13] Kress and van Leeuwen give the example of car manufacturer BMW ensuring their dark blue is quite distinct from that of VW or Ford and legally prohibiting the other using 'their' blue. Likewise universities, for example, have combinations of specific colours that are used across all their stationery, publications and livery to mark out their identity. These colours are specific, numbered and named colours within internationally recognised colour systems such as Pantone and are indicated in their corporate identity "bibles" for use. "Colour as a semiotic mode," 347.

[14] Kress and van Leeuwen, "Colour as a semiotic mode," 347.

6.1.2: The *Interpersonal* Metafunction

Any semiotic mode has to be able to project the relations between the producer of a (complex) sign, and the receiver/reproducer of that sign.[15] **The *interpersonal* metafunction** is that aspect of the mode that is able to represent a particular social relation between the producer, the viewer and the object represented. The *interpersonal* metafunction is about *enacting*: acting out the interpersonal encounters that are essential to our survival.[16] Halliday explains,

> These range all the way from the rapidly changing microencounters of daily life - most centrally, **semiotic** encounters, where we set up and maintain complex patterns of dialogue - to the more permanent institutionalised relationships that collectively constitute the social bond. This is language in its ***interpersonal*** functional, which includes those meanings that are more onesidely personal: expressions of attitude and appraisal, pleasure and displeasure, and other emotional states. Note that, while language can of course talk about these personal and interactional states and processes, its essential function in this area is to act them out.[17]

Colour is also used to convey "*interpersonal*" meaning. Just as language allows us to realise speech acts, so colour allows us to realise "colour acts." Colour can be used to do things to or for each other. Examples are people aiming to impress or intimidate through "power dressing," or to warn against obstructions and other hazards by painting them yellow or orange, or even to subdue people.[18] Marie Louise Lacy documents an example whereby the Naval Correctional Centre in Seattle found that "pink properly applied, relaxes hostile and aggressive individuals within 15 minutes."[19] Red is widely associated with physical energy

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[15] Kress and van Leeuwen, *Reading Images*, 42.

[16] Michael A.K. Halliday, *On Language and Linguistics,* in *The Collected Works of M.A.K. Halliday,* vol. 3, ed. J.J. Webster (London: Bloomsbury, 2004), 16.

[17] Halliday, *Language and Linguistics,* 16. Italics and bold-italics in original.

[18] Kress and van Leeuwen, "Colour as a semiotic mode," 348.

[19] Marie Louise Lacy, *The Power of Colour to Heal the Environment* (London: Rainbow Bridge Publications, 1996), 89.

and vigour and is often chosen as a colour for sports teams.[20] According to their research, red, when it forms the main colour in the clothing of an athlete or sports team enhanced their chances of winning. It has also been found that adding colour to documents can increase reader's attention span significantly and "an invoice that has the amount of money due in colour is 30% more likely to be paid on time than a mono–colour one."[21] Van Leeuwen maintains, "It is not colour itself doing these things, it is people doing these things *with* colour, using colour to interact, albeit in a manipulative way, to energise or calm down—to express the values that go with such activities, to say as it were: 'I am exciting' or 'I am calm'."[22]

6.1.3: The *Textual* Metafunction

Finally, **the *textual* metafunction** is that component of meaning that creates coherence with the actual text itself and within its context.[23] Again, referring back to Kress and van Leeuwen: "Any semiotic mode has to have the capacity to form *texts*, complexes of signs which cohere both internally with each other and externally with the context in and for which they were produced."[24] In other words "colour can be used 'textually' to create coherence between the different elements of a larger whole and/or to distinguish between its different parts."[25]

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[20] A study conducted by anthropologists Russell Hill and Robert Barton asserts that when opponents of a game are equally matched, the team dressed in red is more likely to win. Russell A. Hill and Robert A. Barton, "Red enhances human performance in contests" in *Nature* 435 (2005): 293. doi: 10.1038/435293a. They reached this conclusion by studying the outcomes of one-on-one boxing, tae kwon do, Greco-Roman-wresting, and freestyle-wrestling matches at the 2004 Summer Olympics in Athens, Greece. This study was further developed looking at English football: Attrill MJ, Gresty KA, Hill RA, Barton RA, "Red shirt colour is associated with long-term team success in English football" in *Journal of Sports Sciences* 26 (2008): 577–82. doi: 10.1080/02640410701736244. "A matched-pairs analysis of red and non-red wearing teams in eight English cities shows significantly better performance of red teams over a 55-year period. These effects on long-term success have consequences for colour selection in team sports, confirm that wearing red enhances performance in a variety of competitive contexts, and provide further impetus for studies of the mechanisms underlying these effects."

[21] *The Guardian's Office Hours Supplement,* 3 September 2001: 5 cited in Van Leeuwen, *Language of Colour*, 11.

[22] Van Leeuwen, *Language of Colour*, 11.

[23] Halliday, *Language and Linguistics,* 18

[24] Kress and van Leeuwen, *Reading Images*, 43.

[25] Van Leeuwen, *Language of Colour*, 11.

The graphic designs illustrating biblical texts studied in this thesis are either created as black and white designs or as black, white and red designs. In each of these cases, these colour combinations are fundamental to the semiotic functioning of the illustrations. Building on this earlier exploration of the metafunctions, I shall turn now to each of these colours and explore how these colours create meaning in the artworks, individually, and then collectively as a colour scheme.

6.2: WHITE

6.2.1: The *Ideational* Metafunction of White

In the Western world white is widely perceived as an inherently positive colour. It is seen to represent purity, simplicity and clarity, air and space. It is also often connected with exclusivity and elegance. White is strongly associated with innocence, light, goodness, heaven, illumination, understanding, cleanliness, faith, beginnings, transcendence, spirituality, potentiality, humility, sincerity, protection, softness, and perfection.

There are many examples of the *ideational* metafunction of white at work in the Bible. The simile "white as snow" is commonplace in modern English usage and "snow" implies natural purity, something untouched and the possibility of new beginnings. This simile appears in the Bible with two different connotations, one negative and one positive.[26] In a negative sense it refers explicitly to leprosy (Lev 13). Moses is able to make his skin leprous in order to make an impression upon the pharaoh (Exod 4:6), and both Miriam (Num 12:10) and Gehazi (2 Kgs 5:27) are blighted with the white skin of leprosy. The positive incidences of white refer to an aspect, either the clothing or the head or hair, of a divine being: "an Ancient One" (Dan 7-9) or Christ in the Transfiguration (Matt 28:3) and the vision recounted in the Book of Revelation (Rev 1:14).

> The most frequent use of white refers to the colour of textiles, most often garments. In his instructions on the good life, the Teacher commands: "let your garments always be white" (Eccl 9:8a). White garments can connote royalty (Esth 2:40), glory (Dan 7:9), and faithfulness (2 Esd 2:40). Through a process of bleaching, all stains are removed, and hence the

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[26] Exod 4:6, Num 12:10, 2 Kgs 5:27, Dan 7:9, Matt 28:3, Rev 1:14.

> garment is a sign of moral purity (Rev 3:4-5). The colour white is implicit in Isaiah's promise of a cleansing of sin: "though your sins are like scarlet, they shall be like snow … (and) become like wool" (Isa 1:18). Whiteness indicates purity of character, as when the penitent pleads, "Purge me with hyssop and I shall be clean: wash me, and I shall be whiter than snow" (Ps 51:7 [Heb 51:9]).[27]

There are seven references to the colour white in the Easter season readings in the *ELW Lectionary*. They include Matt 28:3, Mark 16:5, John 20:12, Acts 1:10, Rev 7:9, 13, 14.[28] The simile "white as snow" occurs in Matt 28:3 describing Jesus' appearance to his disciples, "His appearance was like lightening, and his clothing white as snow" (λευκὸν ωσεὶ χιών).[29] The Catholic *Lectionary for Mass* shares all of these readings except John 20:12 (taken from the pericope of John 20:11-18, the appearance of Christ to Mary of Magdala) and verse 13 (with reference to those "robed in white") is omitted in the reading of Rev 7:9, 14-17 (4th Sunday of Easter, Year C).[30]

Acts 1:10 has "two men in white robes" (ἐσθῆτι λευκῇ) suddenly stand beside the disciples who are gazing heavenward as Jesus ascends. Fitzmyer implies an *ideational* connection between their "white robes" and their identity as angels. "The 'white robes' signify their otherworldly nature. Thus the ascent of Christ is attended by heavenly figures, who act as apocalyptic *angeli interpretes*. Cf Acts 10:30; 2 Macc 3:26."[31] Craig S. Keener also identifies them as angels and locates this within the context of the *interpersonal* function of white, being put to work, in the social world of the first century and earlier.

> Their garb in white helps reinforce their identity as angels (cf. John 20:12; Rev 15:6). This colour was not associated exclusively with angels. People wore white or linen for a variety of reasons. (Linen had long been the most common fabric for clothing in Egypt and elsewhere. Dyed garments were usually heavier woollen garments; white clothes could be of wool or linen, but linen was rarely dyed and could instead be bleached white.)

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[27] Mary Petrine Boyd, "White," *NIDB* 5: 844.

[28] This includes the Easter Vigil and continues through seven Sundays and includes the feast of Pentecost. There are 23 references to "light" in the Easter readings in the *ELW Lectionary* cycle.

[29] "pertaining to being bright or shining, either of a source or of an object which is illuminated by a source — 'bright, shining, radiant." 'the bright morning star' Rev 22:16. 'his clothes became bright as light' Mt 17:2. Louw and Nida, 14.50.

[30] John 20:11–18 is read on the Tuesday in the Octave of Easter.

[31] Joseph A. Fitzmyer, *Acts of the Apostles* (New York: Doubleday, 1997), 210. (Italics original).

> People especially wore white or linen to enter or serve in sacred places, including the Jerusalem temple. Pythagoras's disciples used white and linen; some deities were portrayed wearing white, though those associated with death could be portrayed wearing black. Roman politicians also wore white to emphasise purity, and Romans wore white on other important occasions.[32]

The association of white with otherworldliness, purity and sacred spaces is thus established in the broader cultural religious imagination and practice.[33] It is also borne out in the biblical text in the use of phrases such as "white as snow" and the white robes worn by the angels that they may be recognised as heavenly beings by the disciples. The white of their robes sets them apart and designates them as those who assist in the divine work, it signifies their heavenly character and therefore their authority, holiness and trustworthiness as explicators of the event.

The *ideational* metafunction of white in Markell's *Easter* is to connote light—the sacred, *divine* light against which this silhouette of the risen *Christ* is seen. That divine light radiates through or from the figure of *Christ* and may be understood to radiate from his heart.[34] The colour white functions similarly in Craighead's design. It is against the divine white light that the silhouetted *Christ* is seen and this light reverberates through the intense black darkness. The wounds of *Christ* are depicted in white linking them to the divine and signifying their sacred redemptive significance.

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[32] Craig S. Keener, *Acts: An Exegetical Commentary Vol 1* (Grand Rapids, Baker Academic, 2012), 728–729.

[33] Within the context of Christian liturgy the positive values of the colour white, especially connotations of purity, are brought to the liturgical vestments generally (white albs echo the ancient practice of wearing white to preside in sacred settings) and emphasised for the major feasts of Christmas and Easter. Here, white is connected to ideas about the glory of God. All is made new in the incarnation of Jesus. Likewise, the glory of the Resurrection is socially enacted in white garments. People are received into the church through baptism, conventionally clothed in white, indicating purity in the washing away of sin and the emergence of the new person in Christ. In all of these instances, white is being used semiotically in an interpersonally communicative way to enact a symbolic union with God through Christ.

[34] The central position of the sunburst means it can be read as radiating from the heart, it is at the level of the physical heart and, much like the tradition of 'Sacred Heart" iconography in Roman Catholic art, it is figured centrally.

6.2.2: The *Interpersonal* Metafunction of White

It is possible to consider the colour white as playing an *interpersonal* metafunctional role in Markell's piece in the white light radiating from the centre of *Christ*. As shall be developed in depth in chapter eight, this radiating light forms a vector that engages with the viewer in a direct way and as such the colour white may be said to function in an interpersonal way, enacting an engagement with the viewer.

6.2.3: The *Textual* Metafunction of White

The *textual* metafunction of white within Christianity is its coherence in symbolic meaning expressed across many different spheres; from scriptural references to the liturgical vestments and even in the use of white stone and marble in church architecture. The *ideational* metafunction of white, signifying purity, holiness, divine presence, glory and light, resonate coherently across the many modes of meaning-making found in the socially enacted worship practices of Christians. These reveal the *textual* metafunction of white within this context.

The *ideational* metafunction of the colour white is closely wrapped up in the *textual* metafunction of these images. White beyond being the "background" is an integral third colour of the artworks. Many of the composite scenes and design elements are formed in white against the red silhouette of the figure of Christ in *Easter* or the black of Craighead's *Christ, Yesterday and Today.* They are "reversed out" of the red or the black—because the white is not a printed third colour but in fact the existing colour of the substrate on which these designs are printed. In some ways, the white is the "dominant colour" because it is that which exists first and on which the design sits visually—but this is not how Western viewers typically look at images. The white is often overlooked as incidental because it is the colour of the paper and so is perceived as a non–colour. It is a "given" and therefore taken for granted. It may be thought of as neutral in value, transparent and invisible. And yet, paradoxically, it serves a *textual* function partly for this reason. White creates coherence between the image and the page on which the image sits by virtue of this "givenness." Beyond this, in both of these designs, it creates a further coherence and unity between the design and the vignettes therein and the narratives of the scriptural texts that appear in the following pages, to which these relate.

I suggest that white operates in these graphic designs in much the same way that gold functions in classical iconography. It connotes "sacred space" and the presence of God. The divine white light signifies periods of liminality, both between the crucifixion and the resurrection, and between the resurrection and the ascension. White is the colour of transcendence. The Japanese graphic designer Kenya Hara is finely attuned to the profound semiotic potential of white:

> White can be attained by blending all the colours of the spectrum together, or through the subtraction of ink and all other pigments. In short it is "all colours" and "no colour" at the same time. This identity as a colour that can "escape colour" makes white very special. Not only does white's texture powerfully evoke the materiality of objects; white can also contain temporal and spatial principles like *ma* (an interval of space and time) and *yohaku* (empty margin), or abstract concepts such as nonexistence and zero.[35]

He goes on to describe the wonder of the invention of paper for human communication. "Paper's absence of colour—its brilliant 'whiteness'—and its taut 'resilience' changed history. It was a breakthrough that evoked a primeval world of unblemished purity and calm, and an unprecedented sense of fulfilment. Its uniform thinness made it fragile and transient. Yet it preserved the intense 'blackness' of the inked words and images."[36]

The Irish theologian Anne Thurston, writing beautifully about poetry, describes this compositional contribution that white makes in books of poems; "Poetry works with the paradox of knowing that words will not suffice and using words to tell us so, while also shaping its words in such a way that they are surrounded by the borders of silence, by the white spaces on the page honouring that mystery beyond words."[37] This thoughtfully expressed insight into the role of the "white spaces" on the page as "borders of silence" that

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[35] Kenya Hara, *White* (Zurich: Lars Müller, 2017), 008.

[36] Hara, *White*, 015.

[37] Anne Thurston, "Poetry as a Portal to Mystery," unpublished paper given at the Arts and Spirituality Ireland conference, *The Artist as Seer* held at the Chester Beatty Library, 15 October 2015 (with kind permission of the author).

surround and shape the words, illumines the *textual* metafunction of white as the substrate, the ground, in the context of the printed book. White holds everything together, from one page to the next; it unifies and binds the content to the material reality of the printed word or image.

6.3: BLACK

6.3.1: The *Ideational* Metafunction of Black

"In the beginning when God created the heavens and the earth, the earth was a formless void and darkness covered the face of the deep" (Gen. 1:1–2). An allusion to primordial "black" exists in the very first line of the Hebrew Scriptures, the **תהו ובהו** ("tohu-wa-bohu") and yet, as Pastoureau reminds us, "neither the Bible nor astrophysics has a monopoly on this kind of image. Most mythologies evoke it to describe or explain the origin of the world. In the beginning was the night, the vast originary night, and it was by emerging from darkness that life took form."[38] In many other ancient myths, especially those of Asia and Africa, this originary black is "often fertile and fecund, as the Egyptian black that symbolises the silt deposited by the waters of the Nile."[39] Since time immemorial, black has also been associated with death and power. In the artistic context it is associated with drawing. It is the originary "first colour" in the sense of colours that were discovered and used by humans in their earliest mark-making. Victoria Finlay explains,

> In 1994 an extraordinary discovery by three cave explorers in the Ardeche Valley in southern France revealed paintings that were at least twice as old as those in Lascaux or Altamira or anywhere else in Europe. They were the oldest cave paintings known to modern science, and the Panel of Horses represents one of the most astonishing uses of charcoal ever seen in prehistoric art.[40]

The earliest blacks are associated with the aftermath or end products of fire: ashes, charcoal and soot. "Charcoal can be found almost anywhere there has been a fire."[41] This reflects

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[38] Michel Pastoureau, *Black: The History of a Colour* (Princeton: Princeton University Press, 2008), 21.

[39] Pastoureau, *Black*, 21.

[40] Victoria Finlay, *Colour: Travels Through the Paintbox* (London: Sceptre, 2002), 85.

[41] Finlay, *Colour*, 86.

another understanding of black as that which is left after all the light has been spent or disappeared. The understanding of black as the complete negation of light or, conversely, the full absorption of all lightwaves or rays has occupied the science of colour for centuries. These theories led to the notion, since abandoned, in the eighteenth and nineteenth centuries that black was not actually a colour in its own right. In our era, in many ways similar to the colour red, black connotes what may seem contradictory values. Black may be seen to be conservative, serious and "official" and yet it is also sophisticated, sexy and elegant. It remains symbolic of all those things associated with the absence of light: mystery, shadow, night, darkness, in both their positive and negative associations, in different cultural contexts.

Amongst congregations of believers within the Christian tradition the *ideational* metafunction of the colour black continues to be associated, at the most immediate level, with the dichotomy of good and evil. There is no explicit reference to black in the Lectionary cycles for Easter. Other references to black in the Bible include:

> The colour black describes human hair (Lev 13:37; Sng 5:11; Matt 5:36), the colour of goats (Gen. 30:32-40), horses (Zech 6:2; Rev 6:5), and ink (2 Cor 3:3; 2 John 12). Though occasionally employed metaphorically to describe gloom or mourning (Job 3:5; Isa 50:3, Joel 2:2), black expresses a range from positive to negative sentiment.[42]

In Craighead's woodcut, the symbolic dualism of white is to black as life is to death is very much at work. Jesus is dead and in the realm of death. Here the blackness also connotes forcibly a quality of liminality, an abstract concept of suspended time and space. In Markell's design *Easter,* black is used for five discreet elements in the artwork; the *Cross*, the *Fish*, the boat on the Sea of *Tiberias*, *Waves/Net* and a short sprig consisting of a black, three–leafed *Sprouting Vine Shoot*. The most salient elements are the two dynamic curves of leaping fish

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[42] Rodney S. Sadler, Jr., "Black," *NIBD* 1:475. It must be noted here that negative interpretations of the colour black in the Bible, especially along the lines of ethnicity, have had negative consequences for non-white people. The racial implications are acutely discussed in Mukti Barton, "I am Black and Beautiful," *Black Theology* 2 (2004): 167–187. It has also been considered in the works of David M. Goldenberg, *The Curse of Ham: Race and Slavery in Early Judaism, Christianity and Islam* (Princeton: Princeton University Press, 2009); Renita J. Weems, "Song of Songs," in *The New Interpreter's Bible: Old Testament Survey* (Nashville: Abingdon, 2006), 262–269; Gerald West and Musa Dube, eds. *The Bible in Africa: Transactions, Trajectories, and Trends* (Leiden: Brill, 2000); Cain Felder, ed. *Stony the Road We Trod: African American Biblical Interpretation* (Minneapolis: Fortress Press, 1991).

on either side of the figure of *Christ* and the three vine leaves over his right shoulder. Black is used of that (organic) element, fish, that symbolise the miracle of abundance that takes place in the scene (John 21). The fish leap forth, from the depicted waves, the central waves of which are black, signifying the depth of the waters. The *ideational* metafunction of black at work here, reaches back, I suggest, to that of black as fecund. What is black here has life and gives life.

6.3.2: The *Interpersonal* Metafunction of Black

Black creates an imposing and powerful presence. The *interpersonal* metafunction of black as a colour signifying authority is often witnessed in black clothing, popularly described as power dressing. The gravitas of black is also associated with weight and solidity. “For automobiles, the advantage is that black cars are perceived to be solid and therefore safer. Conversely, commercial airliners avoid painting their aircraft black as people would perceive the aircraft as too heavy to fly.”[43]

6.3.3: The *Textual* Metafunction of Black

Black is associated with weight and solidity, stability and authority. As with *Torah* scrolls the textual metafunction of black within a Christian context is also revealed in its earliest written documents. The *Codex Sinaiticus* or *Codex Vaticanus,* for example, were written in black ink. These documents were in continuity with their predecessors in the form of the *Torah.* Indeed the “Qumran scrolls were written with a black ink. Ancient black inks were analysed in several studies and two types were detected and identified: carbon ink, based on lampblack or soot; and iron–gall ink, consisting of copperas treated with a decoction of oak–nut galls.[44] In a general sense, I would argue that the *textual* metafunction of black lies in its antiquity and its ubiquity. Black has been the default colour-for-text for millennia.[45] Before printing

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[43] Gavin Ambrose and Paul Harris, *Basics Design 05: Colour* (Worthing: AVA Publishing, 2007), 127.

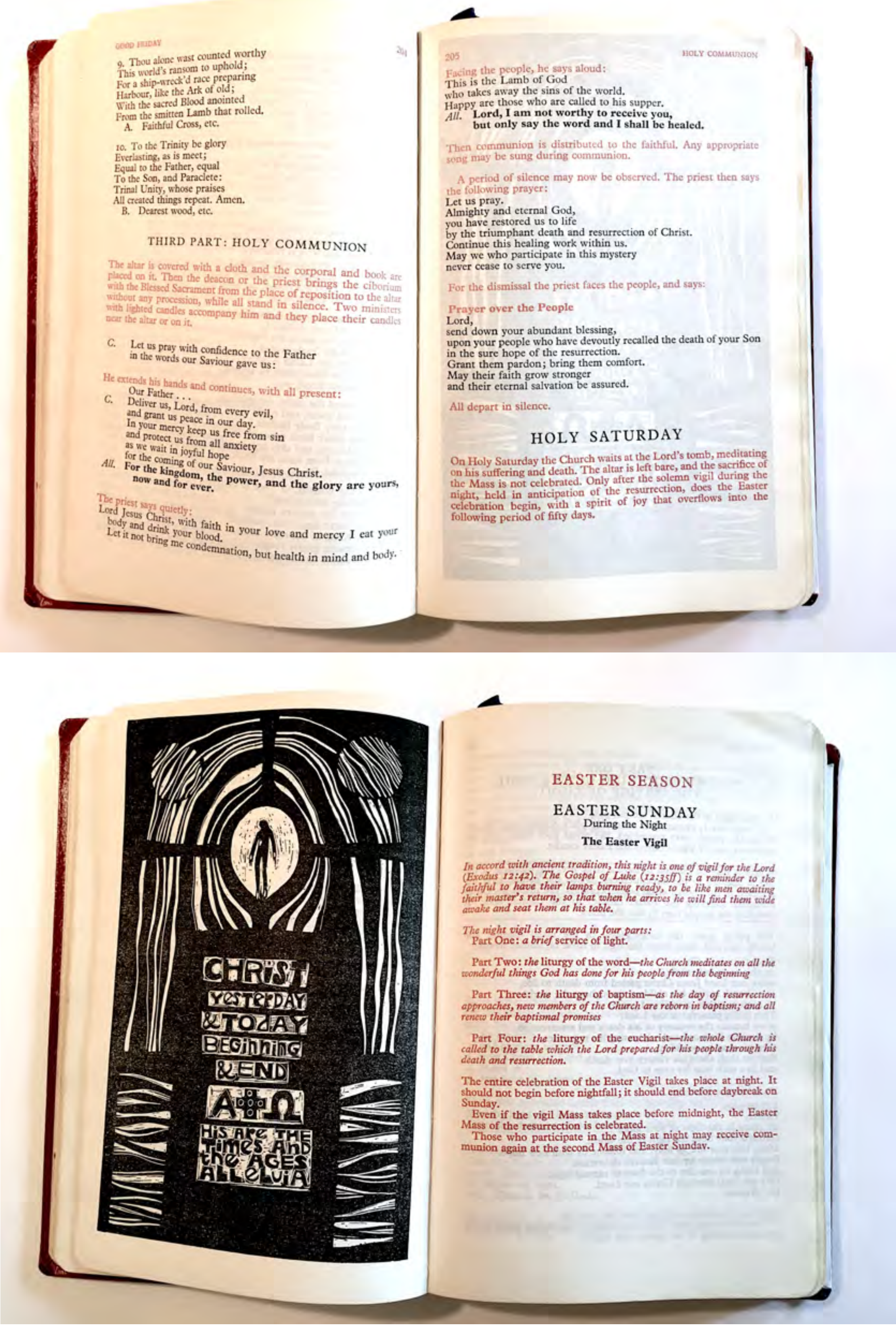
[44] Yoram Nir-El and Magen Broshi, “The Black Ink of the Qumran Scrolls” *Dead Sea Discoveries* 3 (1996): 157–167. The texts tested were: lQapGen: IQH; lQIsa^{a}; 2Q14 (Ps); 4Q11 (paleo GenExod^{l}); 4Q17 (Exod–Lev^{f}); 4Q26 (Lev^{d}); 4Q27 (Num^{b}); 4Q270 (D^{e}); 4Q502 (papRitMar); II Q Temple^{a}.

[45] In Jewish religious practice strict laws pertain to the sourcing of the ingredients and the making of the kosher black ink that is used by the *soferim* to write a *Torah*.

emerged as the most suitable way to mass produce documents, handwritten manuscripts were written in black ink. Even within the new multimodal media environments of webpages, word-processing applications or Powerpoint presentations, for example, black remains the default colour for both line and text before and until another colour is chosen. The choice of another colour for text has to be made deliberately and consciously. It is a decision to move away from black, to express something that black does not or cannot say or mean.

In Markell's design *Easter*, the horizontal shape of the boat in the *Tiberias* episode acts like a platform, in the lower quarter of the illustration, as it anchors the figures of the disciples and the figure of Christ. It creates visual weight in the design. Here, the black in the artwork has a *textual* metafunction that relates to the black of the biblical text. In the design *Easter* red is the salient colour but throughout the rest of the Lectionary, black is the salient colour as the colour of the printed text that dominates those other pages. The meaning of this black may be attached to both the black of the actual text printed in this Lectionary but also beyond that to the text of all Bibles, printed in black. The black serves to positively link the image into the broader context of the Lectionary as a book of many pages of scriptural text, printed in black. The black used in the illustration creates coherence between the illustration and the surrounding texts, not only visually but also in terms of meaning. The text is scriptural and the image is scriptural.

Importantly, it is perhaps in Craighead's design that the black extends its semiotic reach most profoundly, linking the artwork most explicitly to the scriptural lections that both precede and follow it. The black is the dominant colour covering most of the area of the design, and almost covering the entire page to its very edges (figs 6.1 and 6.2). This verso page marks the transition between the Good Friday service and the Easter Vigil. There is no service on Holy Saturday (prior to the Easter Vigil traditionally beginning late, after dark). Holy Saturday symbolically and liturgically marks the time Christ spent in the tomb between the crucifixion of Good Friday afternoon and the resurrection celebrated on Easter Sunday. It is a period of profound liminality and is marked in *The Sunday Missal* with this artwork. Instead of text,



GOOD FRIDAY 204

9. Thou alone wast counted worthy
This world's ransom to uphold;
For a ship-wreck'd race preparing
Harbour, like the Ark of old;
With the sacred Blood anointed
From the smitten Lamb that rolled.
A. Faithful Cross, etc.

10. To the Trinity be glory
Everlasting, as is meet;
Equal to the Father, equal
To the Son, and Paraclete:
Trinal Unity, whose praises
All created things repeat. Amen.
B. Dearest wood, etc.

THIRD PART: HOLY COMMUNION

The altar is covered with a cloth and the corporal and book are placed on it. Then the deacon or the priest brings the ciborium with the Blessed Sacrament from the place of reposition to the altar without any procession, while all stand in silence. Two ministers with lighted candles accompany him and they place their candles near the altar or on it.

C. Let us pray with confidence to the Father
in the words our Saviour gave us:

He extends his hands and continues, with all present:
Our Father . . .
C. Deliver us, Lord, from every evil,
and grant us peace in our day.
In your mercy keep us free from sin
and protect us from all anxiety
as we wait in joyful hope
for the coming of our Saviour, Jesus Christ.
All. **For the kingdom, the power, and the glory are yours,
now and for ever.**

The priest says quietly:
Lord Jesus Christ, with faith in your love and mercy I eat your body and drink your blood.
Let it not bring me condemnation, but health in mind and body.

205 HOLY COMMUNION

Facing the people, he says aloud:
This is the Lamb of God
who takes away the sins of the world.
Happy are those who are called to his supper.
All. **Lord, I am not worthy to receive you,
but only say the word and I shall be healed.**

Then communion is distributed to the faithful. Any appropriate song may be sung during communion.

A period of silence may now be observed. The priest then says the following prayer:
Let us pray.
Almighty and eternal God,
you have restored us to life
by the triumphant death and resurrection of Christ.
Continue this healing work within us.
May we who participate in this mystery
never cease to serve you.

For the dismissal the priest faces the people, and says:

Prayer over the People
Lord,
send down your abundant blessing,
upon your people who have devoutly recalled the death of your Son
in the sure hope of the resurrection.
Grant them pardon; bring them comfort.
May their faith grow stronger
and their eternal salvation be assured.

All depart in silence.

HOLY SATURDAY

On Holy Saturday the Church waits at the Lord's tomb, meditating on his suffering and death. The altar is left bare, and the sacrifice of the Mass is not celebrated. Only after the solemn vigil during the night, held in anticipation of the resurrection, does the Easter celebration begin, with a spirit of joy that overflows into the following period of fifty days.

EASTER SEASON

EASTER SUNDAY
During the Night

The Easter Vigil

In accord with ancient tradition, this night is one of vigil for the Lord (Exodus 12:42). The Gospel of Luke (12:35ff) is a reminder to the faithful to have their lamps burning ready, to be like men awaiting their master's return, so that when he arrives he will find them wide awake and seat them at his table.

The night vigil is arranged in four parts:
Part One: *a brief* service of light.

Part Two: *the* liturgy of the word—*the Church meditates on all the wonderful things God has done for his people from the beginning*

Part Three: *the* liturgy of baptism—*as the day of resurrection approaches, new members of the Church are reborn in baptism; and all renew their baptismal promises*

Part Four: *the* liturgy of the eucharist—*the whole Church is called to the table which the Lord prepared for his people through his death and resurrection.*

The entire celebration of the Easter Vigil takes place at night. It should not begin before nightfall; it should end before daybreak on Sunday.
Even if the vigil Mass takes place before midnight, the Easter Mass of the resurrection is celebrated.
Those who participate in the Mass at night may receive communion again at the second Mass of Easter Sunday.

Figures 6.1 and 6.2: Two sequential double–page–spreads in *The Sunday Missal,* showing the final rubric of Good Friday when "All depart in silence," (recto) followed by a brief description of Holy Saturday when no service takes place prior to the (over the page, recto) Easter Vigil during the night of Easter Sunday (usually after dark on Saturday night). On the verso page is the full page design by Craighead, with *Christ* in the tomb, almost entirely black in contrast with the white pages on either side of it. I suggest it "holds the space" of Holy Saturday in *The Sunday Missal* and the intense black plays a significant role in that.

either liturgical or biblical, there is this remarkable graphic design illustrating a dead *Christ* suspended in time and space. Nikolajeva and Scott have noted how the interaction between recto and verso pages creates temporality in a narrative.[46] The Easter Triduum is a chronological liturgical event commencing with the commemoration of the Last Supper on Holy Thursday and culminating in the celebration of the resurrection at the Easter Vigil. I am suggesting that Craighead's design uses the tension between recto (Good Friday/crucifixion), verso (Holy Saturday/death) and recto (Easter Vigil/resurrection) pages to imply temporal and causal relations. In other words, this visual design stands in for, holds the space of this "empty" liturgical moment in place of verbal texts. The intense blackness of the page semiotically materialises the liminality of Holy Saturday between these two liturgies.

6.4: RED

6.4.1: The *Ideational* Metafunction of Red

Red is a good example of the fact that "the same colour can express many different meanings and the same meaning can be expressed by many different colours."[47] Red can mean romantic love and sexual passion, but it can also mean blood, death, violence and hate. Its connotation as the colour of blood alone holds within it, simultaneously, the possible positive meaning of vital lifeblood and the negative meaning of spilt blood and death. In one and the same society or period, different, contradictory systems can exist alongside each other, each covering one small domain of meaning.[48] Many of the *ideational* metafunctions of the colour red are directly linked to the experience of red in the form of heat, the red of the setting sun, glowing coals in a fire, molten lava flowing from a volcano and countless other examples. These are elemental encounters with red that all human beings experience, in some form or another, from early on in their lives. They serve to consolidate the social symbolism linking red with heat and energy, and, in turn, to emotional states such as the fear of danger as well as passion and love. "Red–Letter" is a catchphrase used to described a positively memorable

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[46] Maria Nikolajeva and Carole Scott, *How Picturebooks Work* (New York: Routledge, 2006), 150–151.

[47] Van Leeuwen, *Language of Colour*, 14.

[48] Van Leeuwen, *Language of Colour*, 14.

occasion: “a red–letter day in my life.” Festival days in the church calendar, known as “Red–Letter Days” are marked by red letters (rubrics) in the Lectionary. There are also “Red–Letter Bibles” and “Red–Letter Christians.”

Artists of the Middle Ages recognised two types of blood, also perceived as opposite. *Sanguis* was “sweet” and referred to blood in the body and was associated with fertility, whereas *cruor* was “corrupt,” blood that had been shed and was associated with violence.[49] They were also interpreted as “good” female blood and “bad” male blood.[50] “Yet, since there are two types of blood, what is the red that sanctifies?” asks art historian Spike Bucklow. “Perhaps surprisingly, since it turns our gender stereotypes on their heads, Christ’s saving blood was thought of by some devotional writers in the Middle Ages to be more like the ‘flow of birthing than the flow of wounding’.”[51] Some of the earliest red dyes known to historians came from the Mount Ararat region of modern–day Turkey and ancient Phoenicia and Assyria, before 1000 BCE, from the blood of the cochineal, kermes and another similar scale insects.[52] Until the modern period of chemically produced colours red not only signified blood—it literally was the blood of insects.

In the Bible red first appears as the colour describing the skin of Esau (Gen 25:25), and later in the weeping face of Job (Job 16:16). It also describes food (the red lentils, Gen 25:30), a heifer (Num 19:2), water (2 Kgs 3:22), wine (Prov 23:31), scarlet sins (Isa 1:18), robes (Isa 63:2, stained with blood or wine), shields (Nah 2:3), horses (Zech 1:8; 6:2; Rev 6:4), the sky (Matt 16:2–30, or a dragon (Rev 12:3).[53] The colour red, used liturgically and artistically in the church, symbolises foremostly the Passion of Christ. Red is symbolic of the Resurrection of Jesus (also often symbolised in white) in the sense of victory, of the life-giving triumph of

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[49] Spike Bucklow, *Red: The Art and Science of a Colour* (London: Reaction Books, 2016), 163.

[50] Caroline Walker Bynum, *Wonderful Blood: Theology and Practice in Late Medieval Northern Germany and Beyond* (Philadelphia, PA: University of Pennsylvania Press, 2007), 17–18.

[51] Bucklow, *Red*, 165 cites Bynum, *Wonderful Blood*, 256.

[52] Bucklow, *Red*, 25-28.

[53] Mary Petrine Boyd, “Red,” *NIDB* 4:749.

this positive force or energy of Divine Love over inertia, destruction, evil and death. Pentecost, the outpouring of the Holy Spirit, manifested in tongues of fire is symbolised using the colour red. Martyrs are venerated on their feast days and this is marked liturgically through the use of red vestments.

Ironically, there is only one reference to red in this Easter cycle of lections—and it does not refer to the colour red literally and that occurs in Exodus 15:4, "Pharoah's chariots and his army he cast into the sea; his picked officers were sunk in the Red Sea."[54] There are, however, many references to blood: Deut 32:43, Ps 16:4, Jonah 1:14, Acts 2:19–20, Acts 5:28, 1 John 1:7, 5:6, 1 Pet 1:19, and Rev 1:5, 7:14. The red of the figure of *Christ* in the *Easter* artwork is meant to be understood in that context—the vital, salvific blood of the risen Christ.

6.4.2: The *Interpersonal* Metafunction of Red

In the artwork *Easter* by Nicholas Markell, red is the most conspicuous colour that gives the figure of the risen *Christ* dominance on the page (apart from the size of the figure). Red has the capacity to create the visual illusion of something advancing on the page, of bringing that which is coloured red forward, and it certainly works in that manner here. Although there are figures in front of the *Christ* figure, lower down in the bottom third of the composition, the figure of *Christ* is given added visual salience through the use of this red. There is also a vibratory dimension to red when it is juxtaposed with another bright colour, such as cyan (or light blues or greens). Here the juxtaposition happens in the centre of the figure with the white starburst that has long, thin, sharply-angled rays. The effect of the bright white within the red is the optical illusion of vibration or pulsation.[55]

Red is used in an *interpersonal* way in contemporary Western culture in almost all dimensions of social life. Gavin writes, "Research indicates that seeing red releases

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[54] "Red" Sea does not use the Hebrew term אָדֹם ('adhom). Reed Sea (Exod 10:19). Boyd, "Red", 749.

[55] Josef Albers, *Interaction of Colour,* rev. ed. (London: Routledge, 2006), 61.

epinephrine in the body, a chemical that causes you to breathe more rapidly, and your heartbeat, pulse rate and blood pressure to rise."[56] This type of research has also promoted red as a popular colour for sports teams and entertainment activities. It is frequently chosen to form the primary colour in the corporate identity of banks in the arena of business and economics (HSBC, Santander, Bank of America). "Bright reds are energising and are good for offices in the banking or entertainment fields."[57] Red is the colour of the ubiquitous, seasonal "SALE" signs used by retailers to grab the attention of passers by and entice them into the store. It is also constitutes the brand identity of many famous food and beverage brands such as: Coca-Cola, PizzaHut, KFC, Heinz, Nestlé, and is used to signify the vitality of its product, and in turn, the potential benefit to the consumer. Red is used in an *interpersonal* metafunctional way to act on other people, with the intention of instigating an action response from them, in many both subtle and overt ways in culture.

The colour red may be said to have an *interpersonal* metafunction in Markell's design, *Easter*. Red being the colour of health, vitality and energy, and having an energetic impact visually, enhances the *interpersonal* meaning of the figure of the risen *Christ* in Markell's work. The red greatly increases the salience of the silhouette on the page so that it demands attention and response. The red heightens the *interpersonal* dimension of the demand of the silhouette (to be discussed at greater length in chapter eight).

6.4.3: The *Textual* Metafunction of Red

Red, used for the rubrics in Lectionaries and Missals, signifies actions to be taken. These are the instructions for the reader about how one is expected to act at certain parts of the liturgy. This convention of red rubrics for the instructive texts distinguishes them from the black text which is the content to be read, the lections or prayers. In the previous chapter four we saw this tradition in evidence in the earliest Lectionaries, red marking out the *incipits* and *desinits*, where the reader was to start and stop a lection. Red is the colour that implies an action to be

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[56] Ambrose and Harris, *Colour*, 108.

[57] The Guardian, 3 September 2001, 5

taken by the reader, whereas the black text, whilst authoritative, is passive, is there to be read and consumed. Red is used “textually” to create coherence, to lead the reader through the liturgical text.

6.5: The Colour Triad Black, White and Red as a Schema.

6.5.1: *The Ideational* Function of the Colour Triad

Black, white and red form a colour triad with a long history dating back to antiquity and Greek art in the sixth century BCE. Indeed, Aristotle proclaimed black, white and red to be primary colours.[58] Pastoureau notes that during the high Middle Ages two systems seem to have coexisted for constructing the symbolic colour base: a white/black axis, inherited from the Bible, and a black-white-red triad originating in older and more distant sources.[59] This threefold system was not at all arbitrary nor exclusively religious. Pastoureau maintains that “during the high Middle Ages three colours continued to play a more significant symbolic role than others: white, red and black. That was already the case in classic antiquity and would remain so until the great chromatic changes of the central Middle Ages, characterised by the remarkable promotion of blue in the transition in most codes and systems from three basic colours to six (white, red, black, green, yellow and blue). Before this time the ancient triad continued to dominate.”[60] He continues,

> By about the year 1000 a certain number of customs were already common throughout all of Roman Christianity. These shared customs formed a system that all eleventh and twelfth–century liturgists would subsequently describe and comment upon, as would the future Pope Innocent III in 1195 (he was as yet only a Cardinal) in his famous treatise on the Mass. This system can be summarised thus: white, the symbol of purity, was used for all celebrations of Christ as well as for those of the angels, virgins, and confessors; red, which recalls the blood spilled by and for Christ, was used for celebrations of the apostles and the martyrs, the cross, and the Holy Spirit, notably Pentecost; as for black, it was used for

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[58] John Gage, *Colour and Culture: Practice and Meaning from Antiquity to Abstraction* (London: Thames and Hudson, 1995), 11–14.

[59] Pastoureau, *Black*, 42. In contemporary culture, this triad is often found in the entertainment industry (black tie/red carpet/starched tablecloth) and the sports arena; Formula 1 racing, for example, where checkered flags and shiny red cars typify the high-octane energy and atmosphere of the racetrack.

[60] Pastoureau, *Black,* 39–40.

> times of waiting and penitence (Advent, Lent), as well as for the mass for the dead and for Holy Friday.[61]

When we consider this colour triad in the Markell piece, we see that white functions as the divine light that shines through the resurrected red silhouette of *Christ*. The black is a fertile black linked to organic matter. It is associated with the vital power of red, which signifies the salvific blood of *Christ*. Both the black and the red are inherently positive and linked to life–giving properties. Neither colour is negative or destructive in this artwork. On the contrary, all three colours represent sources of life: earth, blood and light, and their combination increases their value exponentially.[62] There is a charged fusion of new life breaking forth and irradiated in light. By contrast, in Craighead's piece the duality of black and white is very much at work.[63] *Christ* (God) is the light that dispels the darkness. Life is the antithesis of death, just as white is the antithesis of black. Medievalist John Carey makes a profound observation: "There can be no polarity in a triad and, although there is contrast, none of the colours is the opposite of either of the others. Life and death are states; but birth, dying and conception are processes, points of transition within a continuum."[64] When black, white and red come together as a triad, the dynamic between these colours shifts profoundly from polarity to continuity, and, as we see in *Easter*, they collude semiotically to signify, enact and accentuate different aspects of a life-giving transformation in the risen *Christ*.

6.5.2: The *Interpersonal* Function of the Colour Triad

A pertinent example of the *interpersonal* metafunction of red being put to work in the world of biblical publishing is the printing of the spoken words of Jesus, as they appear as quotations in the New Testament, in the colour red.[65] For many Christians, a Bible without

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[61] Pastoureau, *Black,* 39–40.

[62] Pastoureau, *Black,* 22.

[63] The triad white, black and red is very much in evidence throughout the *Sunday Missal*, see figs. 5.1 and 5.2.

[64] John Carey, "The Three Sails, The Twelve Winds, and the Question of Early Irish Colour Theory," *Journal of Warburg and Courtauld Institutes* 72 (2009): 221–232, at 224.

[65] Red letters are especially useful in the King James Version and in other translations where quotation marks are not used.

the spoken words of Jesus printed in red is now almost unthinkable. This development was initiated by an enterprising German-immigrant journalist, Louis Klopsch (1852–1910) who had become a successful publisher.[66]

> This new adjunct to the New Testament of course had to include the words of Jesus quoted by others, in Acts and Revelation. It was decided to exclude anticipations of Christ ("Christophanies") in the Old Testament. An initial edition of 60,000 "Red Letter Testaments" was soon sold out. Accolades streamed in, including from the King of Sweden (a telegram) to President Theodore Roosevelt (a dinner invitation which Louis Klopsch accepted).[67]

One company unsuccessfully tried to print Christ's words in green. Some publishers use a pinkish red that is hard to read. Often the precise shade of red is left to the printer's discretion—or whim. Frank Couch, New Products Planner for Thomas Nelson Bibles, emphasises that Nelson insists upon a specific hue of brick red, distinctive yet easier to read.[68] Despite the changes in Bible publishing, the red–letter option seems to be a solid fixture welcomed and now expected by vast numbers of Bible readers. Around the year 1900 a "red–letter" edition of the King James Bible appeared and proved immensely popular.

"Red-Letter" has also become the moniker for an emergent church movement.[69] Leader Shane Claiborne describes how the *ideational* value of those red letters, highlighting the "words of Jesus," actively plays out for this movement in an *interpersonal* and *textual* way—framing a collective identity, motivating behaviour and giving coherence to their lifestyle and choices:

> The goal of Red Letter Christians is simple: To take Jesus seriously by endeavouring to live out His radical, counter-cultural teachings as set forth in Scripture, and especially embracing the lifestyle prescribed in the Sermon on the Mount. By calling ourselves Red Letter Christians, we refer to the fact that in many Bibles the words of Jesus are printed in red. What we are asserting, therefore, is that we have committed ourselves first

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[66] I suggest that as an immigrant journalist with experience in publishing in Germany, Klopsch would no doubt have been familiar with rubricated liturgical texts. http://www.biblecollectors.org/articles/red_letter_bible.htm.

[67] http://www.biblecollectors.org/articles/red_letter_bible.htm.

[68] http://www.biblecollectors.org/articles/red_letter_bible.htm.

[69] http://www.redletterchristians.org.

> and foremost to doing what Jesus said. The message of those red–lettered Bible verses is radical, to say the least.[70]

Another *interpersonal* function of red text, that predates this practice, is the convention of *rubricating* liturgical texts. The etymology of the word *rubric* is drawn from the Latin *rubrica* meaning *red*. In the *Roman Missal*, since its inception, instructions for the presider explaining what he had to do during a liturgical service have been rubricated, printed in red, leaving the sections to be spoken aloud in black. There is an active dimension to rubrics, they imply actions to be taken or gestures to be made. With the arrival of printing, other typographic effects such as italic type, or using a bold, or different size type, became used for emphasising a section of text, and as printing in two colours is more expensive and time consuming, rubrics have tended to be reserved specifically for religious service books, luxury editions, or books where design is emphasised.

Again, it is important to note that red ink is thought to have been one of the earliest invented and brought into use alongside black. The Dead Sea Scrolls, for example, were written in a black carbon ink but reveal evidence of the limited use of red ink. “On only four fragments, lines of writing in red ink were found and so the application of red ink on these manuscripts is very rare. Red ink was used in antiquity to write rubrics, that is, lines at the beginning of a chapter, lines at paragraph divisions, titles, or instructions for liturgical readings.”[71]

6.5.3. The *Textual* Function of the Colour Triad

The black, white, red triad brings coherence and unity to the social lives of Christians through its occurrence and repetition across two vitally important areas, the liturgy and the Scriptures. In the material, iconic artefact of the *ELW Worship* book (pew edition), we see this coherence beautifully at work, in the selection of a deep, rich red, leatherette cover for a finely produced

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[70] Shane Claiborne, “What is RLC?,” http://www.redletterchristians.org/start/.

[71] Yoram Nir-El and Magen Broshi, “The Red Ink of the Dead Sea Scrolls,” *Archaeometry* 38 (1996): 97–102, at 97. doi: 10.1111/j.1475-4754.1996.tb00763.x. “The red ink on four fragments of the Dead Sea Scrolls was analysed by X-ray fluorescence and X-ray diffraction. “The red pigment was identified as mercury sulfide (HgS), cinnabar.” Cinnabar is a mineral associated with recent volcanic activity and alkaline hot springs. It has been mined for thousands of years, as far back as the Neolithic Era. J. Martín-Gil, F.J. Martín-Gil, G. Delibes-de-Castro, et al., “The First Known Use of Vermillion,” *Experientia* 51 (1995): 759–761. doi:10.1007/BF01922425.

book with a high quality finish. The tacticity of the embossed cover, the shimmer of the leatherette and weight of the book semiotise the esteem in which it is held, its place in the life of the congregation (locally and more broadly). Being handed a *Worship* book at the door would serve as an affirmation that one belongs to this worshipping community. The quality of the book, in every aspect of its production, in turn is a gesture of respect, not only to God (in whose honour it has been designed), but also to every person who uses it.

The seven occurrences of "white" in the Lectionary readings for the season of Easter all relate to clothing: the clothing of Jesus (Matt 28:3), the young man (generally held to be an angel) in the tomb (Mark 16:5), the two angels (John 20:12), and the great multitude robed in white (Rev 7:9, 13–14). The clothing of Jesus is described in the simile "white as snow." White is therefore a marker not only for purity but also for divinity. It is the white of the angel's robes that signify them as heavenly beings. Finally, in Revelation, the great multitudes gathered before the white throne are robed in white: "These are they who have come through the great ordeal; they have washed their robes and made them white in the blood of the Lamb" (Rev 7:14).[72] There is a distinct transformation indicated in the progression to the colour white. There is a purifying that takes place in the "washing" that is signified then in the colour white. Interestingly, the colour of the impurities washed to white is not explicitly mentioned. Yet, in contrast with the Christian association of sin with black (the darkness and death that is the opposite of the "light" and life of Christ), in the Hebrew Bible sin is often portrayed as red, and is foremostly associated with the "red" violence of bloodshed. We read in 2 Samuel that "There is bloodguilt on Saul and on his house" (2 Sam 21:1), while Isaiah cries out, "your sins are like scarlet … they are red like crimson" (Isa 1:18). At the end of the New Testament the elaborate imagery of the "great whore" of Babylon in Revelation, is clothed in scarlet and sits on a scarlet beast drunk with the "blood of the saints" (Rev 17:1–6). Harvey writes "The image of red stains runs through the Bible, now of sin, now of wine, now of blood, in changing equations … sin lives in a red triad of

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[72] Rev 20:11 describes "a great white throne" (θρόνον λευκὸν). "*Throne* in Revelation represents God's sovereign rule and authority. A white throne contributes not only to the spectacle of Rev 20:11–15 but also speaks to the purity and righteousness of the judgement proceeding from it." Gary Colledge, "White Throne," *NIDB* 5:845.

bloodshed, drunkenness and crimson fornication."[73] The concept of the stain of red sin that is washed white in the red "blood of the Lamb" (Rev 7:14) adds another interesting dimension to this design—the transition from red sin to white purity through red purity (blood of the lamb). Red is "redeemed" as the colour of the full flourishing of humanity in Christ.

The description of the outcome of the washing that the robes are made "white in the blood of the Lamb" is a poetic description that emphasises the value of white as a signifier for ultimate purity. This intriguingly paradoxical image may be understood to be implied by the episode at the base of the *Easter* design, where we find the group of seven disciples in the boat at *Tiberias*. They are white and red silhouettes set against the red of the lamb, *Christ*. The black horizontal shape in front of them may be the boat of John 21 (as I suggest in chapter eight), or it may perceived as a kind of baptismal font, from which flows red and black, the red and black sins that are washed "white in the blood of the Lamb." The Revelation text is visually implied in this illustration that explicitly refers to John 21. The colour triad lends a profound intertextuality to this episode in the design.

Conclusion

In a powerful way the colours white, black and red collude, each strengthening the other to perform the semiotic functioning of the other. White holds the authority of the black letter and the dynamism of the red letter. The triad forms a triskele "of complementarity rather than negation, and of recurrence rather than closure."[74]

Francis Edeline, one of the founding members of the Belgian semiotic collective known as *Groupe μ*, divides colour, in terms of its associations, into two categories: *sociochrome*, which evolves with society, its religious symbols, its trends, and has the resultant conventional associations; and *idiochrome*, which evolves based on personal experiences that commit to memory pleasant, warm, anxiety–ridden, frightening and other situations that

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[73] John Harvey, *The Story of Black* (London: Reaktion, 2013), 68.

[74] Carey, "The Three Sails," 232.

provide metonymic or synaesthetic effect associations.[75] It is my contention that the white, black and red colour triad is a *sociochrome* that emerged from antiquity and persisted in the written and printed materials of religious communities to this present day—where it remains semiotically resonant in the liturgical books of the Christian community. Its potency as a semiotic resource is reflected in its embrace as a motivating identifier for an emergent, ecumenical movement, for whom the dynamic, instructive red letters set amongst the authoritative black letters (on the white substrate) resonate powerfully.

The colour triad presents itself as a social semiotic resource that has evolved out of a lengthy tradition and has functioned for diverse groups of Christian scribes, book designers and readers from the Byzantine church to young American millennials of the present. In the graphic designs considered here colour contains and brings together, metaphor symbol and text, creating interactions and depths of meaning beyond the purely verbal text. Applying Kress and van Leeuwen's metafunctional approach reveals how these designs employ colour in profound ways, within the context of the Scriptures surrounding them in the books within which they appear, to dramatically enhance their communicative potential. Colour is a constitutive element formative of meaning. The colour triad, black, red and white is a semiotic mode in the iconic liturgical book.

Silhouette is another ancient graphic device that has been used by both of these designers, throughout their illustrations for the respective Lectionaries and Missals, in a thoroughly modern way. Silhouette, too, is a semiotic resource and does semiotic work. This is the focus of the next chapter.

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[75] Francis Edeline, "La Plasticité des Categories (2. Le Cas de la Coleur)," in *La Sémiotique Visuelle: Nouveaux Paradigmes,* ed. Michel Constantine (Paris, L'Harmattan, 2010), 205–224, at 218.

Chapter Seven: A Semiotics of Silhouette

A silhouette suffices to express a physiognomy.[1]

Introduction

Throughout Christian history every era has made attempts to visually represent Jesus. These representations have been and will remain a contested area. They have tried the philosophical wits of the sharpest theologians of every age, warding off iconoclasts, profaners and those of little artistic talent. Yet these creative efforts to image Christ have also produced art of sublime beauty and have at times been theologically prophetic. There is a touch of this prophetic nature in the artistic use of silhouette as a semiotic resource by the two designers featured in this study. Two aspects of visual representations of Jesus became particularly contested in the past century, those being his ethnicity and his gender. Throughout the history of Western "Christendom" artists have taken the liberty of portraying Jesus as a (male) member of their own culture. In the postmodern, post-colonial era these images have been critiqued as eurocentric, and occasionally anti-semitic as they failed to recognise the Jewishness of Jesus. Parallel to this, an understanding developed that an authentic spirituality requires that every believer be able to imaginatively appropriate Jesus as a member of their own ethnic group. Indeed Pope John Paul in his address to the African Synod in 1980 in a far-reaching comment proclaimed, "Christ, in the members of his body is himself African."[2] Likewise, on the gender issue, feminist theologians have been at pains to point out that "theological tradition has virtually always maintained that the maleness of Jesus is theologically, christologically, soteriologically, and sacramentally irrelevant."[3] I suggest that

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[1] Attributed to the French artist Edouard Dujardin in 1888. Physiognomy is the art of reading the facial features and countenance of a person as indicators of their character. It was popularised in the eighteenth century by Lavater and Goethe.

[2] Pope John Paul II, *Address to the Kenyan Bishops,* Nairobi, 7 May 1980, http://w2.vatican.va/content/john-paul-ii/en/speeches/1980/may/documents/hf_jp-ii_spe_19800507_vescovi-kenya.html. This idea is also found in *Ekklesia in Africa*, *Apostolic Exhortation to the African Synod*, §127, http://w2.vatican.va/content/john-paul-ii/en/apost_exhortations/documents/hf_jp-ii_exh_14091995_ecclesia-in-africa.html.

[3] Sandra M. Schneiders, *Women and the Word: The Gender of God in the New Testament and the Spirituality of Women* (New York: Paulist Press, 1986), 3. This point is reiterated in the work of other feminist theologians such as Elizabeth A. Johnson, Elizabeth Schüssler Fiorenza and Letty Russell, to name but a few.

by making recourse to silhouette, these designers have creatively and successfully navigated these two stumbling blocks for the reception of Jesus images in contemporary congregations. This chapter explores the use of silhouette as a semiotic resource by these two designers, Meinrad Craighead and Nicholas Markell.

I shall begin by briefly charting the history of silhouette as a graphic device. Following that I shall look at metonymy as a concept in visual semiotics before turning to the designs featuring silhouette, and included among the iconic liturgical books mentioned in chapter four, of the two artists central to this study.

7.1 A Brief History of Silhouette

The name “silhouette,” broadly given to the flat, mono–colour (usually black), opaque, outline shape of a person or thing, occurs during the latter half of the eighteenth century in Paris. It derives from the surname of the “reforming” French finance minister Etienne de Silhouette (1709–1767). “His attacks on wealth and privilege soon made silhouette stand for anything miserly or cheese-paring, from trousers without pockets to impromptu paper portraits.”[4] An amateur cutter himself, he promoted the making of paper cut-outs at home as an inexpensive yet creative and social hobby and means of acquiring a profile portrait of friends and family.[5] And it caught on; various contraptions were even designed to facilitate this, somewhat defeating the democratic and frugal impulse that had animated Silhouette’s initial promotion of the practice. The popularity of the silhouette spread throughout France, Germany, Austria, England and to America. As a graphic device, it reached a high point in Parisian popular culture—a century later—in the last decade of the nineteenth century.[6]

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[4] Anne M. Wagner, “Kara Walker: The Black White Relation,” in Kara E. Walker, *Kara Walker Narratives of a Negress* (Cambridge, MA: Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, 2003), 94.

[5] A French print of about 1770, after a painting by Johann Schenau, *L’origine de la peinture; ou, les Portraits a la mode,* speaks to both the Pliny legend about the original portrait and the parlour games encouraged by Silhouette.

[6] The theatre poster for the Moulin Rouge “La Goulue” by Toulouse Lautrec (1891) is one example among many of this decade to make use of silhouette. It was also incorporated into theatre itself as a theatrical device.

Of course, prior to acquiring this moniker from the French finance minister in the eighteenth century, the silhouette had a much older genesis in art history and indeed, philosophy. As the art historian Darby English notes: “The silhouette participates in several elaborate dramas of origin.”[7] It plays a central role in Pliny the Elder’s classic account of the legendary origin of painting in his *Natural History*—in which the Corinthian maid, the daughter of Dibutades, traces onto a wall the shadow of a lover departing for battle.[8] Finlay elaborates thus,

> Suddenly between impassioned embraces, she noticed his shadow on the wall, cast by the light of the candle. So, spontaneously, she reached out for a piece of charcoal from the fire and filled in the pattern. I imagine her kissing the image and thinking that in this way something of his physical presence would be fixed close to her while his beloved body was away in the distant Mediterranean.[9]

Pliny’s description of the origin of the silhouette is semiotically potent. The silhouette not only captures the likeness of the lover but is able to hold or contain something of the essence of the presence of the absent lover. However, some 2,400 years ago, long before Pliny the Elder, the philosopher Plato had narrated his enduring account of the shadows cast on the back wall of a cave. Plato’s cave, one of the founding narratives of Western philosophy, is of a journey away from the shadowy world of ignorance towards enlightenment, from darkness to light, from ideology towards knowledge, from appearance to substance.[10] The moral value and play of dark and light, firelight and sunlight is pivotal to this didactic myth. Thirty thousand years before Plato, in the Chauvet cave in France, cave-dwellers had illustrated their knowledge of their world on their walls. Using charcoal, they drew the outline shapes of

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[7] Darby English, “This Is Not About The Past. Silhouettes in the Work of Kara Walker,” in Kara E. Walker, *Kara Walker Narratives of a Negress* (Cambridge, MA: Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, 2003), 158.

[8] Pliny the Elder, *Natural History,* vol. 35, trans. H. Rackman (Cambridge, MA: Harvard University Press, 1969), 373.

[9] Finlay, *Colour,* 78. The Scottish artist David Allan painted a version of this legend in 1775 (at this time when silhouettes were very popular), as have many others, entitled *The Origin of Painting*. https://www.nationalgalleries.org/collection/artists-a-z/a/artist/david-allan/object/the-origin-of-painting-the-maid-of-corinth-ng-612.

[10] The contemporary artist William Kentridge offers an interesting critique of Plato’s cave, suggesting that the “light” does not have a monopoly on truth, the cave dwellers might have also had something to say about the truth, might have learnt something in the cave. “My interest in Plato is twofold. For his prescient description of our world of cinema - his description of a world of people bound to reality as mediated through a screen feels very contemporary - but more particularly, in defence of shadows, and what they can teach us about enlightenment.” William Kentridge, “In Praise of Shadows” in *In Praise of Shadows,* ed. Paulo Colombo (Milan: Charta, 2009), 17–18.

people and animals in profile, by firelight. While the descriptor "silhouette" only comes into play some 250 years ago, the making of silhouettes is primordial in human image-making practice. A silhouette is more than a "sign" or an infographic, it has an archetypal quality to its simplicity that enables profound and rich semiosis.

7.2 Silhouette and "Essence"

Johann Caspar Lavater was a Swiss poet, pastor, physiognomist and theologian who popularised the idea that the silhouette held the very essence of a person. Between 1775 and 1778 he published a work of importance in the history of silhouette that greatly influenced its ascent in the popular culture of Europe, and France especially, for over a century. That work was *Physiognomische fragments zur Beforderung der Menschenkenntniss und Menschenliebe*.[11] Lavater's book on physiognomy included an elaborate nine-fold division of the silhouetted profile and he made and analysed the profiles of many famous people of the period including Mendlesohn and Nikolai. "Lavater's endorsement of the silhouette as 'the truest representation that can be given of man' again invokes its power to reveal an underlying essence not available from a surface description."[12] The ensuing valorisation of shadow implied a new aim—to impart the truth behind appearances. Silhouette was credited with the ability to externalise the intrinsic essence of things. Shadow and silhouette constituted a crucial pictorial strategy for making visible notions of duration and essence.[13]

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[11] It is available in English entitled *Essays on Physiognomy; Calculated to Extend the Knowledge and Love of Mankind.* It's also available to be viewed online in digital format at https://archive.org/details/essaysonphysiogn00lavauoft.

[12] Nancy Forgione, "'The Shadow Only': Shadow and Silhouette in Late Nineteenth-Century Paris," *Art Bulletin*, 81(3), 1999, pp. 490–512, at 493.

[13] Forgione, "The Shadow Only," 493.

7.3 Metonymy

> The word *metonymy* comes from Greek *metonomasia* (Latin *metonymia*), "a change of name," and the action it designates involves moving or extending a name from one referent to another: "Sail" is extended to the referent of "ship." The relations of metonymy are various modes of contiguity and association: between whole and part, container and contained, sign and thing signified, material and thing made, cause and effect, genus and species.[14]

Visual metonyms are the stock-in-trade for graphic designers. The communicative task facing designers requires that sometimes "where we want to signify reality in some way then we are forced to choose one piece of that reality to represent it," designer David Crow explains.[15] A metonym works in a similar way to a metaphor except that it is used to represent a totality. In metonymy one entity is used to refer to another that is related to it. In speech, the *whole* is sometimes used when only referring to a *part*. One might say "He's in *dance,*" where *dance* stands for the whole dancing profession. Or, "The *Times* has not yet arrived at the press conference" meaning the reporter from the *Times*.[16] The *whole* is being used to refer to a *part*. Within metonymy there exists another special case referred to by rhetoricians as *synecdoche*, which reverses this and where the *part* stands for the *whole*. We are familiar with tourist advertising that shows a spectacular photograph of the Cliffs of Moher, for instance, where the scenery (part) stands in for the entire west coast of Ireland or possibly all of Ireland (whole). Similar things might be done with a *bodhrán* (part) standing in for a *céilí* festival or Irish music (whole). Lakoff and Johnson elucidate the difference between metaphor and metonym thus,

> Metaphor and metonym are different *kinds* of processes. Metaphor is principally a way of conceiving of one thing in terms of another, and its primary function is understanding. Metonymy, on the other hand, has primarily a referential function, that is it allows us to use one entity to *stand for* another. But metonymy is not merely a referential device. It also serves to provide understanding. For example, in the case of the metonymy THE PART FOR THE WHOLE there are

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[14] Harry Berger, Jr., *Figures of a Changing World: Metaphor and the Emergence of Modern Culture* (New York: Fordham University Press, 2015), 11.

[15] David Crow, *Visual Signs: An Introduction to Semiotics* (Lausanne: AVA Publishing SA, 2003), 44.

[16] George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: University of Chicago Press, 1980), 36–37. "We are using "The *Times*" not merely to refer to some reporter or other but also to suggest the importance of the institution the reporter represents. So "The *Times* has not yet arrived at the press conference" means something different from "Steve Roberts has not yet arrived at the press conference," even though Steve Roberts may be the *Times* reporter in question."

> many parts that can stand for the whole. Which part we pick out determines which aspect of the whole we are focussing on.[17]

Other representative examples of metonymy include the *Producer* for the *Product* (I'd love to own a *Van Gogh* one day), the *Object Used* for *User* (The *buses* are on strike), the *Controller* for *Controlled* (*Putin* attacked Kiev), the *Institution* for *People Responsible* (The *Health Service Executive* issued a statement), the *Place* for the *Institution* (*Rome* held a synod), the *Place* for the *Event* (*Hiroshima* is commemorated with a memorial Cherry tree in Merrion square).[18] Metonyms use indexical relationships to create meanings.[19] A significant aspect of metonymy, as Raymond Gibbs explicates further, is that it "involves only one conceptual domain, in that the mapping or connection between two things is within the same domain."[20] The conceptual domain for the designs of Markell and Craighead is the biblical narrative presented in the Lectionary and the *praxis* of the worshipping community in liturgy. Lakoff and Johnson remind us,

> The conceptual systems of cultures and religions are metaphorical in nature. Symbolic metonymies are critical links between everyday experience and the coherent metaphorical systems that characterise religions and cultures. Symbolic metonymies that are grounded in our physical experience provide an essential means of comprehending religious and cultural concepts.[21]

I suggest that silhouette is clearly a *part* for *whole* synecdochal metonym. Both Markell and Craighead, in their designs, make use of silhouette consistently to represent three different "categories" of person: the character of Jesus Christ (the "deity" and central focus of the Scripture readings and the liturgies), the disciples and other biblical characters (the woman at the well, King David, etc), and contemporary believers participating in the rituals of the church. One of the significant benefits of the use of silhouette for all is to stress commonality between all these characters. There is no visual differentiation between the first–century

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[17] Lakoff and Johnson, *Metaphors,* 36.

[18] Lakoff and Johnson, *Metaphors,* 38–39. Examples given my own.

[19] Hall, *This Means This,* 40.

[20] Raymond W. Gibbs Jr, *The Poetics of Mind: Figurative Thought, Language and Understanding* (Cambridge: Cambridge University Press, 1994), 322.

[21] Lakoff and Johnson, *Metaphors,* 40.

disciples around Jesus and the contemporary believers being baptised or anointed in a sacramental ritual. The *part,* the silhouette, stands in for the *whole,* the person of Jesus and the community of believers, past and present, biblical and contemporary, who gather around him in faith.

Semiotician Charles Forceville makes the point that "the stylistic form in which a metonym occurs affects its construal and interpretation. Aspects of the specific form of the metonymic source can add to, or intensify the connotations made salient in the target."[22] I suggest there are two ways in which this works. Firstly, the silhouettes serve as great "levellers" or "flatteners" to make salient the fundamental equality of all before God, the equanimity that should ideally characterise all human social life but most especially the Christian community. As difference is minimised, aspects of race, gender, class, or ethnicity are no longer apparent or significant. This radical new unity is the ideal "gaze" or disposition of the Christian community as proposed in many Pauline texts especially, such as 1Cor 12:13; Gal 3:28; Eph 2:15; and Col 3:11, among others. Secondly, there is a mimetic quality in the silhouetted Christ and the depiction of the follower of Jesus in silhouette infers imitation of Christ, or the desire to align oneself to Christ. There is a visual likeness between the Christ figure and the disciple figure. This underscores the shared humanity of Christ as reflected in many Pauline texts.[23].

Turning to the two works considered primarily in this study, I suggest aspects of the silhouette of Christ can add to, or intensify the connotations made salient in the resurrection. Primary amongst these is the bodily dimension of the resurrection. It is not a spiritual resurrection alone but an embodied resurrection that takes place, from the tomb in the garden,

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[22] Charles Forceville, "Metonymy in Visual and Audiovisual Discourse," in *The World Told and the World Shown: Multisemiotic Issues* eds. Eija Ventola and Arsenio Jesús Moya Guijjaro (London: Palgrave Macmillan, 2009), 56–74, at 70.

[23] For further discussions on these themes, see: James D. G. Dunn, *A Commentary on the Epistle to the Galatians* BNTC (London: A & C Black, 1993), 205–208; Bruce Hansen, *All of You Are One, The Social Vision of Galatians 3:28, 1 Corinthians 12:13 and Colossians 3:11,* LNTS 409 (London: T&T Clark, 2010); Andrew T. Lincoln, *Ephesians,* WBC 42 (Nashville: Nelson, 1990), 123–165; Richard N. Longenecker, *Galatians,* WBC 41 (Dallas: Word, 1990), 150–159; Schweizer, *Colossians*, 55–88.

and is witnessed to by the disciples. Both full–body silhouettes make salient the physical bodily transformation of the resurrection.

Another connotation made salient in the gospel narratives concerning the resurrection is the presence of Christ among his followers. Markell's *Easter* silhouette illustrates this dimension most forcefully. Behind the post-crucifixion confusion or disillusion of the disciples, elaborated in the dialogues of those on the road to *Emmaus* (Luke 24:13–24) and in the boat at *Tiberias* (John 21:1–14), looms large the *presence* of Christ, able to manifest physically in their daily lives at any moment, as in other accounts.[24] The graphic device of the silhouette serves powerfully the synecdochal metonymical value of allowing a simple *part* to stand for the *whole*, the risen *Christ*, however individual believers or congregations appropriate that biblical and theological concept imaginatively for themselves.

7.4 Meinrad Craighead's Use of Silhouette in *The Sunday Missal*

Craighead makes use of silhouette throughout her woodcuts for the Roman Catholic *Sunday Missal*.[25] These designs may be accurately described as multimodal synecdochal metonyms as they also contain lettering and so directly reference the verbal text. In some instances that included text is a short biblical lection in its own right (figs. 7.1 and 7.2) and in others it is a liturgical text (fig. 7.5) that is in turn itself paraphrased from biblical texts..

Of all the silhouetted figures throughout the series, the figure of *Christ* is the least defined (figs. 1.3, 7.1, 7.2, 7.6). Craighead's figures are expressive. Where those figures are not *Christ*, they most frequently hold a gesture of having their arms and hands raised in line with or above their heads (figs. 7.3, 7.4, 7.5, 7.6). This is a joyous celebratory gesture and it sits well within busy and dense designs replete with birds and flowers and other elements of the natural world. In figs. 7.4 and 7.5 the silhouetted figure is clearly intended to represent the presiding celebrant at the eucharist at the altar. In both instances the pose adopted is that of

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[24] Matt. 28:9, 16–20; Mark 16:9, 12, 14; Luke 24:36–51; John 20:19–28.

[25] Craighead created 17 different woodcut designs that appear throughout the *Sunday Missal.* Some are repeated as they appear at the appointed position in each of the three years of the Lectionary cycle.

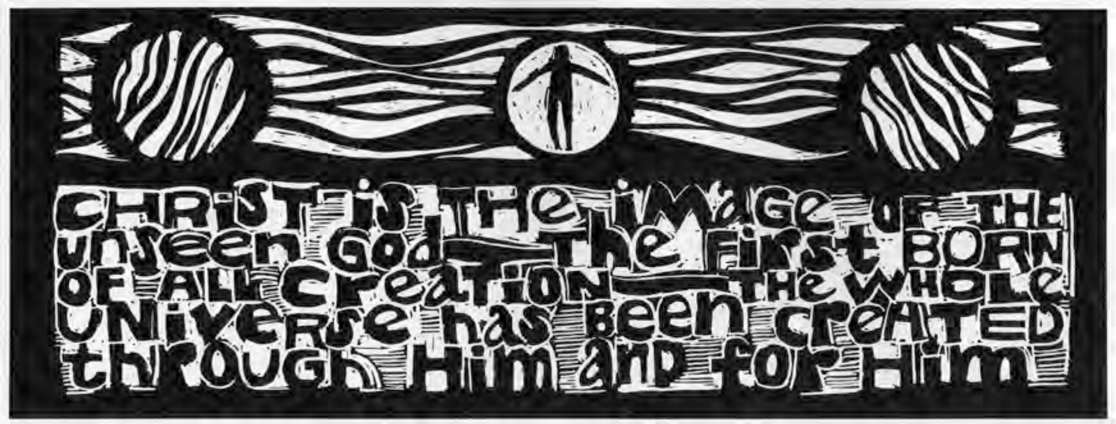
CHRIST IS THE IMAGE OF THE
unseen God — the First BORN
OF ALL Creation — the whole
UNIVERSE has BEEN CREATED
through Him and for Him

Figure 7.1: Meinrad Craighead, *Christ, Image of God* (Col 1:15)

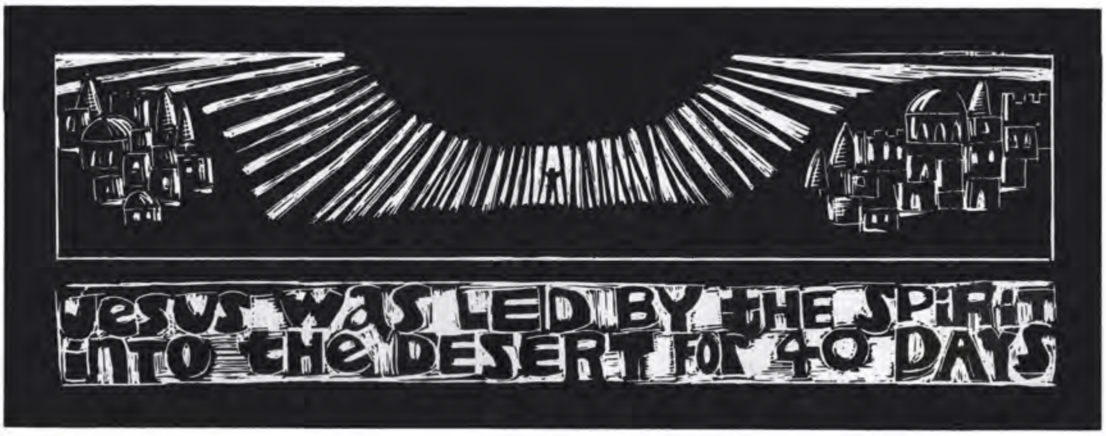

Figure 7.2: Meinrad Craighead, *Give Witness* (1John 5:8). Note the small figure between the rays in the centre.

orans, the ancient standing posture of prayer.[26] Interestingly, other figures that accompany these priestly figures are also in the *orans* position—this is seen most demonstrably in fig. 7.3 (also fig.7.5 and to a limited degree fig. 7.4). In this circular design with the large chalice in the centre and the bread equally distributed around the table before each participant, it is hard to definitively claim any one of these figures as the "presider." There is a cross pattern created by the four bulkier figures at the cardinal points, with four shorter figures in between—these could represent children. I suggest that as this missal was the first lay missal issued

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[26] The *orans* position, with arms raised, elbows at the side, and hands facing up is a classic position of prayer inherited by the earliest Christians from the Jews and the classical world. It is depicted in the earliest Christian art found in the catacombs, including that believed to be evidence of a female deacon of the first centuries. This particular fresco, known as the *Donna Velata* (veiled lady) is found in the Catacomb of Priscilla, Rome, 4th century. For image see Mary Charles-Murray, "The Emergence of Christian Art," *Picturing the Bible, The Earliest Christian Art,* ed. Jeffrey Spier (New Haven: Yale University Press in Assoc. with the Kimbell Art Museum, 2007), 53. In Byzantine iconography Mary is often depicted in the *orans* position.

after the liturgical reforms of Vatican II and documents such as *Gaudium et Spes*, it strives to visually articulate some of the progressive reimagining of the role of lay people in the church and in the liturgy. Scriptural passages such as "A royal priesthood, a people set apart" (1Pet. 2:9) as inspirational proclamations for a new model of church resonate as possible underlying or intended reference points for an illustration such as this. Each figure could conceivably be the presider at the table. In effect all the figures actively participate around the circular table in the blessing of the bread and wine. A circular table itself speaks powerfully of a fundamental equality. The use of silhouette then serves to visually reinforce this egalitarianism.

There are three similar silhouettes of *Christ* in figs. 7.1 and 7.6 and the Holy Saturday design (fig. 1.3) that is the main design being explored in this thesis. In these images *Christ* is suspended in a circle, whether that be the womb of Mary (fig. 7.6), an abstract shape (fig. 7.1) or the tomb (fig. 1.3). The circular shape with the figure suspended within echoes something of da Vinci's "Vitruvian Man" drawing, an archetypal figure of vitality and perfection, an "everyman" figure of classic proportions. This would resonate with the scriptural text illustrated therein and the understanding of Vatican II as expressed in *Gaudium et Spes*, "He Who is 'the image of the invisible God' (Col. 1:15), is Himself the perfect man."[27] Yet Craighead's *Christ* figures subtly resist perfect proportionality—they are fluid and organic, and may even be slumped in posture (fig. 1.3). Nonetheless, the notion of an original, a divine archetype is there in these rudimentary forms suspended in light.

There are no other biblical characters, with the exception of Mary (fig. 7.6), in Craighead's series of woodcuts. The human figures may be understood as Jesus's disciples (fig. 7.3–7.5) or more conceivably received as contemporary believers actively engaged in the liturgy of the

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[27] *GS* §22.

church.[28] The eucharist is a clear focus in the designs. There are many visual references to the natural environment: waves and water, palm trees, plants and birds abound, as do the cosmic elements of stars, suns and moons. The human figures are not perfectly formed, but are chunky and expressive, heavy, solid, organic and rooted to the earth. The medium of woodcut lends itself to this and may be understood in the carving out of figures from soft wood to visually and metaphorically imply the fashioning from clay of human beings (Gen 2:7). The earthy figures of Craighead's Eden are also "a chosen race, a royal priesthood, a holy nation, God's own people" (1Pet 2:9), gathered around the table of the Lord. It seems plausible that the ground-breaking document on the liturgy, *Sacrosanctum Concilium,* that issued forth from the second Vatican Council and was the motivation behind the reformed liturgy of *The Sunday Missal,* was itself a major influence in Craighead's artworks.

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[28] The active participation of the laity is clearly enunciated in *SC,* §14. "Mother Church earnestly desires that all the faithful should be led to that fully conscious, and active participation in liturgical celebrations which is demanded by the very nature of the liturgy. Such participation by the Christian people as "a chosen race, a royal priesthood, a holy nation, a redeemed people (1 Pet. 2:9; cf. 2:4-5), is their right and duty by reason of their baptism. In the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit; and therefore pastors of souls must zealously strive to achieve it, by means of the necessary instruction, in all their pastoral work."

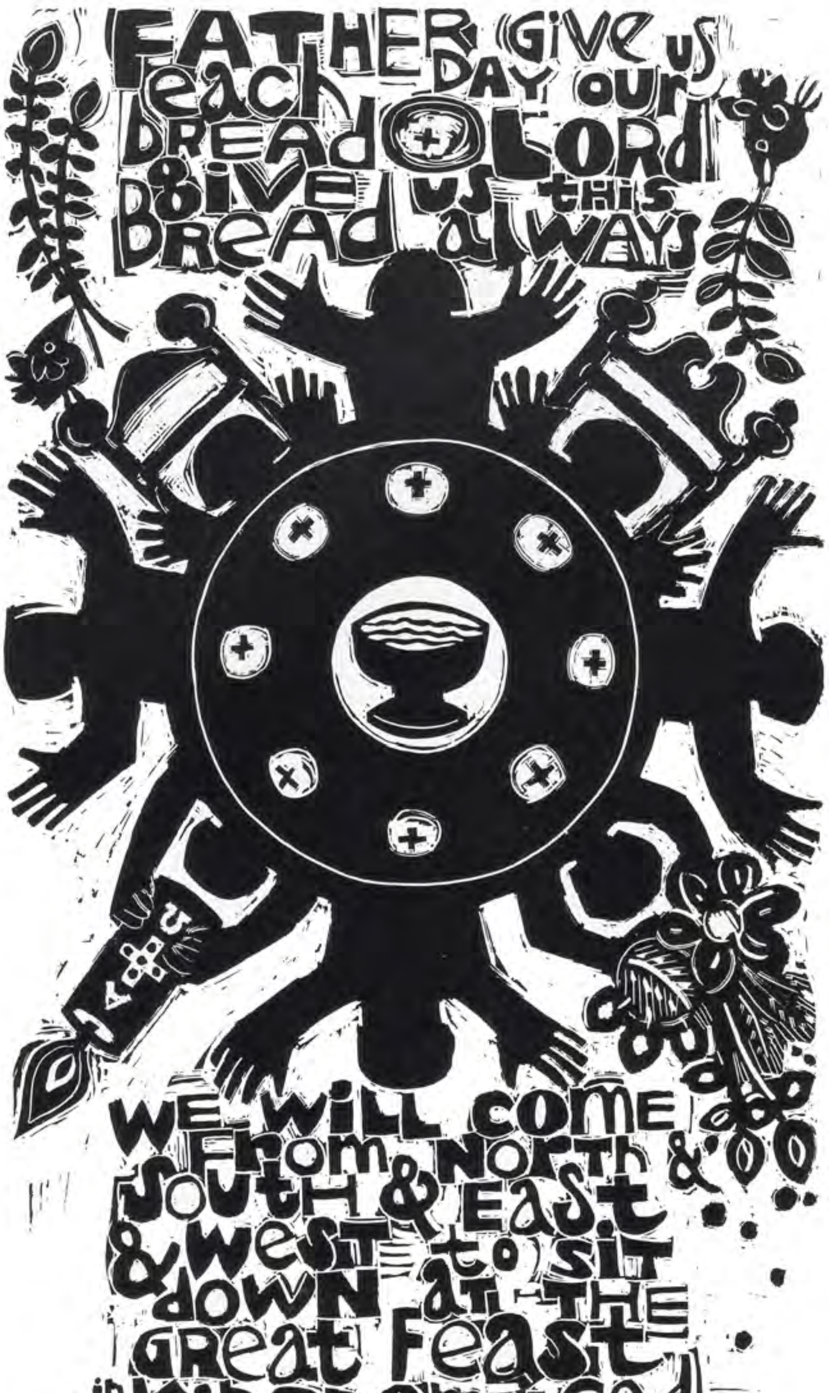

Figure 7.3: Meinrad Craighead, *Bread of Life* (Matt. 6:11)

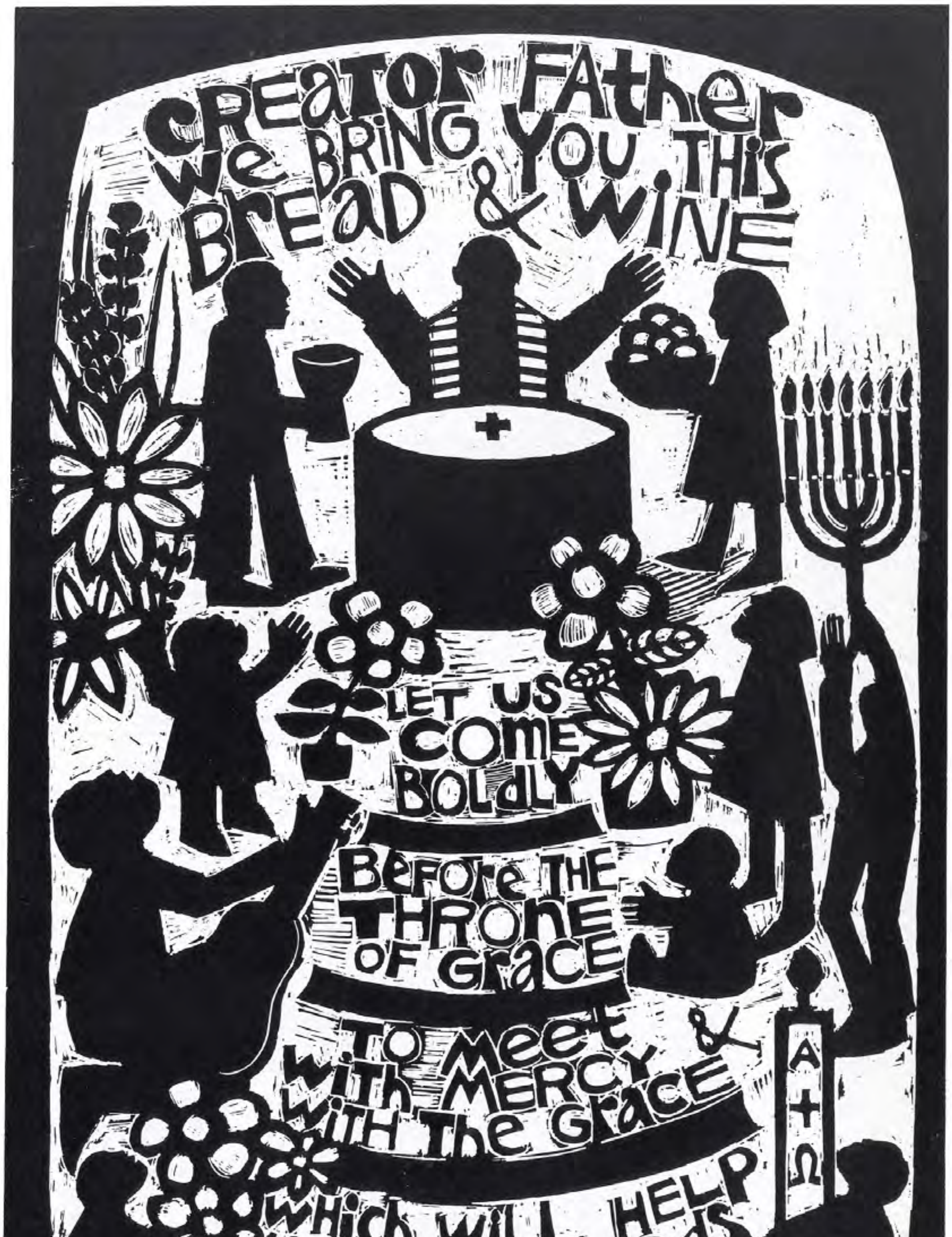

Figure 7.4: Meinrad Craighead, *Bread and Wine* (Heb 4:16)

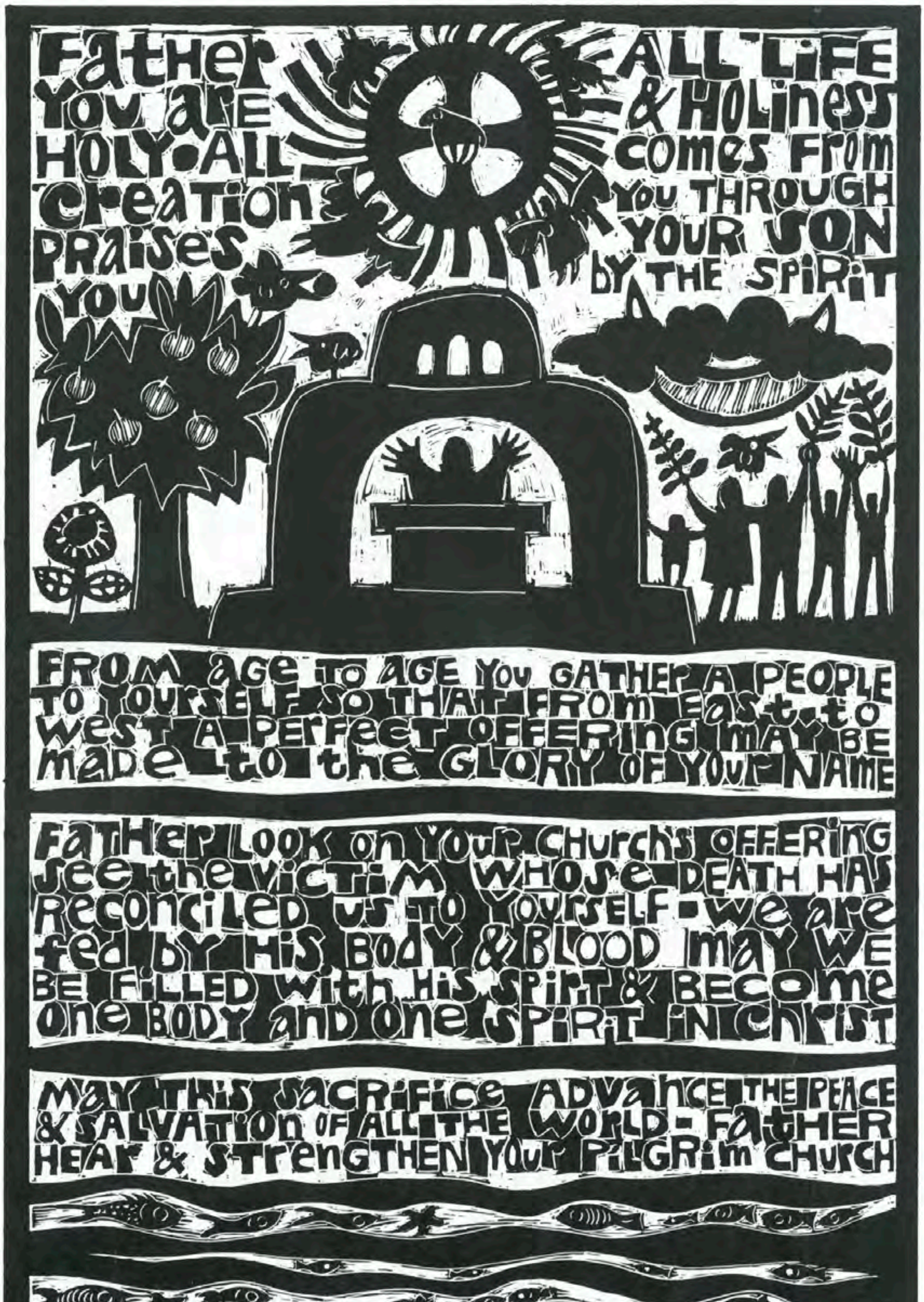
FATHER
YOU ARE
HOLY. ALL
CREATION
PRAISES
YOU
ALL LIFE
& HOLINESS
COMES FROM
YOU THROUGH
YOUR SON
BY THE SPIRIT
FROM AGE TO AGE YOU GATHER A PEOPLE
TO YOURSELF SO THAT FROM EAST TO
WEST A PERFECT OFFERING MAY BE
MADE TO THE GLORY OF YOUR NAME
FATHER LOOK ON YOUR CHURCH'S OFFERING
SEE THE VICTIM WHOSE DEATH HAS
RECONCILED US TO YOURSELF - WE ARE
FED BY HIS BODY & BLOOD MAY WE
BE FILLED WITH HIS SPIRIT & BECOME
ONE BODY AND ONE SPIRIT IN CHRIST
MAY THIS SACRIFICE ADVANCE THE PEACE
& SALVATION OF ALL THE WORLD - FATHER
HEAR & STRENGTHEN YOUR PILGRIM CHURCH

Figure 7.5. Meinrad Craighead, *Through Him and With Him* (Eucharistic Prayer 3)

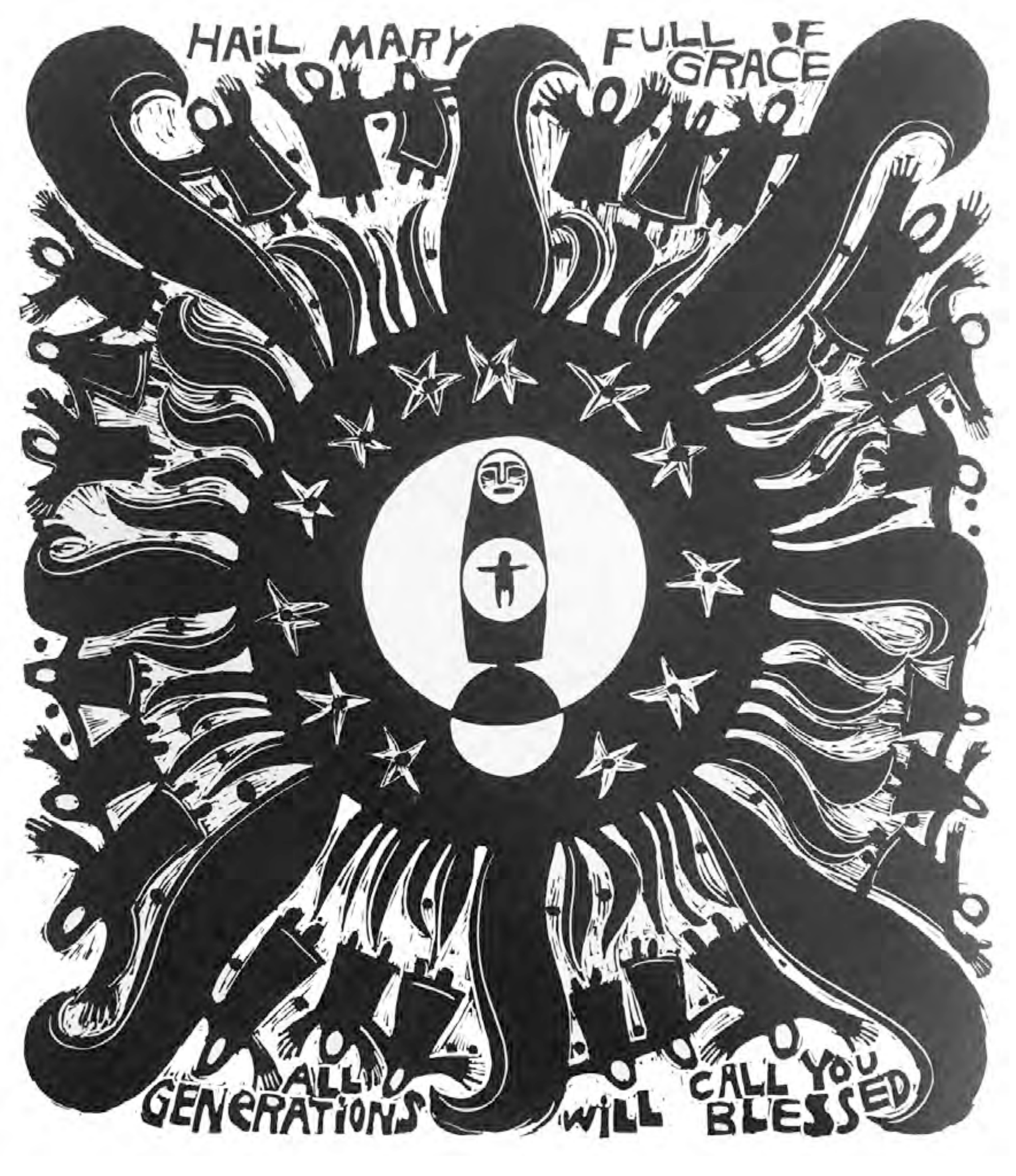

Figure 7.6: Meinrad Craighead, *Hail Mary* (Lk 1:26ff)

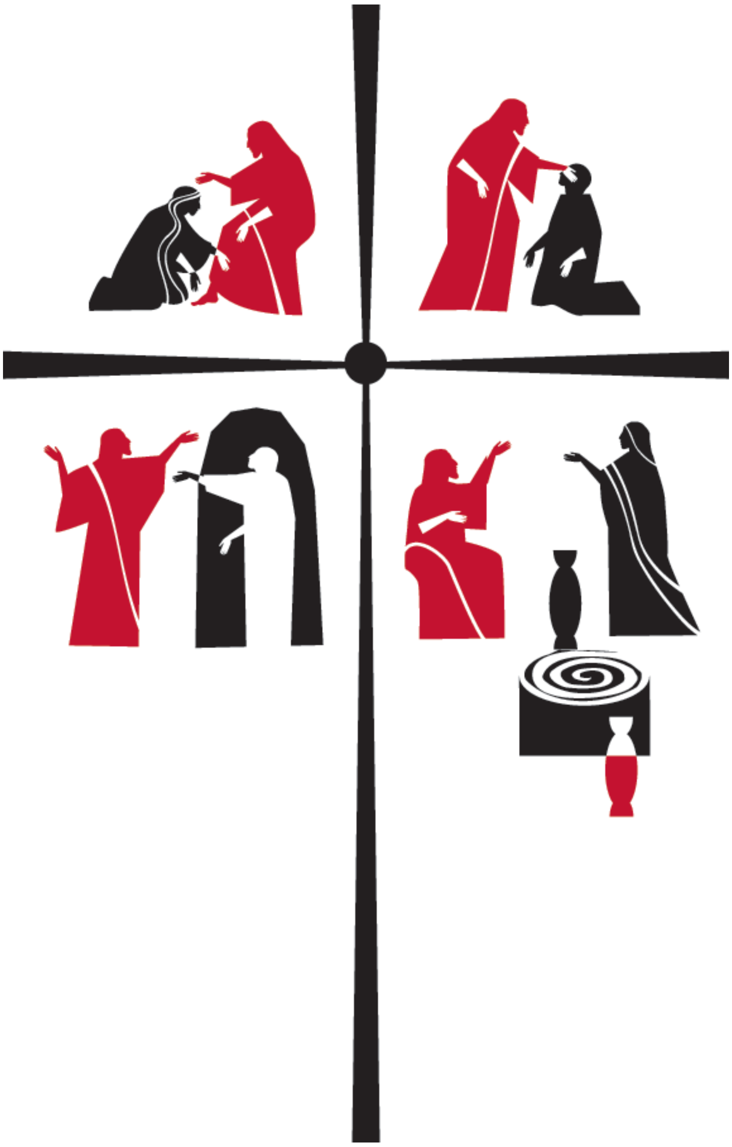

Figure 7.7. Nicholas Markell,
Lent

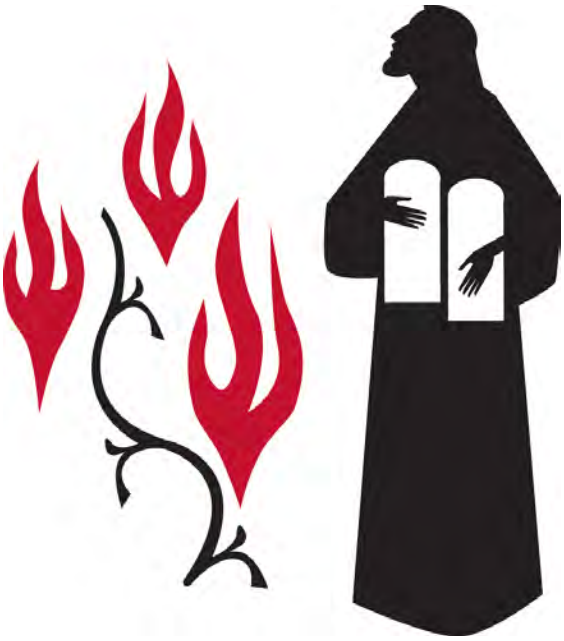

Figure 7.8. Nicholas Markell, *Moses*

7.5 Nicholas Markell's Use of Silhouette in the *ELW Worship* Books

Throughout the *ELW* series of liturgical books featuring his designs, Markell made use of the graphic device of silhouette.[29] Where those designs illustrate gospel vignettes (fig. 7.7), the Christ figure is always depicted in red. Markell has developed a unique and visually striking way of dealing with silhouette to maximise the effect. By "reversing out" in white an arm or hand here and there, greater expression and emphasis is added to the gestures. Likewise, a simple flowing line through the figure indicating something about a garment or hair, for example, lends a poetic dimension to the shapes, and is visually pleasing. It adds to the movement and gesture depicted and "lifts" the silhouette preventing it from becoming too static. It is far more difficult to achieve a highly communicative simple design than a complex design. Yet at a glance each of these four episodes, in the four quadrants around the cross, is immediately recognisable to even a less-knowledgeable viewer as to which gospel narrative is being illustrated.[30] This is achieved through colour difference at one level, indicating the figure of *Christ* in red consistently and setting him off from the character with whom he interacts. However, beyond colour, posture and gesture are the essential signifiers in the designs. The gestures have a multimodal semiotic effect in that despite the lack of verbal content, the viewer's imagination is stimulated to call forth from memory something of the signified gospel texts as they have heard or read them themselves in the past. In other words, one might "hear" in one's "mind's ear" (if you will indulge a clunky metaphor) a phrase of dialogue from the encounter, for example: "How is it that you, a Jew, ask a drink of me, a woman of Samaria?" (John 4:9). The gestures encourage the imagination to fill in the anticipated dialogue.

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[29] Markell designed 113 different designs illustrating biblical lections for particular seasons or feasts in the liturgical calendar, and ministries and activities within the life of the church. These can be sourced on a CD-ROM entitled *Evangelical Lutheran Worship Graphics* (Minneapolis: Augsburg Fortress, 2011).

[30] Clockwise from top left: (1) the anointing of Jesus by Mary, John 12:1-8, read on the fifth Sunday of Lent, year C; (2) the cure of the man born blind, John 9:1–41, read on the fourth Sunday of Lent, year A; (3) the encounter between the Jesus and the Samaritan woman at the well, John 4:5–42, read on the third Sunday of Lent, year A; (4) the raising of Lazarus, John 11:1–45, read on the fifth Sunday of Lent, year A.

Other biblical characters such as Moses (fig. 7.8) are also given graphic treatment. Here, again, with beautiful simplicity Moses is portrayed in two key moments in his relationship with God, the encounter at the burning bush (Exod 3:1-4:17) and the receiving of the Ten commandments (Exod 24:12–31:18, 34:1–34:28). Other designs feature major feasts in the liturgical calendar such as the Easter vigil (fig. 7.9). In these designs, where the characters depicted are intended to be understood as the contemporary gathered community, they continue to be shown in either black or white and the symbolic "christological" dimension is illustrated in red. The paschal fire is red and the flame of the paschal candle and those candles lit from it are likewise in red. The "church" is gathered around the paschal fire, in a space illuminated by that fire, after dark under the night sky. Typically, the interior of the church is also in darkness as the people process in with their candles behind the paschal candle and listen to the first reading from the Scriptures, Genesis 1:1–2:4a, the creation of the world.

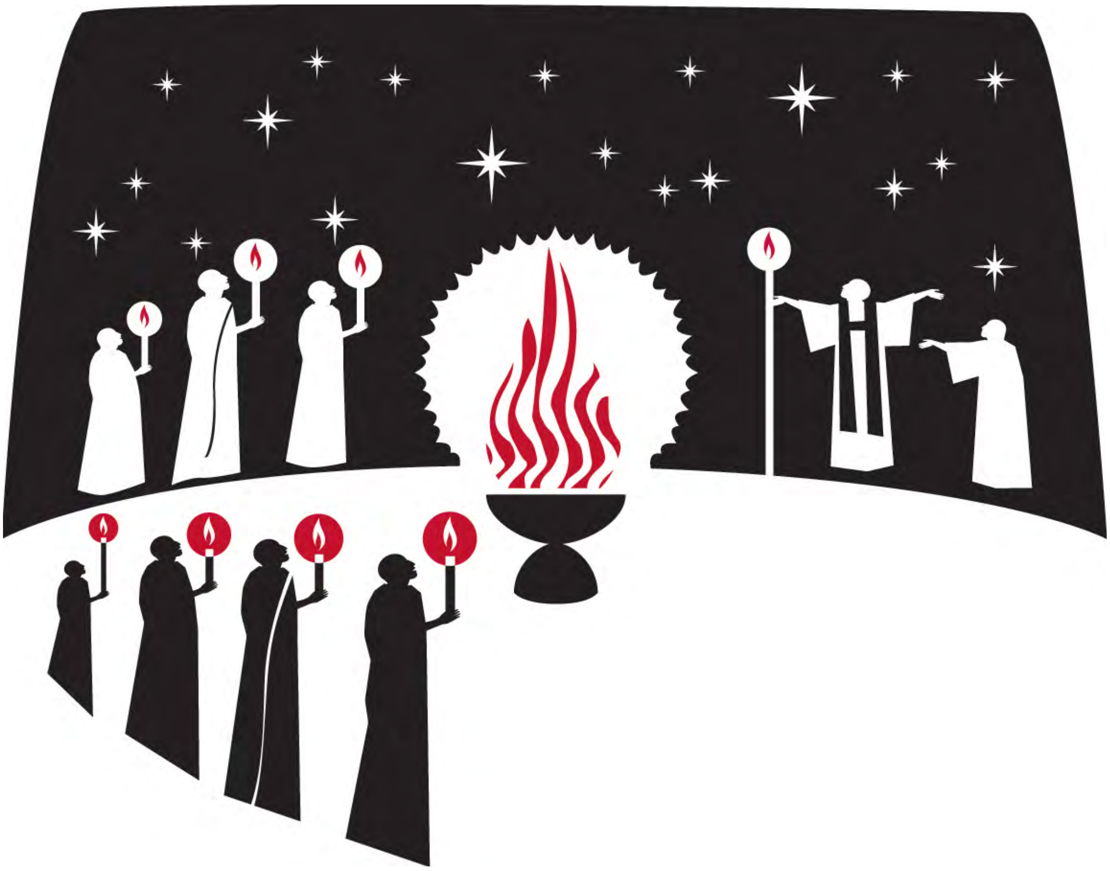

Figure 7.9. Nicholas Markell, *Easter Vigil*

The sacraments of the Church are a further focus and this example of baptism (fig. 7.10) displays again how the thoughtful use of colour and gesture with the silhouettes can lend profound theological value to a simple design, enabling it to function simultaneously at different and profoundly symbolic levels of meaning. The figures in black on the outside of the baptismal pool may be taken to be a minister on the left and a catechumen on the right. In white in the centre is another risen *Christ* motif. The church's understanding is that Christ is present in the sacraments, so that when a minister baptises it is really Christ Himself who baptises. Baptism is understood to be baptism into the "life, death and resurrection of Christ" and so this *Christ* figure receives the person seeking baptism into this new life in Christ. The design might also be understood temporally and the figure in the centre may be a newly baptised Christian, washed in the "blood of the cross." Markell's silhouettes are perceptive and evocative, enabling wonderfully satisfying little "eureka" moments for the viewer as connections are made between specific biblical texts and liturgical actions that shall overlap in the multimodal context of the liturgy.

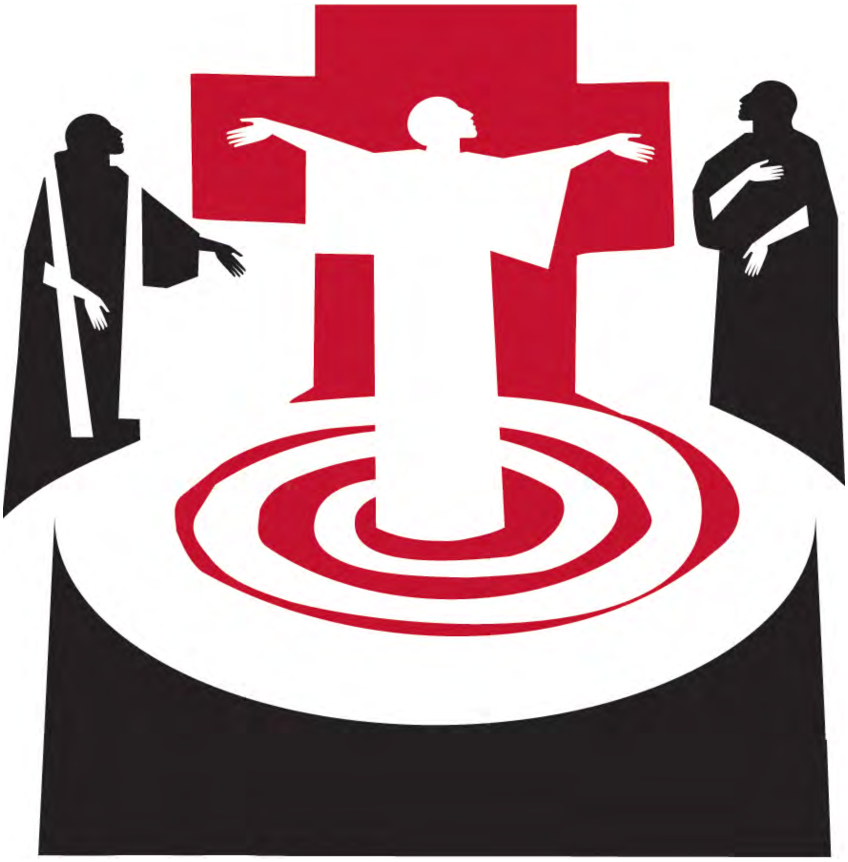

Figure 7.10: Nicholas Markell, *Holy Baptism*

Conclusion

> An anticipatory gesture, the Corinthian potter's daughter traces a shadow, draws a silhouette, before her lover has left, preparing herself for the time to come when all she will have is her memory. An aid to memory, a mnemonic device, the silhouette she traces does not give her a fully realised image, a replacement, or a simulacrum of her lover. Instead, it gives her an outline, a marker, a designated space in which to remember.[31]

The silhouette's deep origins in bodily absence and memory make it a powerful visual metonym for the Christian community. There is an interesting paradox at the heart of the silhouette of the risen *Christ* especially. On one hand silhouette is about simplicity, about reducing something to its most basic and essential shape for an immediate apprehension of its significance. And yet, silhouettes are opaque, dense and impenetrable. Whilst acknowledging that the Resurrection is received in faith and remains a mystery, unfathomable in concrete terms, silhouette in its simplicity resists complex abstract or philosophical dogma. Paradoxically, whilst silhouettes are simple outlines and shapes they are also containers. They are able to contain and carry narratives. A silhouette may be a site of reception for the projections laid upon it. The shape, the contour of the outline, becomes profoundly significant as it delineates the boundaries of what may or may not be conceivably projected upon it.

The imaging of Jesus has always been a highly contested area in Christianity and reaches right back into biblical injunctions against making and worshiping a graven image (Exod 20:4) and other, later iconoclastic controversies. The ethnicity and gender of Jesus as a Near-eastern Jewish male are delineated in the biblical text, yet both have been and remain sites of struggle for many contemporary believers and non-believers. Gender, in portrayals of Jesus in

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[31] Lisa Saltzman, "Faraway, So Close: Mythic Origins, Contemporary Art: The Case of Kara Walker," in *Contemporary Art and Classical Myth*, ed. Isabelle Wallace and Jennie Hirsch (Surrey: Ashgate, 2011), 19–39, at 35.

art, has become an increasingly contested area and this will continue to be so for the near future.[32]

Craighead's poignant *corpus Christi* suspended in a tomb or womb of divine white light, at the heart of her Holy Saturday woodcut (fig. 1.3), is full of pathos and liminality. It is the physical body of *Christ* in transformation. It is the unfolding of the resurrection before his bodily appearances to his followers. The long flowing hair suggested by the Markell's *Easter* (fig. 1.1) silhouette may be argued as being historically consistent with the hairstyles of Jewish men in the ANE and with often culturally accepted images of Jesus through the ages. However, it may also be read as implying a more gender-neutral representation of Jesus. Silhouette serves to camouflage both the ethnic and gender identities of these Jesus figures. I suggest that both Craighead and Markell have used silhouette as a semiotic resource to subvert these contentious issues of difference by refusing to delineate either race or gender and thereby placing the Mystical Body of Christ at the centre. This is a highly inclusive act. The silhouette allows for the visual embodiment of Paul's invocation of an inclusive Body of Christ: "There is no longer Jew or Greek, there is no longer slave or free, there is no longer male and female; for all of you are one in Christ Jesus" (Gal 3:28). A shift in both Christology and Ecclesiology is marked by the semiotic use of silhouette in this context.

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[32] The US artist Janet McKenzie was awarded the first prize in an international art competition that was run by the American journal *National Catholic Reporter* to mark the year 2000. The theme was an image of Jesus for the new millennium. The competition received thousands of entries and was judged by respected art critic in the field Sr. Wendy Beckett. McKenzie's winning painting *Jesus of the People* was both widely, enthusiastically applauded and also reviled, to the point of death threats to the artist. The model for the painting was an African American woman. http://www.janetmckenzie.com/joppage1.html. Elizabeth A. Johnson in her reflection, describes McKenzie's Jesus as "an unexpected figure … androgynous, mulatto, framed by symbols of indigenous and Eastern religions." Elizabeth A. Johnson, "Jesus of the People" in *Holiness and the Feminine Spirit, the Art of Janet McKenzie*, ed. Susan Perry (Maryknoll: Orbis, 2009), 69.

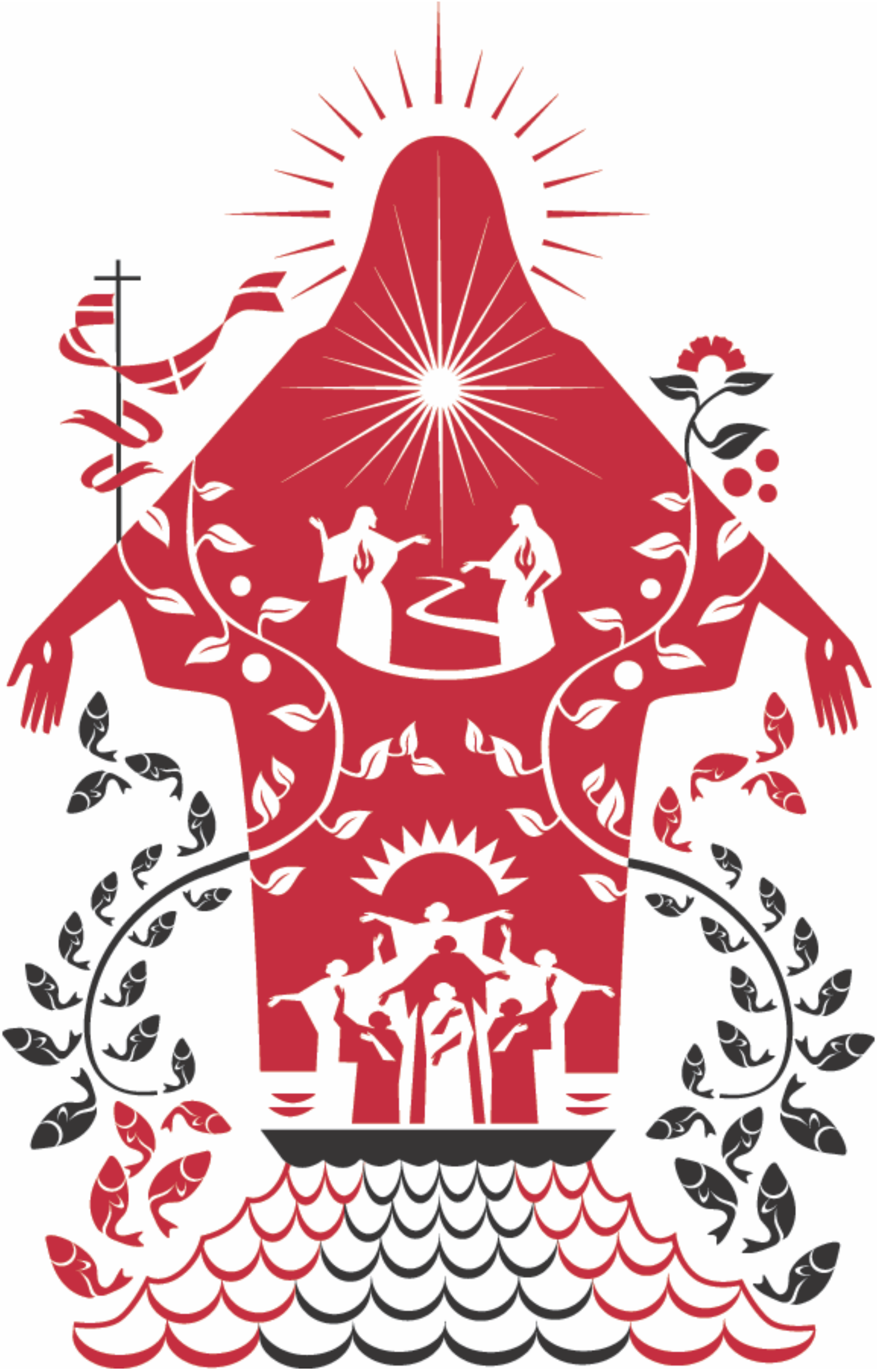

Figure 8.1. Nicholas Markell, *Easter*.

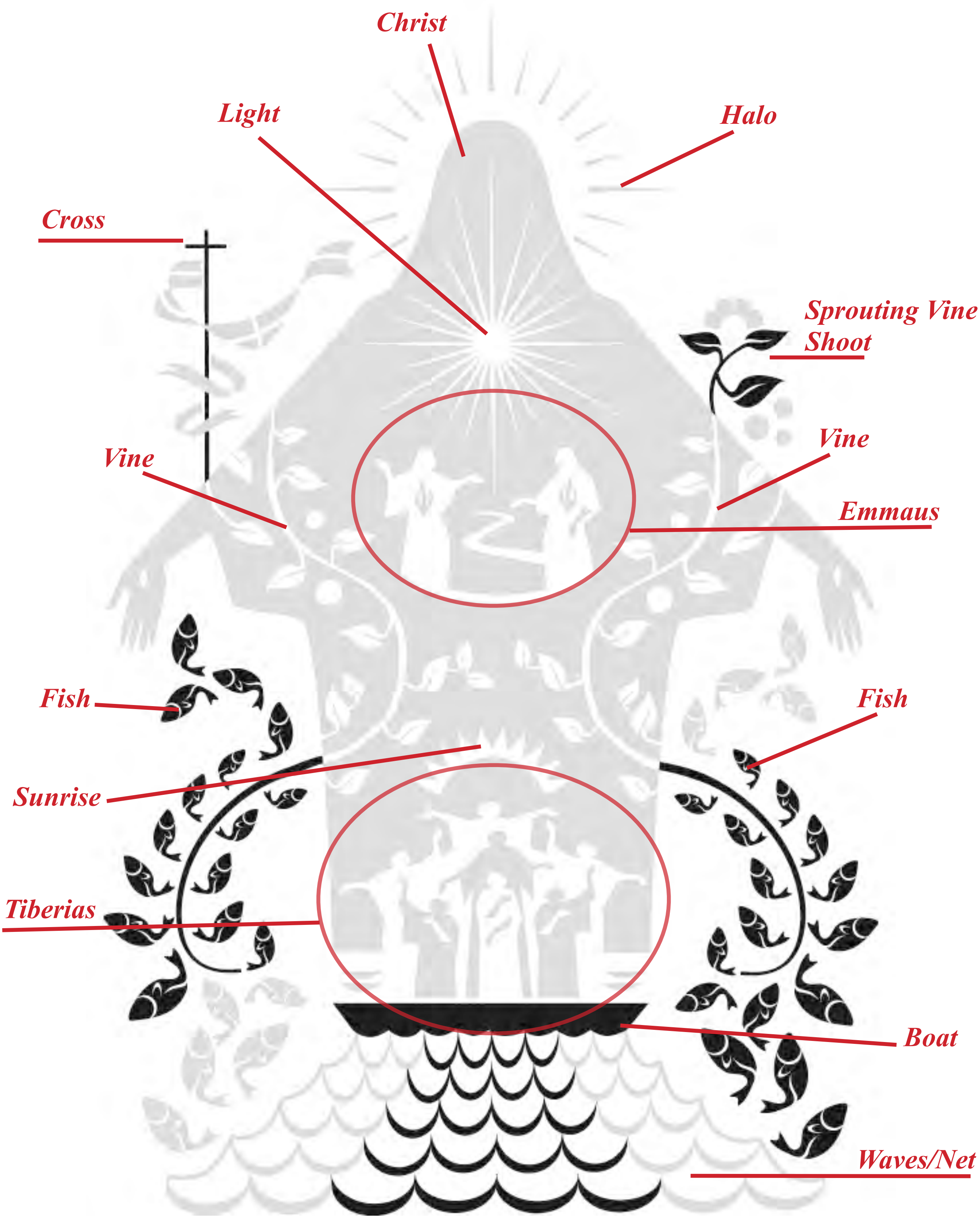

Figure 8.2. *Easter* with labels as detailed sections are referred to throughout the chapter.

Chapter Eight: A Semiotic Analysis of the Graphic Design *Easter* by Nicholas Markell

The iconic image is catechising, transforming, enlivening.[1]

Introduction

Easter is the title of a graphic illustration designed by the contemporary American artist Nicholas Markell for a series of liturgical books of the Evangelical Lutheran Church of America (fig. 8.1).[2] This series of publications, known as *Evangelical Lutheran Worship* (*ELW*), includes a range of books used in the liturgy of the church: a Sacramentary, Lectionaries and hymnals, and the pew edition *Worship* book. Nicholas Markell was commissioned by the ELCA to design a series of graphic illustrations for application across the range of *ELW* books and associated materials. The books were published in 2006 by Augsburg Fortress Press in Minneapolis, Minnesota, and are used internationally by the wider Lutheran Church for their English language liturgies.[3] The design entitled *Easter* appears in the Lectionary on the right hand page (recto) of a double page spread at the beginning of the section containing the Easter readings.[4] It serves as a marker for a new section in the Lectionary. The word "Easter" appears in large italics in the top right corner. It signals the beginning of the Easter season in liturgical time in the liturgical calendar of the church's year. The Lectionary is a hefty volume weighing over a kilogram and produced to a beautiful, high quality finish including an embossed leatherette cover.

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[1] Nicholas Markell, http://www.nicholasmarkell.com.

[2] The Evangelical Lutheran Church of America is abbreviated as ELCA. These liturgical books are also recommended as the primary worship resource for the Evangelical Lutheran Church of Canada. They are used further afield too—including in Ireland.

[3] On a visit to the Lutheran Church in Adelaide Road, Dublin, Ireland on Sunday 24th April 2016 (for their monthly English language service) I was greeted and handed a copy of the *ELW Worship* book at the door—as I had expected. The Sacramentary from this series is also used by the presider. The Lectionaries from this *ELW* series are not used in Ireland—as this church follows the German Lectionary cycle which is slightly different.

[4] The Easter readings include those beginning with Maundy Thursday of Holy Week and continue to Pentecost.

Nicholas Markell, the designer, was presented in the Introduction as was the design *Easter*. Chapter five considered the mode of colour and chapter six looked at the semiotic functioning of silhouette in this artwork. This chapter shall expand on these explorations and provide a technical, in–depth semiotic analysis of Markell's *Easter* design using the Social Semiotics of the Visual methodology developed by Gunther Kress and Theo Van Leeuwen. This is a multimodal text; the modes in use are image, colour and silhouette. Using the three metafunctional categories; *ideational*, *interpersonal* and *textual*, outlined in previous chapters and brought to the task of analysing images, I shall endeavour to open up the semiotic functioning of this design. Alongside this, I bring into the discussion the many biblical texts that are proclaimed in the Easter liturgies and which appear printed in the pages following this artwork in the *ELW* Lectionary.[5] A small number of these Scripture readings are given prominence in this design. These principle texts that have operated as primary semiotic resources for this artwork shall be considered here. It obviously would not be possible to include in a design a visual reference to every lection read during the Easter season. This is a composite image that has chosen and features some of the many resurrection motifs and metaphors found in the gospels. While there is a strong Lukan episode in the centre of the design, it has a predominantly Johannine flavour.

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[5] There are 132 different biblical texts read during the Paschal Triduum and over the seven Sundays of the Easter season; 54 from the Hebrew Bible and 78 from the New Testament (some of these may be read more than once).

8.1.: The Ideational Metafunction in *Easter*

The i*deational* function is usually the first to be described when conducting a technical analysis of a semiotic production, such as an image, and concerns the representation to the viewer of ideas about people, places and things and their relation to one another. Kress and van Leeuwen maintain that images may be seen as potentially involving three aspects of experience: participants (who or what is depicted), processes (depicted actions or relations) and circumstances (where, when, how, with what)—elements that together make up what Halliday and Matthiessen refer to as *ideational* figures.[6] Carey Jewitt, elaborating on Halliday, writes,

> People, Halliday theorised, construct representations of 'what goes on in the world' and their experience of the world through the *ideational* resources of a mode. (*Ideational* meaning is also referred to as presentational meaning, and sometimes called experiential meaning or logical meaning). In language this may be achieved in a number of ways including the words chosen to represent people, places, and things in the world; or the creation of different kinds of relationships between these 'participants' by positioning them as active, passive, or reactive.[7]

The *ideational* function considers how an image works to convey to the viewer basic information about the character, social status, actions, and position of each individual. It would also include details of species, size, and material qualities of inanimate objects. "We 'read' these characteristics of the people from the same kind of clues by which we know people in everyday life: facial features and expression, stance, gesture, typical actions, and clothing."[8] Building on this brief introduction allow me to introduce a few foundational terms that shall appear consistently and form the framework for this analysis.

8.1.1: Participants and Vectors

Two key terms of visual social semiotics are *participants* and *vectors*. Instead of "objects" or "elements" or "volumes", social semiotics refers to *represented participants*. This has two advantages: it points to the relational characteristic of "participant in something"; and it

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[6] Clare Painter, J.R. Martin and Len Unsworth, *Reading Visual Narratives, Image Analysis of Children's Picture Books* (Sheffield: Equinox, 2014), 55.

[7] Jewitt, *"Multimodality,"* 14–27, at 24.

[8] Michael O'Toole, *The Language of Displayed Art,* 2nd ed. (London: Routledge, 2011), 17.

draws attention to the fact that there are two types of participant involved in every semiotic act: the *represented participant* and the *interactive participant.*[9]

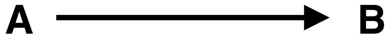

Figure 8.3. A simple diagram of a *Vector*. A represents the *Actor,* and B, the *Goal.*

Vectors are an essential element of this design. Almost every *represented participant* in this design in fact operates as a vector. The *Cross* is a vector as are the banners that fly from it. The three sun designs, *Halo, Light* and *Sunrise*, all comprise radiating vectors. The *Emmaus* road is a vector. The arm gestures of all the disciples form vectors. Vectors are one way in which two *represented participants* may be represented visually as being in a process of interaction (fig. 8.3). Vectors are processes. Vectors are lines that have direction, that "point" to something, that "interact" with something. It is important to reiterate that vectors are always indicative of a narrative process. "When participants are connected by a vector, they are represented as doing something to or for each other."[10] These vectoral patterns are called *narrative*. Whole objects or *represented participants* may constitute vectors, or they may carry vectors (i.e.: swords, guns, the cross). The participant from which or whom the vector emanates is known as the *Actor* and the participant at which or whom the vector is directed is referred to as the *Goal.*

> The hallmark of a narrative visual proposition is the presence of a vector: narrative structures always have one, conceptual structures never do. In pictures, these vectors are formed by depicted elements that form an oblique line, often a quite strong, diagonal line … vectors may be formed by bodies or limbs or tools 'in action', but there are many ways to turn represented elements into diagonal lines of action. In abstract images such as diagrams, narrative processes are realised by abstract graphic elements — for instance, lines with an explicit indicator of directionality must always be present if the structure is to realise a narrative representation.[11]

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[9] Kress and van Leeuwen, *Reading Images,* 47–48. *Interactive participants* "are those in the act of communication—the participants who speak and listen or write and read, make images or view them, whereas the *represented participants* are the participants who constitute the subject matter of the communication; that is, the people, places and things (including abstract 'things') represented in and by speech or writing or image, the participants about whom or which we are speaking or writing or producing images."

[10] Kress and van Leeuwen, *Reading Images,* 59.

[11] Kress and van Leeuwen, *Reading Images,* 59.

Different kinds of narrative processes can be distinguished on the basis of the kinds of vector and the number and kind of participants involved.[12]

> The *Actor* is the participant from which the vector emanates, or which itself, in whole or in part, forms the vector. In images they are often also the most salient participants, through size, place in the composition, contrast against background, colour saturation or conspicuousness, sharpness of focus, and through the 'psychological salience' which certain participants have for viewers.[13]

Christ, from whom the two primary vectors, his outstretched arms, emanate, is not only the most perceptually salient or conspicuous *represented participant* in the image, he also plays the most crucial role in the "grammatical structure" that constitutes the meaning of the image.[14] A *transactional* relation between *Christ* and the disciples (of both *Emmaus* and *Tiberias* episodes) is realised by the vectors that link them, namely the oblique lines formed by both their gazes and gestures of their outstretched arms.[15] *Christ* has the role of *Actor* and the disciples have the role of *Goal* in a structure that represents their relation as a *Transaction*, as something done by an *Actor* to a *Goal.*[16] The disciples in their gestures respond to *Christ*.

I suggest that the shape of *Christ*, the silhouette of his figure, itself forms a distinct and powerfully salient vector in the shape of a vertical, upwardly pointing arrow (fig. 8.4). The head of *Christ* is the head of an arrow. The triangle is formed by his outstretched arms and the sleeves of his garment, while his body forms the vertical shaft of the arrow. At the base of the silhouette, we do not find the feet of *Christ*—which may be understood to be obscured by the group of disciples. However, in the white space between the horizontal "hem" of his garment and the horizontal of the black boat, there are a pair of shallow, upward–facing, half ellipses. These are symmetrically repeated on either side of the disciples. My own interpretation is to understand these as suggestive of oars given their contextual proximity to

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[12] Kress and van Leeuwen, *Reading Images,* 63.

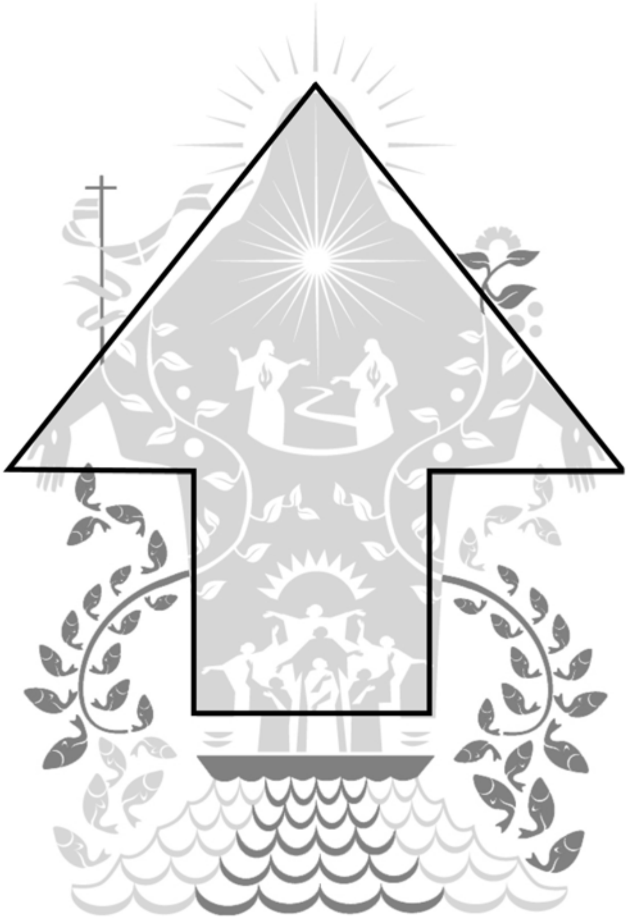
[13] Kress and van Leeuwen, *Reading Images,* 63. Italics mine.

[14] Kress and van Leeuwen, *Reading Images,* 50.

[15] Kress and van Leeuwen, *Reading Images,* 50. I shall pick up again on the "gaze" as vector in the following section on the *interpersonal* metafunction.

[16] Kress and van Leeuwen, *Reading Images,* 50.

Figure 8.4. Diagram demonstrating how the figure of *Christ* may be read as a Vector.



the disciples in the boat on the water. Their slight vibration, similar to that of the *Light* rays, the visual frisson of red and white acting against each other, creates movement under *Christ*. Without being flippant, they function visually to literally propel *Christ*, the vertical arrow, upwards, as they imply immanent ascent. They give "lift off" to *Christ* as a vertical vector. In this sense they subtly allude to the ascension narratives of Mark 16:19, Luke 24:51 and Acts 1:2, 11, 22.[17]

The vertical upwards thrust is reiterated throughout the design through the use of other vertical vectors: within the *Halo* (the thin wedge pointing directly north above the head of *Christ*), the central, vertical ray of the *Light*, the curved road of the *Emmaus* episode, the rays

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[17] Lections including Luke 24:51 and Acts 1:2,11, feature on the feast of the Ascension every year in the *ELW* Lectionary but this Markan verse is not read.

of the *Sunrise*, the vertical bodies of the individual disciples, the *Cross*, the *Sprouting Vine Shoot*, the curved line of the joined *Vine/Fish* flourish, and the connected points of the upward–facing curves of the *Waves/Net*.

It is important to take notice of the quality of line throughout this design. As has been noted before there is a crispness to the edge of the shapes. Yet, it is significant that there are very few completely straight lines in this artwork. The lower "hem" of the *Christ* silhouette is straight as are a few of the lines framing the hands. Apart from these, all the lines are slightly, gently and almost imperceptibly curved. The corner angles, significantly those of his garment, have been rounded off to give a softer appearance.

> Circles and curved forms generally are the elements we associate with an organic and natural order, with the world of organic nature—and such mystical meanings as may be associated with them derive from this. The world of organic nature is not of our making, and will always retain an element of mystery. Curved forms are therefore the dominant choice of people who think in terms of organic growth rather than mechanical construction, in terms of what is natural rather than in terms of what is artificial.[18]

The most elaborate curves in this design are those of the *Vine* tendril extending vertically up either side of *Christ* from the *Fish* line. The line alternates from a black line to a reversed–out white line as it forms a continuous thread that links the *Fish* and the *Vine*. In terms of salience in the design, it may be argued that these two episodes, drawn from the natural world, carry the same weight as the two episodes featuring the disciples, in the centre. The *Fish* appear to leap out of the water towards the hands of *Christ*. There is great movement and energy suggested in the surge of "flying" or leaping fish. They spin and turn. There is a propulsion of movement created from the larger fish at the base to those further up. The *Vine* leaves sprout in all directions and bear the fruit of grapes. This natural world flourishes in the presence of *Christ.* Not only, as the dominant *represented participant* in the image, does he have power over it, but it is oriented towards him, responds to him, and is animated by him. There is an interaction between the *Actor, Christ,* and the *Goal*, the *Vine/Fish* episodes, conjoined here to represent the natural world; plant and animal, that which lives on the land and that which lives in the sea.

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[18] Kress and van Leeuwen, *Reading Images,* 55.

The extraordinary sophistication of this design enables it to subtly hold and convey, simultaneously, two apparently opposite qualities: stability and dynamism. The visual weight, the salience of the bold silhouette makes *Christ* an anchor on the page. He is portrayed as the eternal Christ: "the Alpha and the Omega, the first and the last, the beginning and the end" (Rev 22:13), who promises to be with the viewer always (Matt 28:20).[19] And yet, he is also the dynamic living Christ, risen and rising, who shall imminently ascend to the Father (Mark 16:19; Luke 24:51, Acts 1:2,11,22).

8.1.1.A: The Vine and the Fish

The grapevine is an ancient symbol of abundance and life. "In the earliest times, the supreme ideogram of life was the vine leaf."[20] Many religions have held the grapevine as a sacred plant with manifold meanings. The people of Israel are described as a vine planted by God. The image of the vine is used to speak both negatively (cf. Jer 2:21; Ezek 19:12–14) and positively of Israel (cf. Isa 27:2–6; Ezek 19:10–11; Ps 80:8–9; Qoh 24:27; *2 Bar 39:7*).[21] The grapevine is also the "Tree of the Messiah."[22] God is the vinedresser while Jesus equates himself with the true grapevine that, as a living root bears the faithful as its branches (John 15:1–11). "The Father cares for the fruitful branch on the vine, pruning it so that it will become more fruitful, and he destroys the branch that bears no fruit by separating it from the vine (v.2). Jesus is the life–giving vine but it is the Father who promotes growth."[23] The vine here represents Jesus' assertion: "I am the true vine" (Ἐγώ εἰμι ἡ ἄμπελος ἡ ἀληθινὴ), one of the defining "I am" statements of Jesus's revelation to his disciples (John 15:1a).[24] Jesus claims that he is the unique source of life and fruitfulness and offers it to those who

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[19] All three scriptural references to the "Alpha and the Omega" (Rev. 1:8; 21:6; 22:13) are read during Eastertide in year C on the 2nd; 5th; and 7th Sundays, respectively. Matt 28:20 is heard on Holy Trinity Sunday (the Sunday after Pentecost).

[20] J.E. Cirlot, *A Dictionary of Symbols*, 2nd ed. trans. Jack Sage (London: Routledge & Kegan Paul, 1971), 360.

[21] Francis J. Moloney, *The Gospel of John*, SP 4:422.

[22] Udo Becker, *The Element Encyclopaedia of Symbols*, trans. Lance W. Garner (Dorset: Element, 1994), 132.

[23] Moloney, *Gospel*, 420.

[24] This reading, John 15:1–8, occurs on the 5th Sunday of Easter in year B.

take up his invitation to abide in him. “Abide in me, and I in you. As the branch cannot bear fruit by itself unless it abides in the vine, neither can you unless you abide in me. I am the vine, you are the branches (vv.4–5a).” And this invitation comes with a promise; “Those who abide in me and I in them bear much fruit” (v.5b). Of John 15:1–11, Brodie writes, “The word ‘abide’ is used ten times, a frequency not matched elsewhere in the NT. The image in question, the vine and its branches, is particularly effective in suggesting unity, for unlike other trees where one may distinguish clearly between trunk and branches, such a distinction is not clear. The vine consists of its branches; all flow together into one.”[25] The placing of the *Vine* within the silhouette quite literally illustrates this invitation to abide in him and its lively movement, characterised by the curving vine with pert spring leaves and bearing grapes is suggestive of flourishing and fruitful life. The bold red further enhances the energised environment, in Christ, of life–giving love (vv.9–11). As Lee notes, “The vine is a vibrant image of fecundity and growth, the flourishing of human life in relationship with God.”[26]

This invitation to “abide in me” is made through Jesus’ extended arms and outward facing palms. The inward curves of the *Vine* and pointing leaves gesture us into the centre, the vital stem, to join the *Emmaus* and *Tiberias* disciples who literally “abide” in him. The *Sprouting Vine Shoot* is the fullest realisation of life abiding in Christ, and the transformation of the unavoidable element of suffering, the *Cross,* that also pertains to human life. The *Cross* is linked to the *Vine.* The invitation to abide in this life–giving bond comes with the promise of love and joy, “abide in my love. If you keep my commandments you will abide in my love, just as I have kept my Father’s commandments and abide in his love. These things I have spoken to you that my joy may be in you, and that your joy may be complete” (vv. 15:9b–11).

The natural elements, the *Vine* and the *Fish,* all constitute vectors (fig. 8.5). Not only are the shapes of the fish and the leaf almost identical, but each shape is also an “arrowhead,” it

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[25] Thomas L. Brodie, *The Gospel According to John, A Literary and Theological Commentary* (Oxford: Oxford University Press, 1993), 479.

[26] Dorothy Lee, *Flesh and Glory, Symbolism, Gender and Theology in the Gospel of John* (New York: Crossroads, 2002), 95.

points, it interacts.[27] The thoroughly dynamic curved shapes of the fish and the leaf are vectors, and each is further animated by internal lines; the arc of the gills and the fins, the lateral line of the fish, and the stem of the leaf. Each fish is a vector. Each leaf is a vector. The line to which they are attached is a further, dominant vector curving up the sides of *Christ*, spiralling in an upward thrust—realised on the left in the *Cross* and on the right in the *Sprouting Vine Shoot* episodes. Most of the *Fish* point in an upward fashion: three fish on either side deviate from this pattern.[28] Likewise with the leaves, most of the leaves point in an upward fashion, inwardly toward the *Emmaus* episode and outwardly towards the hands of *Christ* and his gesture. A few leaves (four) point down into the centre of the composition. Four leaves, again matched symmetrical pairs, point vertically upwards, to the *Cross* and the *Sprouting Vine Shoot* episodes respectively.

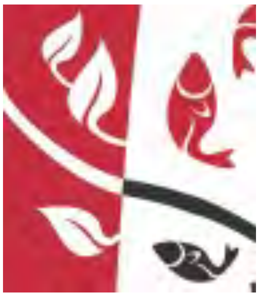

Figure 8.5. Detail of the *Vine* and the *Fish*.

Fish are a symbol of life and fertility. The fish was also a secret symbol of Christ in the earliest Christian communities where the church was persecuted.[29] Early baptised Christians

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[27] The similarity of the shapes of the *Vine* leave and the *Fish* might remind one of the morphing shapes in an M.C. Escher design.

[28] In the *Tiberias* pericope there is a special mention of 153 fish (John 21:11) and commentators have given varying explanations for this odd and precise number. In this design there are 20 fish on either side making a total of 40: a symbolic number in the Bible. It is the number for expectation, preparation, penitence, fasting and punishment. The waters of the flood flowed for 40 days and 40 nights; Moses waited 40 days and nights on Mount Sinai before he received the tablets of law; the city of Nineveh did penance for 40 days to escape God's punishment; the Israelites were 40 years in the wilderness; Jesus fasted for 40 days in the wilderness; after the resurrection Jesus appeared to his disciples during a period of 40 days. With reference to Jesus' fast, the church practices a 40 day fast (Lent) before Easter and so hence its relevance as a symbolic number in this illustration even if it does not directly concur with the amount of 153 described in John 21:11.

[29] The initial letters of five Greek words: **I**esous **Ch**ristos **Th**eou **U**ios **S**oter, form the word for fish: *Ichthus*. This forms an acrostic title of Christ: Jesus Christ, Son of God, Saviour.

saw themselves as fish who had been reborn in the baptismal waters—indeed Tertullian spoke of "We, little fishes, after the example of our *ichthus* Jesus Christ, are born in water."[30] At a symbolic level we might see these fish as representing the many baptised Christians who are the fruit of the vine. "As an embodiment of Christ, the fish also symbolises spiritual nourishment and, especially when pictured along with bread, the eucharist."[31] This arises from the accounts of meals the disciples shared with Jesus that involved fish and bread. In broad terms, the fish is a psychic being, in the world of psychology and spirituality. The fish is the mystic "ship of life," sometimes a whale, sometimes a bird, and at other times simply a fish or a flying fish, "but at all times it is a spindle spinning out the cycle of life."[32] Over time "it came to be taken as a symbol of profound life, of the spiritual world that lies under the world of appearances, the fish representing the life force surging up."[33] In this design we see both a spinning out and surging life–force as an abundance of *Fish* leap forth from the water towards and almost into the hands of *Christ*. It is a striking illustration of exuberance and abundance. It demonstrates the authority of *Christ* over the natural elements and implies a desire on the part of the *Fish* to respond to his command. There is also an abundant catch of fish found in Luke 5:6–9.[34]

Fish appear frequently throughout the gospels and are often vital elements of miraculous events brought about by Jesus. There is the occasion of the discussion on the payment of taxes to Caesar in which Jesus instructs Peter to "go to the sea and cast a hook; take the first fish that comes up; and when you open its mouth, you will find a coin; take that and give it to

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[30] Tertullian, "Treatise on Baptism, §1," in *The Ante–Nicene Fathers: The Writings of the Fathers Down to A.D. 325. Latin Christianity: Its Founder, Tertullian I; II Anti-Marcion; III. Ethical.* vol. 3, ed. by Alexander Roberts and James Donaldson (Peabody: Hendrikson, 1995 [1885]), 669.

[31] Boris Matthews, *The Herder Symbol Dictionary: Symbols from Art, Archaeology, Mythology, Literature and Religion,* trans. Boris Matthews (Wilmette, IL: Chiron, 1986), 77.

[32] Cirlot, *Dictionary,* 106. The whale in which Jonah 'sailed' might be thought of as a mystical 'Ship of Life'; "But the Lord provided a large fish to swallow up Jonah; and Jonah was in the belly of the fish three days and three nights." Jonah 1:17.

[33] Cirlot, *Dictionary*, 107.

[34] In the Lukan account, the miraculous catch takes place during Jesus' earthly ministry, and there is a suggestion that they caught so many fish that "their nets were beginning to break" (Luke 5:6). By contrast, in the Johannine post–resurrection account "and though there were so many, the net was not torn" (John 21:11).

them for you and me” (Matt 17:27). There are other accounts of the multiplication of fishes and loaves recounted with some varying details in the gospels (Matt 14:17–19 and 15:34–36; Mark 6:38–43 and 8:7; Luke 9:13–16; and John 6:9–11). In his resurrection appearance to the disciples in Jerusalem, a direct link is made with the physical bodily presence of the risen Christ and the material form and food of fish: “They gave him a piece of broiled fish, and he took it and ate in their presence” (Luke 24:42–43).

The visual echo between the shapes of the *Fish* and leaves of the *Vine* profoundly connects the symbolic value of the *Fish* and the *Vine* in significant ways. Both are elements of the natural world that feature in Jesus’ ministry. Both are divine food, food that has been the product of transformative miracles of Jesus: the wine of Cana (John 2:1–11) and the multiplications of the fishes and loaves. Both represent the material sustenance of the body found in Jesus’ table fellowship. Both represent providence and abundance as signs of Jesus’ care for his followers and friends. However, whereas the vine is a symbol that Jesus embraces and uses of himself in his reported speech (“I am the true vine”, John 15:1) he never uses fish metaphorically to identify himself, but rather as a symbol of believers when he calls Simon and Andrew to become “fishers of men” (Matt 4:19; Mark 1:17; Luke 5:10). The *Vine* pattern is layered within the silhouette of *Christ*; an internal, self–identifying and unifying metaphor. The *Fish*, the believers, called to “abide”—to become branches of “the true vine”—leap towards him in obedience and desire for transformation through the waters of baptism. This transformation is suggested in the almost identical shapes of the *Fish* and the leaves of the *Vine* and emphasised in the change of colour in the continuous line (vector moving towards *Christ*) from black to white at the edge of the silhouette.

There are two models of interpretation, elaborated at further length in Kress and van Leeuwen, about the function of a vector: those of “transport” (from one place to another), and those of “transformation” (from one thing into another). “And because one sign, the arrow, can represent both, the two meanings often become conflated: movement, transport *is* transformation; mobility *is* the cause of, and condition for, change, growth, evolution, progress."[35] Interestingly, in the case of the *Fish* and the *Vine*, these vectors are of both transport (the *Fish* are moving, leaping through the air, and the *Vine* is growing) *and* transformation. At the point where the *Fish* (Christians) cross over the boundary frame of the silhouette into *Christ*, they are transformed into flourishing branches (budding leaves) of the *Vine.* Spiritual transformation is the ultimate end of moving toward, abiding in *Christ*.

8.1.1.B: Waves, Water and Net

Closely connected with the *Fish* is the *Net* in which they are caught (fig. 8.6). The net itself is a polyvalent symbol "of extensive interconnectedness, but especially of catching and gathering."[36] Jesus uses the metaphor of fishing to describe the evangelical task of his disciples: "And he said to them, 'Follow me, and I will make you fish for people.'" (Matt 4:19; Mark 1:17). In the NT the net appears as a symbol of God's effects. In this sense a net with many fish represents the church. "Again, the kingdom of heaven is like a net that was thrown into the sea and caught fish of every kind" (Matt 13:47). The other possibility is to see the pattern as waves of water, water being another potent biblical symbol.

In Egyptian hieroglyphics, the symbol of water is a wavy line with small sharp crests, representing the water's surface. The same sign tripled represented a volume of water, that is primeval ocean and prime matter.[37] A similar graphic pattern is replicated here to represent the Sea of *Tiberias* mentioned in the narrative of John 21.

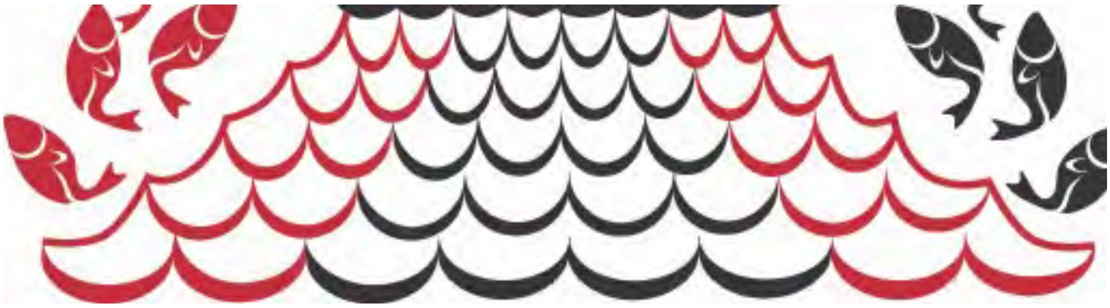

Figure 8.6. Detail showing the *Waves*/*Net* episode.

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[35] Kress and van Leeuwen, *Reading Images,* 62.

[36] Matthews, *Herder Symbol Dictionary*, 138.

[37] Cirlot, *Dictionary*, 364.

> Water is the essential preserver of life. Limitless and immortal, the waters are the beginning and ending of all things on earth. The primeval waters, the image of prime matter, also contained all solid bodies before they acquired form and rigidity. The waters, in short, symbolise the universal congress of potentialities, the *fons et origo*, which precedes all forms and all creation. Immersion in water signifies a return to the pre–formal state, with a sense of death and annihilation on the one hand, but birth and regeneration on the other, since immersion intensifies the life–force.[38]

The simultaneous qualities of transparency and depth associated with water, go far towards explaining the veneration of the ancients for this element which, like earth, was a female principle. Water is, of all elements, the most clearly transitional between fire and air (the ethereal elements) and earth (the solid element). By analogy, water stands as a mediator between life and death, with a two–way positive and negative flow of creation and potential destruction. This apparent (and almost oxymoronic) dichotomy of "transparent depth," apart from other meanings, stands in particular for the communicating link between surface and abyss.[39]

In the gospels, water is richly symbolic of transformation and new life. Jesus himself is described as "coming up out of the water" during his baptism by John (Mark 1:10). Jesus presents himself to the woman at the well as "living water"' who animates within believers "a spring of water gushing up to eternal life" (John 4:14). His promise is that "out of the believer's heart shall flow rivers of living water" (John 7:38). The wedding at Cana recounts the first transformative miracle of Jesus, whereby water is changed to wine (John 2:6–9). Jesus is presented as having authority over this primal element of water, be it in stone jars or the waters of the Sea of Galilee upon which he walks and onto which he invites Peter (Matt. 14:28) or the raging waters of the storm that threaten to sink the boat which he brings under control (Luke 8:23–25). The cleansing quality of water comes into use as Jesus pours water into a basin and washes the disciples' feet (John 13:5). Finally, we have heard it proclaimed that at the crucifixion "one of the soldiers pierced his side with a spear, and at once blood and water came out" (John 19:34).

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[38] Cirlot, *Dictionary*, 365.

[39] Cirlot, *Dictionary*, 365.

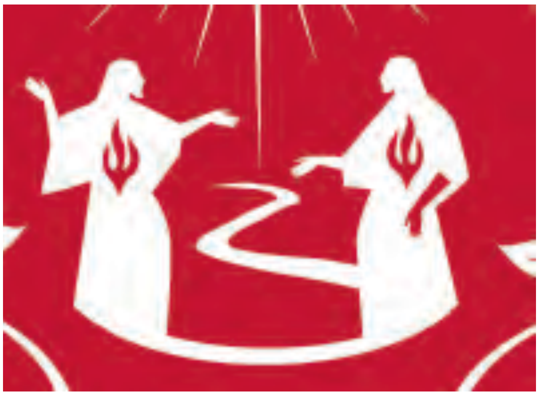

Figure 8.7. Detail showing the *Emmaus* episode.

8.1.2: Reactional Processes and the Disciples

Kress and van Leeuwen maintain that "When the vector is formed by an eyeline, by the direction of the glance of one or more of the represented participants, the process is reactional."[40] In this instance, we no longer refer to *Actors*, but *Reactors*, and not of *Goals* but *Phenomena. "*The *Phenomenon* may be formed either by another participant, the participant at whom or which the *Reactor* is looking, or by a whole visual proposition, for example, a transactional structure."[41] In *Easter*, I suggest that a *reactional process* is evident in the group of *Tiberias* disciples. Whilst this departs slightly from Kress and van Leeuwen's insistence on "visible eyes that have distinct pupils and are capable of facial expression,"[42] the gestures performed by the angles of the heads of the disciples strongly imply eyelines directed at the *Phenomenon* of *Christ*. Were imaginary eyelines to be drawn from the invisible but implied eyes of the opaque, silhouetted disciples they would land on the face or hands of *Christ*, most plausibly the hands, featuring the wounds of crucifixion, the gesture of *Christ*. The arms of some of the disciples perform a mimetic function imitating the outstretched arms of *Christ* in crucifixion. The other gestures, some perhaps with raised shoulders suggest confusion and questioning, others might be read as submission or praise, as pointing to *Christ* as the answer to another's question. It is possible to imagine a conversation in the boat. This is a *transactional reaction process* as the phenomenon is present and visible.

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[40] Kress and van Leeuwen, *Reading Images,* 67.

[41] Kress and van Leeuwen, *Reading Images,* 67.

[42] Kress and van Leeuwen, *Reading Images,* 67.

By contrast, the *Emmaus* disciples are not involved in a reactional process with *Christ* as there is no direct eye contact between these disciples and *Christ*. They are engaged in two *bidirectional transactional* actions; the first with one another, a communication between the two of them, created by the diagonal vectors of their arm gestures and the strongly implied direct eyeline vector that connects them (fig. 8.7). The second *bidirectional transactional* action is created by the "doubled–headed" vector that is formed by the road to *Emmaus* may be perceived as emanating from the centre of *Christ*. The road zigzags diagonally, first towards the disciple on the right, then the disciple on the left, then back towards the disciple on the right, before curving through and under that disciple to join up with the disciple on the left. The road also forms a vector pointing back to *Christ*. That movement towards *Christ* is reinforced in the diagonal vectors set up in the arm gestures of the disciples pointing in the direction of the road—towards *Christ.*[43] The end or vanishing point of the road almost connects with the long vertical ray of the *Light*, an emphatic symbol of Christ's presence.

"The importance of the journey motif to the Lukan enterprise" makes the road a significant element of this visual episode.[44] The "way," (ὁδός) is for Luke a special designation for Jesus' salvific mission.[45] Fitzmyer writes,

> Christ comes to "walk with them" (*syneporeueto autois*, v.15). Note the double use of *en tē hodō,* "on the road" (vv. 32,35). It is precisely the geographical setting in which Christ instructs them about the sense of the Scriptures. Thus at the end of the Lucan Gospel the appearance-story *par excellence* takes place, not only in the vicinity of the city of destiny, toward which Jesus' entire movement in the Gospel has been directed, but his final and supreme instruction […] is given "on the road."[46]

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[43] In conversations with a few people to whom I showed this image some felt this episode could just as easily be the appearance of Christ to Mary Magdalen in the garden (John 20:11–17) as it looks like a man and a woman; Christ could be telling Mary to go and tell the disciples that he is risen. I resist this interpretation as that would fundamentally undermine the coherence of the design; the singularity of the large silhouette as the image and presence of the risen Christ in this design. There are also other biblical reception reasons to resist it too; the "tongues of fire" Pentecost symbol that appears in the middle of each disciple—a direct allusion to "did our hearts not burn within us?" (Luke 24:32). Some scholars propose that the figure accompanying Cleopas (Luke 24:18) on the road to Emmaus may be his wife, Mary, who had been present at the crucifixion (John 19:25), both members of the wider group of Jesus's disciples. The absence of a second name has fuelled speculation, cf. Joseph A. Fitzmyer, *The Gospel According to Luke X–XXIV*, AB 28A:1563.

[44] Joel B. Green, *The Gospel of Luke* (Grand Rapids: Eerdmans, 1997), 843.

[45] Joseph A. Fitzmyer, *The Gospel According to Luke I–IX*, AB 28:169.

[46] Fitzmyer, *Luke,* 2:1558.

The *bidirectional* vector that is “the road” cleverly illustrates the journey the disillusioned disciples have made away from Jerusalem, the scene of the tragic execution of Jesus, accompanied by the unrecognisable stranger (the silhouette), and now exclaim excitedly to one another as they turn back, along the road, to Jerusalem, and into new life in *Christ*.

8.1.2.A: The Light

The sun appears in three different forms in this design; as the large *Halo* behind the head of *Christ*, the radiating sun disc, the *Light*, and the rising sun emblem above the *Tiberias* episode, *Sunrise*. The sun is experienced as the dominant celestial body, and by many as a numinous force, upon which life on earth is dependent and so has therefore always carried religious meaning. The sun, along with its partner in the sky, the moon, animates the primal dichotomy of light and dark. Daylight symbolises renewed life, truth and logic. “As an all–seeing eye who travels the world, the sun acquired the character of a spy for the gods and therefore the stern judge of mankind.”[47] In the gospels, the sun is often associated with the effects of God in the world, especially ominous foretelling of the end times: “the sun will be darkened” (Mark 13:24), and the darkening of the sun at the crucifixion (Luke 23:45). Jesus is likened to the sun, and this is an image of glorification and illumination that is described in the transfiguration: “And he was transfigured before them, and his face shone like the sun” (Matt 17:2). Light is another metaphor that Jesus uses to refer to himself. “Again Jesus spoke to them, saying, ‘I am the light of the world. Whoever follows me will never walk in darkness but will have the light of life’” (John 8:12).

> Images of light and darkness pervade the fourth gospel, creating what is probably its most striking motif. The prologue depicts God’s Word as a source of life and light shining in the darkness (1:5). Later Jesus concludes his nocturnal encounter with Nicodemus with unsettling remarks about those who love darkness rather than light (3:19-21). Then the motif fades away until Jesus suddenly declares that he is “the light of the world” (8:12) and demonstrates the truth of his claim by enlightening the eyes of the man born blind (9:4-7). The healing of the blind man and its aftermath intensify hostility towards Jesus by many in Jerusalem, and

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[47] Jean Rhys Bram, “Sun,” *ER* 14:132–143, at 134. Cirlot also points out: “On occasion, the sun appears as the direct son and heir of the god of heaven, and … inherits one of the most notable and moral of the attributes of this deity: he sees all, and in consequence, knows all. In India, as Surya, it is the eye of Varuna; in Persia, it is the eye of Anuramazda; in Greece, as helios, the eye of Zeus (or of Uranus); in Egypt it is the eye of Ra, and in Islam, of Allah. With his youthful and filial characteristics, the sun is associated with the hero, as opposed to the father, who connotes the heavens, although the two, sun and sky are sometimes equated.” *Dictionary,* 317.

> shadows begin to fall over the period of daylight allotted for his ministry (11:9-10). With a final plea to believe in the light, Jesus vanishes from public view before plunging into the dark night of death (12:25-36, 46; 13:30). Afterward the motif is reduced to a glimmer, with but passing references to the glow of lanterns, a charcoal fire, and the predawn darkness of Easter morning.[48]

The *Ideational Metafunction* is shown here functioning in the many vectors creating transitional relations between *episodes* and *participants* within the narrative being construed. Lukan motifs such as “the road” and many Johannine metaphors and symbols have been brought into new relationships in exciting ways. The *Fish* leap out of the water towards *Christ* in response to his call. They are transformed through “abiding in him” and in love into flourishing branches of the *Vine*. These two symbols are not brought together in this way in the biblical text, yet Markell has imaginatively reconfigured their relationship here.

8.2: The *Interpersonal* Metafunction in Easter

The *interpersonal* metafunction concerns the various relational dynamics set up within and through an image. A Social Semiotics of the Visual analysis recognises three possible relational dynamics within images as “images also play a key role in the process of making interpersonal meaning.”[49] The first is the relationship, set up through the image, between the *interactive participants*, that is the producer of the image and the viewer; this concerns the communication of meaning intended by the producer and how this is received by the viewer. Artists make use of the specific semiotic resources available in the visual mode to establish communication with their viewers. In this context, the immediate producer is the designer Nicholas Markell but there are other more distant producers too—namely the *ELCA* who commissioned the artist and supplied the brief for the desired communication to the intended viewer who in this instance is a member of that church. The second relationship involves the *represented participants;* these are the people, places and things illustrated *in* the image. These *represented participants* may be interacting with each other—as indeed is the case here

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[48] Craig R. Koester, *Symbolism in the Fourth Gospel, Meaning, Mystery, Community* (Minneapolis: Fortress, 1995), 123.

[49] Arsenio Jesús Moya Guijarro, *A Multimodal Analysis of Picture Books for Children: A Systemic Functional Approach* (Sheffield: Equinox, 2014), 91.

in *Easter*. The third possibility is the interaction between the *represented participants* and the *interactive participants* or *viewers.* Kress and van Leeuwen distinguish four types of systems associated with the *interpersonal* function; these are: image act and gaze; social distance and intimacy; horizontal angle and involvement; and finally, vertical angle and power. The four systems work *interpersonally*, as they show the way in which what is represented in a visual composition interacts with the viewer. *Easter* is a particularly striking example in the originality, power and vivacity of its *interpersonal* engagement with the viewer.

8.2.1: The Image Act and the Gaze

> Seeing is powerful among humans and many higher mammals in part because it is a primary medium of social life. Communal relations are established and sustained in different kinds of looks—shy glances, bold stares, rapt gazes, or averted eyes interpret an encounter, confirm a relationship, or signal an intention with visceral force. Vision reveals authority and weakness, charisma and stigma, compassion and aggression, and a host of other dispositions. Seeing collaborates with gesture, movement, touch, sound, and facial expression to form the basis of human communication. Vision also helps maintain social relations by linking individuals to the groups or social bodies that comprise their society—class, kin, tribe, ethos, folk, nation, monastic order, elect, redeemed, and damned.[50]

The *interpersonal* function considers how these social relations are established in images by analysing the positioning of the viewer, an *interactive participant*, in relation to the person or people, the *represented participants*, depicted in the image. An imaginary and symbolic "connection" or "interaction" can be established between those depicted and the viewer. This is achieved through eye contact or gaze. Eye contact is a form of direct address, in images, as in life.[51] Kress and van Leeuwen write "There is, [then], a fundamental difference between pictures from which represented participants look directly at the viewer's eyes, and pictures in which this is not the case. When represented participants look at the viewer, vectors, formed by participants' eyelines connect the participants with the viewer. Contact is established, even if it is only on an imaginary level. In addition there may be a further vector,

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[50] David Morgan, *The Embodied Eye, Religious Visual Culture and the Social Life of Feeling* (Berkeley and Los Angeles, CA: University of California Press, 2012), 3.

[51] The famous British WWI recruitment poster, designed by Alfred Leete, featuring Lord Kitchner pointing and staring directly at the viewer whilst the typographic message proclaimed "Your country needs YOU!" is one of the most well known and explicit examples of this establishment of eye contact and the visual performance of direct address of the viewer, to powerful and memorable effect. http://www.bbc.com/news/magazine-28642846.

formed by a gesture in the same direction."[52] Eye contact is accompanied by facial expression, gesture and body language, all of which help the viewer discern whether this constitutes an offer or a demand. Kress and van Leeuwen write,

> This visual configuration has two related functions. In the first place it creates a visual form of direct address. It acknowledges the viewers explicitly, addressing them with a visual 'you'. In the second place it constitutes an image act. The producer uses the image to do something to the viewer. It is for this reason that we have called this type of image a 'demand', following Halliday (1985): the participant's gaze (and the gesture, if present) demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her. Exactly what kind of relation is then signified by other means, for instance by the facial expression of the represented participants. […] The image wants something from the viewers—wants them to do something […] or to form a pseudo–social bond with a particular kind of represented participant. And in doing this, images define to some extent who the viewer is (e.g. male, inferior to the represented participant, etc.), and in that way exclude other viewers.[53]

The silhouette of *Christ* makes this a particularly interesting example to consider. We, the viewers (*interactive participants*), cannot see the eyes of *Christ* as they are hidden in the silhouette. However, his eyes and his gaze at the viewer are forcefully implied by this powerful direct, frontal pose. As viewers, we understand intuitively that we are being gazed upon by this imposing figure, that we are being held in his implied line of vision and that we are being addressed. A demand is being made of us, the viewers, by *Christ*, to engage with him, to consider the implications of his presence in this image. Here, I diverge from Kress and van Leeuwen who maintain that it is essential that actual pupils be visible in the rendering. I argue that in this image, there are other commanding vectors emanating from *Christ* to contend that a powerful direct address is being made to the viewer. The most powerful of these implied vectors, that may stand in for the eyeline vectors, is the *Light* that appears directly, centrally, in the upper chest area of *Christ* (see Fig. 8.8). As we have noted in exploring the *ideational* function of the *Light* episode, this is a polyvalent symbol; the sun is the divine eye, and here, I maintain, it stands in for the actual eyes of *Christ* in a profoundly symbolic way and functioning *interpersonally* as such. This heightens the quality and impression of being addressed by *Christ* as a transformed, transcendent being, the resurrected Lord, a divine being, God.

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[52] Kress and van Leeuwen, *Reading Images,* 117.

[53] Kress and van Leeuwen, *Reading Images,* 118.

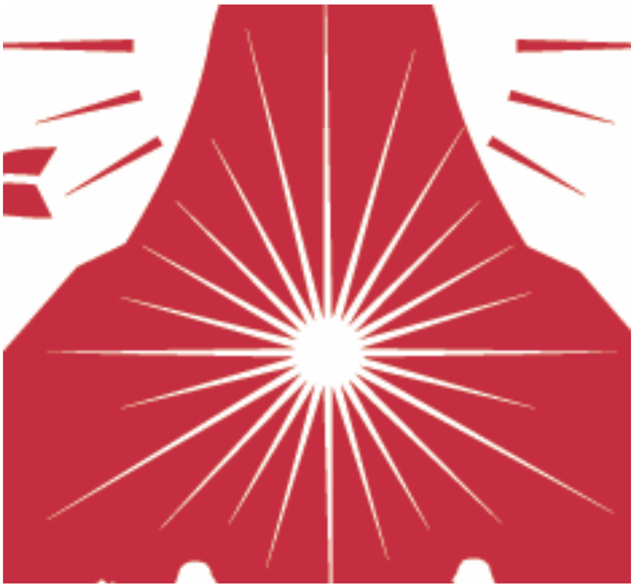

Figure 8.8. Detail showing the *Light* episode and the optical illusion of vibration set up by the high contrast between red and white.

This *Light* has many vectors, white rays, emanating from it in all directions and, we may assume it is implied, in a three dimensional direction out towards the viewer too. Josef Albers in his extensive studies of the interactions of colours, one with another, showed that red and white (and other contrasting pairings of colours), when they are brought into very close proximity with one another, create a visual vibration.[54] Immediately around the central disc of this sunburst, the wedges of the white rays are extremely thin and the inverse red wedges between them likewise so thin, due to the density of the rays radiating from the disc, that this visual effect is created. The *Light* shimmers ever so slightly and yet perceptibly. This profoundly enhances its semiotic effect as a vector and, hence, the demand made of the viewer by *Christ*. The "light of Christ" is shining at or on the viewer and this markedly intensifies the direct address, its impact, attraction and meaning.

This relational interaction between depicted holy figures and viewers is not new—it has been practised for centuries. According to art historian Hans Belting, "the suggestion of reciprocity between the viewer and the person depicted in the image" had an explicitly devotional

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[54] Albers, *Colour*, 61. "The conditions for these varying effects occur between colours which are contrasting in their hues but also close or similar in light intensity … Often under the same conditions it is perceived by some people and not by others."

purpose in Christian art of the Middle Ages.[55] Turning to the gesture of *Christ*, his outstretched arms and out–turned palms are also a demand made of the viewer to engage with him directly. This gesture is an invitation to belief —it says something like, "See, I am risen." Consistent with the gospel narratives this image references, *Christ* offers his wounded hands for inspection. In this image *Christ* makes a resurrection appearance to the viewer.

8.2.2: Social Distance and Intimacy

"What kinds of people are allowed to look out of the frame and engage with us and what kinds are not?" asks David Machin.[56] This brings us to the other type of image where the *represented participants* do not attempt to make contact with the viewer and are the objects of the viewer's "dispassionate scrutiny."[57] In this instance, Kress and van Leeuwen write, "The viewer's role is that of an invisible onlooker. All images which do not contain human or quasi–human participants looking directly at the viewer are of this kind. For this reason we have, again following Halliday (1985), called this kind of image an 'offer.' It 'offers' the represented participants to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display case."[58] We have explored above the various ways in which *Christ* makes a "demand" of the viewer, makes contact with the viewer of this image. Interestingly, by contrast, the two episodes featuring the other human *represented participants*, the disciples, do not function as "demand" images but as "offer" elements within this system. In the *Emmaus* episode, the two disciples are directly facing each other and gesturing towards one another in their body language. This is a *bi–directional transaction* between these two disciples. The *Tiberias* fishermen likewise do not engage the viewer and are in a *transactional* system with the silhouetted *Christ* themselves as a collective group. Both of these episodes feature human characters available to the viewer for scrutiny and consideration.

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[55] Hans Belting, *The Image and its Public in the Middle Ages* (New York, NY: Aristide Caratzas Publishing, 1990), 57. The incredibly life–like wooden statues of 13–14th century Italy are a case in point.

[56] David Machin, *Introduction to Multimodal Analysis* (London: Bloomsbury, 2007), 111.

[57] Kress and van Leeuwen, *Reading Images,* 119.

[58] Kress and van Leeuwen, *Reading Images,* 119.

By way of contrast with the *Easter* artwork, the “signature” design of this series of illustrations by Markell is entitled “Christ” and appears at the beginning of all the *ELW* liturgical books (fig. 8.9). This is also a striking and beautiful image of Christ; the lord of the cosmos and time (the temporal dimension symbolised in trees displaying the four seasons). However, significantly here, Christ’s face is seen in profile. He looks to the right, the direction of the future and the “new” and this sets the semiotic tone for the entire series. The viewer is immediately brought into the promise of the new covenant and all the scriptural references that mark out the new. One might hear a mental echo of Rev 21:15, “See, I am making all things new.” Strong vertical and horizontal vectors are set up in the body and arms of Christ, alluding to the cross. His hands gesture outwards and the wounds are indicated by stars in his palms, similar to the stars of the cosmos that wraps around him. However, the dynamic established with the viewer here is profoundly different. This is an “offer” not a “demand.” Here, the majesty of the glorified Christ is offered for the viewer’s contemplation, but no “demand” is made in terms of an emotional response.

Returning to *Easter*, I suggest that there are two similar yet distinct points of view set up for the viewer in relation to the disciple episodes: *Emmaus* and *Tiberias.* The stronger of the two, I contend, is the lower angle where the eyeline of the viewer is approximately on a level with the disciples in the boat of the *Tiberias* episode (fig. 8.10). The viewer is placed at some distance from the scene, on the other side of the water that extends in front of the boat. The only two hints at perspective in this very flat, two dimensional work are created by the *Waves* and the road in the *Emmaus* episode. The depth of the wave curves decreases as they move out away from the boat. The curves also lengthen horizontally, becoming shallower as it were and this creates perspective. If we were to draw straight lines connecting the outermost and uppermost peaks of the waves, they would converge in a “vanishing point” in the centre of the lower, middle disciple silhouetted in white. This informs us approximately as to our point of view as the *interactive participant*. We are placed on a level with the disciples in the boat. This is significant in terms of the *interpersonal* address being made to us through the image by the producers of the image. The viewer is addressed as one on a par with the disciples. There is a spatial distance between ourselves and the disciples, but we are configured, through this point of view, to be equal to them, on the same level, in terms of being addressed by the *Christ* figure. In the *Emmaus* episode with the disciples on the road, another vanishing point is created by the road, at waist level, in the middle between the two conversing disciples. This vanishing point elevates our point of view to that vanishing point, but that is as high as we can go, in this image. The first vanishing point, brings us up to the boat, in front of the unseen “feet” of *Christ*, and the second brings us right into the *Christ* figure, to a point on a road that disappears into the infinite opaque depth of the silhouette of *Christ* (fig. 8.11). The disciples are the same size in both episodes.

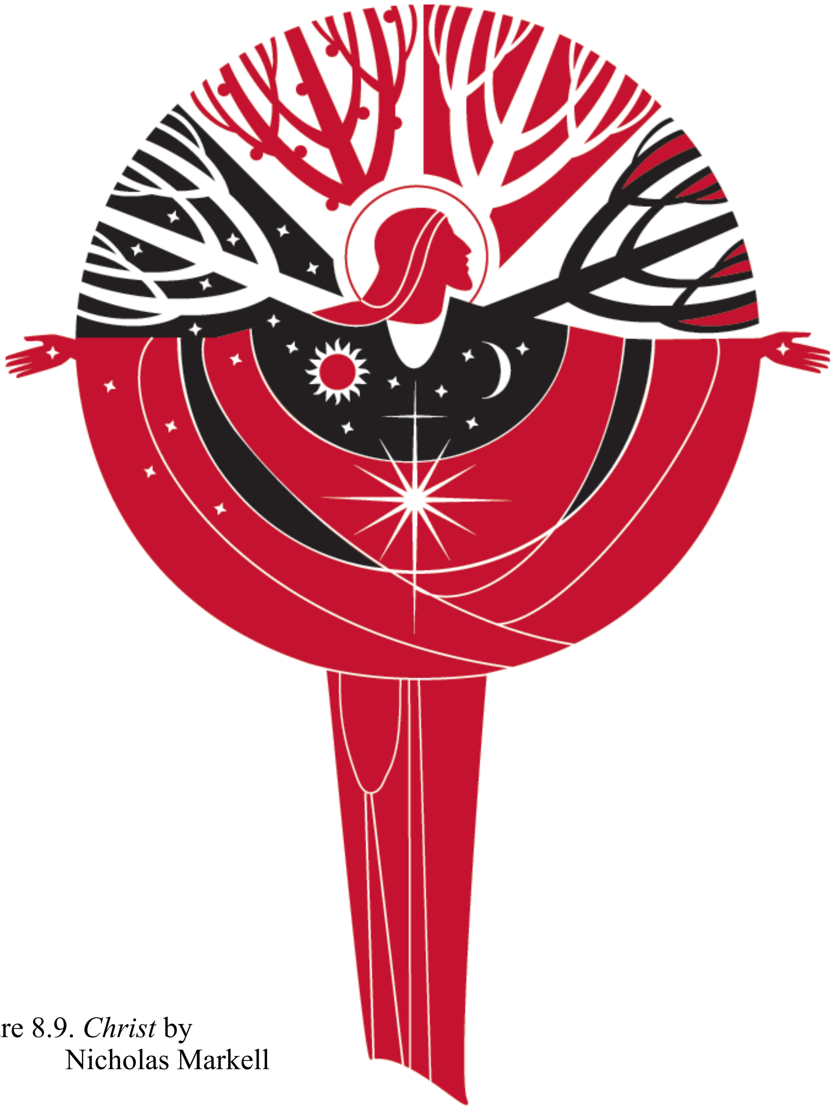

Figure 8.9. *Christ* by
Nicholas Markell

> There are, then, since the Renaissance two kinds of images in Western cultures: subjective and objective images, images *with* (central) perspective (and hence with a 'built in' point of view) and images *without* (central) perspective (and hence without a 'built in' point of view). In subjective images the viewer can see what there is to see only from a particular point of view. In objective images, the image reveals everything there is to know (or that the image produced has judged to be so) about the represented participants, even if, to do so, it is necessary to violate the laws of naturalistic depiction or, indeed, the laws of nature.[59]

The genius of this design is the positioning of the viewer. We are placed on a par, as it were, with both groups of disciples. The laws of naturalistic depiction have been subverted here most obviously in the scale of *Christ*, in the first instance, and then in the setting up of two independent narrative episodes with slightly different, yet central, viewer perspectives. We are addressed, in this image, by the same *Christ* who appeared before the disciples on the road to *Emmaus* and those out fishing on the sea of *Tiberias* at dawn. And so, while we are at a remove, separated from these first–century disciples in space and time, we are all now addressed in our common humanity (and baptism possibly or membership of the Christian community) by the same risen *Christ* in the *interpersonal* relations set up in this design. The viewer's primary engagement is with *Christ* not with the disciples; we remain somewhat detached from the disciples who are presented to us in the "offer" relation, for consideration. There is no invitation to engage emotionally with the disciples in a direct way.

In terms of distance, a medium range position shows the full figure. In the long range position the human figure occupies about half the height of the frame, and the very long range is anything "wider" than that.[60] In the *Easter* image, the designer has cleverly mixed up the ranges and perspectives, and they are significant in bearing out further the interpersonal engagements set up in the "demand/offer" system. The disciples are in the very long range. Even within the "frame" of the silhouette, they are less than a third of the height of the frame. *Christ* is in the long range, his full figure is visible and his figure constitutes about half the height of the frame in the sense of the extent of the page. Neither *Christ* nor the disciples are available to the viewer at intimate or close personal distance. The extended arm gestures of

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[59] Kress and van Leeuwen, *Reading Images,* 130.

[60] Kress and van Leeuwen, *Reading Images,* 124.

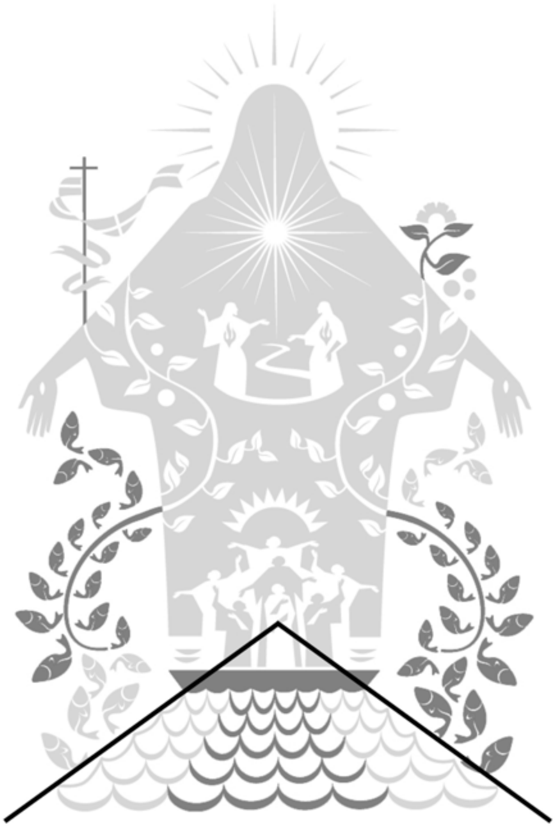

Figure 8.10. Diagram showing perspective lines created by the *Wave* pattern that create a vanishing point in the lower central disciple of the *Tiberias* episode.

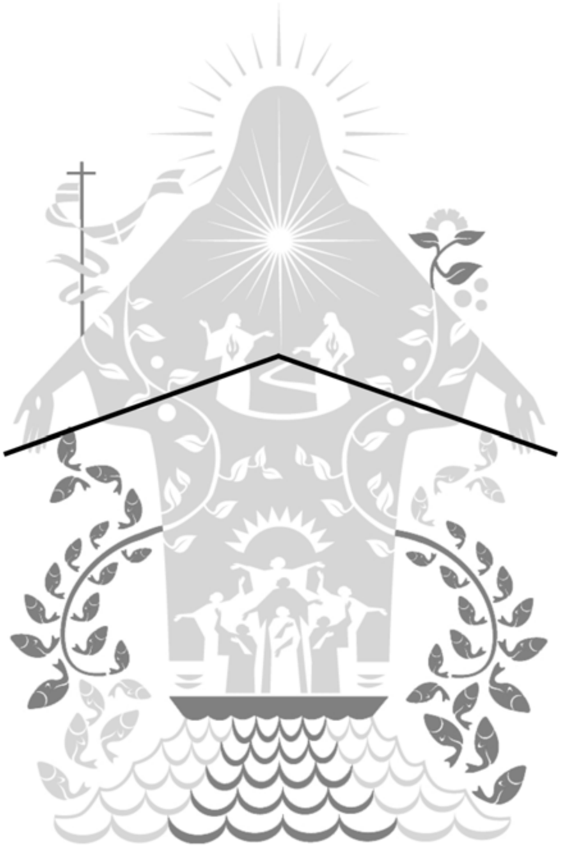

Figure 8.11. Diagram showing the second vanishing point created by the *Emmaus* road.

the *Emmaus* disciples suggest dialogue: questioning and explanation in the implied conversation taking place between them. The *Tiberias* disciples in the boat make expansive body gestures, their arms and hands extended (fig. 8.12). These gestures may be read as either praise for *Christ* or astonishment and surprise. The lower white figure in the centre is the exception; his arms cross over his body in an intriguing gesture of gathering in, of awe and wonder, as he looks up at *Christ*. It may seem implausible to assign identities to the disciples in the boat, however I venture to suggest that the uppermost central figure in white represents Peter, characterised in the gospels as given to impetuous and spontaneous actions and proclamations, whose mandate as leader or "shepherd" of this fledgling community of faith is reasserted by Christ (John 21:15–17). The manner of his own death (by crucifixion) is alluded to in v.18 and illustrated in his expansive gesture here. The lower disciple, also in white and in the centre, has completely contrasting gestures: his arms are both contained within his silhouette and his hand on his heart indicative of a contemplative disposition.

Sandra Schneiders, discussing John 21, draws out marked differences in personality between the Beloved Disciple and Peter and interprets these as "the two constitutive activities of the

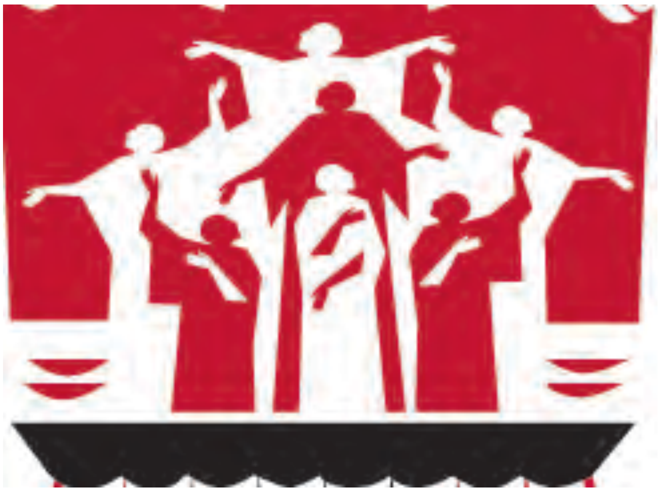

Figure 8.12. Detail showing the *Tiberias* episode (with Peter as the upper, central figure in the back row with arms widely outstretched. I suggest the Beloved Disciple is featured as the lower, central figure with his arms crossed over his body.

church: contemplation and ministry."[61] She presents the Beloved Disciple as "the paradigmatic embodiment of contemplative openness to the revelation of Jesus."[62]

> In this pericope we are told specifically that Jesus manifested or revealed himself to the disciples, just as he had promised before his death that he would manifest himself to those who loved him and kept his word (see 14:18–23). It is the Beloved Disciple who recognises him with perfect clarity and proclaims him authoritatively. Simon Peter's recognition of and coming to Jesus is a response to that proclamation which, in this sense, grounds his pastoral leadership. This same proclamation also illumines the ignorance of the other disciples (see v.4), who never seem to have the same clarity or certitude that the Beloved Disciple does (see v.12). Contemplative receptivity to the life–giving revelation of Jesus is the source of the church's proclamation, which grounds both the faith of the disciples and the church's mission to the world. In this final chapter the evangelist reaffirms the priority of love as the basis of spiritual insight that has been assigned to the Beloved Disciple throughout the Gospel but now clarifies the relationship of church leadership, recognised in Peter, to this primacy of revelatory contemplation.[63]

This "primacy of revelatory contemplation" in the Beloved Disciple is the vanishing point for the viewer in this "offer" relation. Of the many responses possible to the revelation of *Christ*, this is modelled for the viewer as the first and most desirous.

8.2.3: Horizontal Angle and Involvement

The difference between the oblique and the frontal angle is about encoding involvement or detachment into the viewer's implied response to the image. The horizontal angle encodes whether the viewer is "involved" with the represented participants or not. The frontal angle says, as it were, "What you see here is part of our world, something we are involved with." The oblique angle says, "What you see here is *not* part of our world, it is their world, something we are not involved with."[64] In *Easter*, the relation of the frontal plane of *represented participants* is aligned with the frontal plane of the viewer, and so we can say that it has a frontal, as distinct from an oblique point of view.[65] This is most forcefully felt in

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[61] Sandra M. Schneiders, *Written That You May Believe, Encountering Jesus in the Fourth Gospel* (New York: Crossroads, 1999), 204.

[62] Sandra M. Schneiders, "John 21:1-14," *Interp.* 43 (1989), 70-75.

[63] Schneiders, *Written*, 204.

[64] Kress and van Leeuwen, *Reading Images,* 136.

[65] Kress and van Leeuwen, *Reading Images,* 134–5. The criteria for defining a frontal angle are that the vanishing point(s) still fall(s) within the vertical boundaries of the image (they may fall outside the horizontal boundaries).

the imposing silhouette of *Christ*. The disciples in the *Emmaus* episode are very slightly oblique, engaged as they are in conversation, but essentially oriented outwards, turned towards the viewer and opening up in their body language with broad gestures into the space around them and between them. The disciples below are depicted frontally. The disciples echo then the frontal engagement of *Christ*. As a viewer we are again drawn into this compelling image through this frontal engagement that suggests this is a narrative in which we are involved.

Those aspects of the *interpersonal* function that are at work in this design include: demand and offer, middle and long shots, frontal angle and lowered eye–level angles. The invitation made directly through dynamic *Light* to the viewer is to become a disciple, in imitation of those depicted; to respond to the gesture of revelation and appearance of the risen *Christ*, to make one's way into and through the waters of baptism, to join the *Fish* transformed in the *Vine*, a believer who has chosen the "way" and abides in *Christ's* love.

8.3: The *Textual* Metafunction in Easter

The third metafunction is known as the *textual metafunction* and deals with composition and the integration of the elements into a coherent whole. Composition brings the *ideational* or representational meanings of the image into relationship with the interactive or *interpersonal* meanings through three interrelated systems:

> (1) ***Information Value.*** The placement of elements (participants and syntagms that relate them to each other and to the viewer) endows them with the specific informational values attached to the various "zones" of the image: left and right, top and bottom, centre and margin.
>
> (2) ***Salience.*** The elements (participants as well as representational and interactive syntagms) are made to attract the viewer's attention to different degrees, as realised by such factors as placement in the foreground or background, relative size, contrasts in tonal value (or colour), differences in sharpness, etc.
>
> (3) ***Framing.*** The presence or absence of framing devices (realised by elements which create dividing lines, or by actual frame lines) disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense.[66]

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[66] Kress and van Leeuwen, *Reading Images,* 177

8.3.1: Information Values: Given/New; Ideal/Real; Centre/Margin

Easter is a composition that has a dominant central focus. It may be described as having a triptych formation. Most of the narrative visual episodes are located in the centre with two almost identical and mirroring side panels. This triptychal composition is symmetrical and therefore not polarised in the marginal "side" panels. There is one small but significant and noticeable difference in the design between the left and right panels: on the left, over the arm of *Christ*, is the resurrection cross: a thin cross bearing a red flag or pennant featuring a cross pattern in white.[67] This banner is a symbol of the resurrection that emerges in medieval art and is popularised during the Renaissance.[68] A quotation or an echo of the composition of many well–known Renaissance paintings, such as Piero della Francesca's *The Resurrection,* is at work here. In these paintings Christ triumphantly steps forth from a sarcophagus holding a cross with a flying pennant. In the left position of this composition, which makes use of the horizontal axis, the resurrection cross occupies the Given position. In other words, "it is presented as something the viewer already knows, as a familiar and agreed–upon point of departure."[69]

Correspondingly, in the New position, in the same place on the right side, is a flowering and fruit–bearing shoot of the *Vine*; the *Sprouting Vine Shoot*. Two of the three leaves of this shoot point to the right, the "future," further enhancing the effect of illustrating the "new reality," the outcome of the resurrection. The emergence of this organic *Vine* sprouting into this white space outside of the silhouette symbolically reflects the wood–of–the–cross on the other side with a powerful message about the "new" life generated through Jesus's death on the cross. This symbolic mirroring of the *Cross* and the *Vine* is accentuated by the continuation of the vertical black line of the *Cross* into a white branch of the *Vine* in the

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[67] Most conventionally, this is a white flag with a red cross, but in this design, given the white background, this has been reversed for better effect (a red flag certainly has a precedent in art history).

[68] Examples of the resurrection cross in art may be seen in these artworks: Giotto, *Resurrection (Noli Me Tangere)*, c. 1300–1305; Piero della Francesca, *The Resurrection*, c. 1463–5; Sandro Botticelli, *Resurrection of Christ*, 1490; Pietro Perugino, *Resurrection of Christ*, 1502–6. A completely white flag may be seen in El Greco, *Resurrection of Christ*, 1597–1600. A completely red flag may be seen in Deiric Bouts, *Resurrection*, 1455 and Peter Paul Rubens, *The Resurrection of Christ*, c.1611/12.

[69] Kress and van Leeuwen, *Reading Images,* 181.

silhouette. The organic, curving, tendril–like *Vine* may also be seen as a root system in the fertile ground of the mediating silhouette of *Christ*. In this sense, the white *Vine* functions visually like a narrative arc linking the *Cross* and the *Sprouting Vine Shoot*.

This design is a modern iteration of a classic composition in Western Christian art going back to the medieval period. *Christ* is presented in the centre as the Mediator and Saviour, with the crucifixion symbolised on the left, also sometimes understood in medieval art to portray the "bad side" and resurrection on the right, the "good side."[70] And in the same way as left and right operate compositionally to express different values, so do the upper and lower realm of the image. The informational values assigned to the upper and lower regions are summarised by Kress and van Leeuwen as follows:

> If, in a visual composition, some of the constituent elements are placed in the upper part, and other different elements in the lower part of the picture space or the page, then what has been placed on the top is presented as the Ideal, and what has been placed at the bottom is put forward as the Real. For something to be Ideal means that it is presented as the idealised or generalised essence of the information, hence also as its ostensibly, most salient part. The Real is then opposed to this in that it presents more specific information (e.g. details), more 'down–to–earth' information (e.g. photographs as documentary evidence, or maps or charts), or more practical information (e.g. practical consequences, directions for action).[71]

This dynamic is evidently at work in this design as the upper third deals with the Ideal; the divine, the illuminated head of the risen *Christ* and the various symbolic elements that signify resurrection. The lower two thirds feature the Real, the world of humans. The *Emmaus* episode documents a mystical encounter with the Risen *Christ,* and the bottom third, the *Tiberias* episode—with the most humans—in their boat at sea level is the realm most grounded in the Real, as we know it.

Christ is anchored on the page by the black horizontal bar of the boat. He is visually top heavy (the spread of his arms and tunic creating a larger space) and this is significant in the top/bottom relationship. *Vertical elongation* creates a more pronounced distinction between

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[70] Kress and van Leeuwen, *Reading Images,* 198.

[71] Kress and van Leeuwen, *Reading Images,* 186–7.

top and bottom and hence a bias towards hierarchy, and towards "opposition" generally (what is most important or otherwise dominant goes on top, what is less important or dominant is relegated to the bottom). In this composition, the Ideal/Real opposition works to further emphasise the distinction between the transcendent; the transformed and risen *Christ,* and the disciples, located in the "real" world grappling to come terms with the enormity of this event.

The other episode that features in the lower half of the design and in the outer thirds of the triptych are the leaping fish episodes. The movement of the *Fish*, signalled by their majority direction, is upwards, out of the water towards *Christ*. There are minor chiastic structures in the colouring of the *Fish*: (vertically) black, black, red down the left and red, black, black down the right, or, alternatively: (horizontally) black, red, black, black, red, black, back and forth, across the image, visible in the three inner groupings of *Fish*. The change in colour pattern does not add to the meaning of the *Fish* but breaks the absolute symmetry of the pattern on either side of *Christ,* thereby lending a greater dynamism to their movement.

> Rhythm and balance also form the most bodily aspects of texts, the interface between our physical and semiotic selves. Without rhythm and balance, physical coordination in time and space is impossible. They form an indispensable matrix for the production and reception of messages and are vital in human interaction. Moreover, it is to quite some degree from the sense of rhythm and the sense of compositional balance that our aesthetic pleasure in texts and our affective relations to texts are derived.[72]

In terms of centre and margin, the centre is the primary position of dominance, power and authority, but it has a temporal dimension too: "a sense of permanence goes with the central position."[73]

8.3.2: Salience

Composition is not just a matter of formal aesthetics and of feeling, or of pulling the readers' attention (although it is that as well); it also marshals meaningful elements into coherent texts, and it does this in ways which themselves follow the requirements of mode–specific

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[72] Kress and van Leeuwen, *Reading Images,* 203.

[73] Rudolph Arnheim, *The Power of the Centre: A Study of Composition in the Visual Arts* (Berkeley: University of California Press, 1988), 73.

structures and themselves produce meaning.[74] Much has been written already about the salience given to *Christ* through the use of the mode of silhouette in the previous chapter. The salience of *Christ*, his visual dominance and weight in the composition is established through many means: the central position, the bold dynamic red colour, the amount of space this form occupies in the composition, and, primarily, the use of silhouette creating a solid, weighty form. It is further elaborated through the perspective set up in the waves, with a vanishing point behind the *Tiberias* disciples at the feet of *Christ* and the leaping fish that point towards *Christ*. Finally, there is the second most salient episode, the radiating sunburst that emanates from the centre of *Christ* and operates as a striking focal point for the entire composition.

8.3.3: Framing

The previous chapter on silhouette has dealt with the framing qualities of silhouette and its use to effect in this work. The silhouetted *Christ* serves as a frame in many ways. It provides the frame for the two episodes of the *Emmaus* and *Tiberias* events. The *Vine* and *Fish* episodes also serve as frames for these events. Cleverly, the curves of the *Fish* expand the space around the *Tiberias* disciples and connect them with the water and with the *Christ* silhouette. The *Sunrise* above the *Tiberias* episode also functions to frame the *Tiberias* episode. The vine pattern almost meets in the middle of the silhouette, in the middle of the vertical space between the *Emmaus* and *Tiberias* episodes; it separates the two scriptural passages, the two different narratives of encounters with the risen *Christ;* a Lukan and a Johannine.

If we are to read the *Light* as a graphic partner in a pairing with the *Sunrise* over the *Tiberias* episode, they may be indicating times of day, noon and morning respectively. There is an upwards vertical reading made possible through the three symbols of light. It begins with the *Sunrise* over the *Tiberias* episode, moves up into the full radiating midday *Light* over the *Emmaus* episode and then into the fullness of light that illuminates *Christ* and is symbolised by the *Halo* around his head and which expands into the glory of the divine light of white

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[74] Kress and van Leeuwen, *Reading Images,* 203.

ground all around him. It is a vertical, upwards movement from the confusion of the *Tiberias* disciples to illuminated truth and realised transcendence in the glorified *Christ*.

Conclusion

Of course, not every viewer will see all of these allusions to the scriptural texts. It is also possible that the artist too may not have intentionally designed in all of the semiotic functions, compositional dynamics, symbolic aspects and affordances of meaning with such precise and conscious deliberation as have been drawn to the surface through this semiotic analysis. An artwork itself can evolve in certain directions once certain elements appear, and, no doubt, the dominant silhouette played a role in determining the compositional dynamics to some extent. Making use of the visual modes of colour, silhouette and image, the artist has wrought together many metaphors, metonyms, and symbols from the Easter gospel accounts, through the use of visual narrative structures, interpersonal relations and composition to create a thoroughly engaging design. Significantly, this design functions semiotically as a profoundly sophisticated and moving invitation, extended to the attentive viewer, to become a contemporary disciple, a member of the church; to enter the communal life of the body of *Christ* through the waters of baptism. The risen and ascendant *Christ* of the Easter narratives of the Christian Scriptures opens his arms and invites the viewer to come and “abide” in him, the true *Vine* and *Light* of the world. I conclude with a final word from Markell,

> Images of mystery build a bridge between what we see and what we believe. Through images of mystery we enter into the Divine, God’s personal life where time and space are changed. Here the poetry of the eternal and the ritual of heaven transfigure our imagination.[75]

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[75] http://www.nicholasmarkell.com.

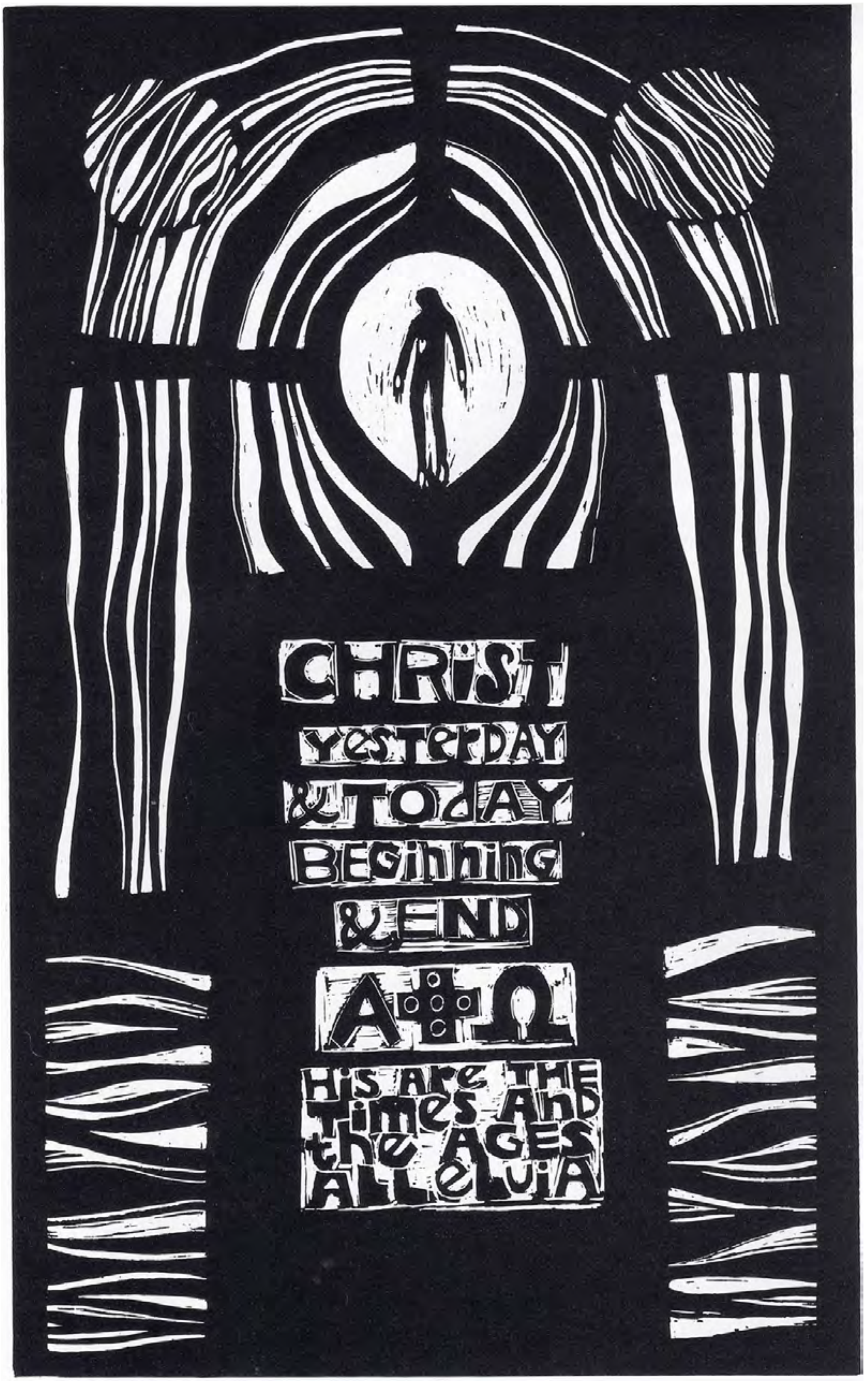

Figure 9.1. Meinrad Craighead, *Christ Yesterday and Today*.

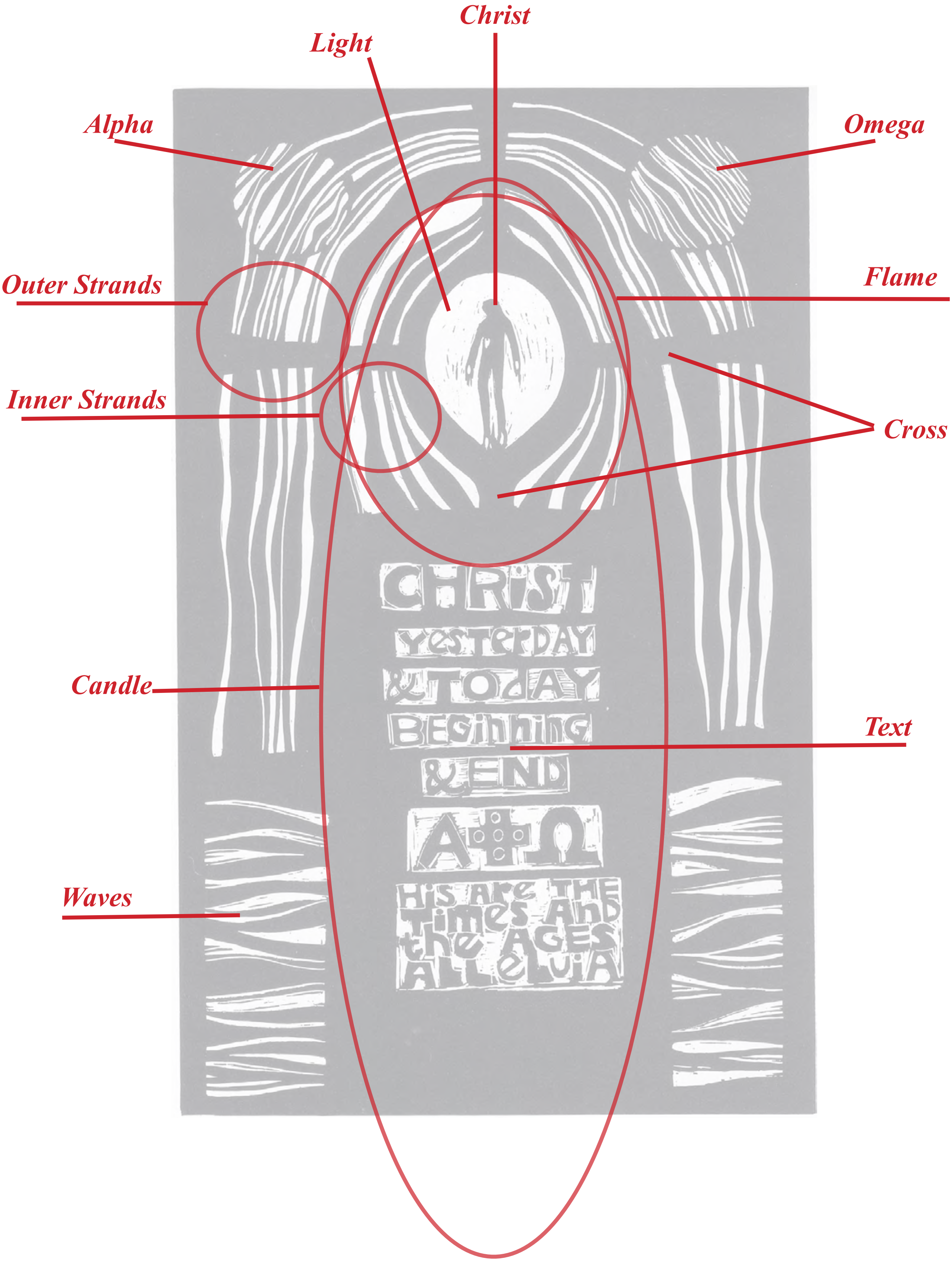

Figure 9.2. *Christ Yesterday and Today* with labels as detailed sections are referred to throughout the chapter.

Chapter Nine: A Semiotic Analysis of the Graphic Design *Christ Yesterday and Today* by Meinrad Craighead

Liminality may perhaps be regarded as the Nay to all positive structural assertions,

but as in some sense the source of them all, and, more than that, as a realm of pure possibility

whence novel configurations of ideas and relations may arise.[1]

Introduction

Christ Yesterday and Today is the title of a graphic illustration designed by the contemporary American artist Meinrad Craighead for *The Sunday Missal* of the Roman Catholic Church, published by Collins publishers in 1975 (fig. 9.1).[2] Meinrad Craighead was commissioned by Collins publishers to produce a series of graphic designs for inclusion in both the Sunday and Weekday Missals. The design entitled *Christ Yesterday and Today* appears on the left hand (verso) page of a double–page spread, in *The Sunday Missal*, facing the Easter Season section. It comes after the end of the Good Friday service and before the solemn Easter Vigil (figs. 6.1 and 6.2). It may be understood as functioning semiotically to "hold" the place of Holy Saturday in the Missal. There is no liturgy on Holy Saturday in the Roman Catholic Church.

> On Holy Saturday the Church waits at the Lord's tomb, meditating on his suffering and death. The altar is left bare, and the sacrifice of the mass is not celebrated. Only after the solemn Vigil during the night, held in anticipation of the resurrection, does the Easter celebration begin, with a spirit of joy that overflows into the following period of fifty days.[3]

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[1] Victor W. Turner, *The Forest of Symbols: Aspects of Ndembu Ritual* (Ithaca, NY: Cornell University Press, 1967), 97.

[2] *Christ Yesterday and Today* appears on page 206 of *The Sunday Missal*. The Missal text was approved for use in England & Wales, Scotland, Ireland, Africa in 1974. It was first published in 1975. New impressions were published every year up to a sixth impression in 1977. Thereafter the Missal was reprinted almost every year, featuring Meinrad's illustrations, until the issue of the new Missal in 2011. *The Sunday Missal* (London: Collins, 1975), 206.

[3] *The Sunday Missal* (London: Collins Liturgical Publications, 1975), 205.

In his seminal work on Holy Saturday, the theologian Alan Lewis wrote,

> The second day appears to be a no-man's-land, an anonymous, counterfeit moment in the gospel story, which can boast no identity for itself, claim no meaning, and reflect only what light it can borrow from its predecessor and its sequel. Or, alternatively, does the precise locus of this Saturday, at the interface between cross and resurrection, its very uniqueness as the one moment in history which is both after Good Friday and before Easter, invest it with special meaning, a distinct identity, and the most revealing light? Might not the place dividing Calvary and the Garden be the best of all starting places from which to reflect upon what happened on the cross, in the tomb, and in between? The midway interval, at the heart of the unfolding story, might itself provide an excellent vantage point from which to observe the drama, understand its actors, and interpret its import. The nonevent of the second day could after all be a *significant* zero, a *pregnant* emptiness, a silent nothing which says *everything*.[4]

I suggest this design serves as a contemplative, visual semiotic marker of the liturgical, verbal silence of Holy Saturday, appearing as it does between Good Friday and the Easter Vigil, the start of Eastertide in the church's liturgical calendar. While I shall focus on this full–page illustration, I wish to also reference a smaller design: *Christ, Image of God* (fig. 9.3). This design appears as a quarter–page banner at the beginning of the Christmas Season.[5] This smaller artwork introduces or "headlines" the other major liturgical season in the Christian calendar. *The Sunday Missal* is a small, light volume weighing around three hundred grams, slightly smaller than an average paperback and produced to a high quality finish including a leatherette cover with gold foil lettering and gilded edges.

Meinrad Craighead, the artist, was presented in the Introduction along with her full–page design *Christ Yesterday and Today*—the focus of this chapter's in–depth analysis using the Social Semiotics of the Visual methodology developed by Kress and van Leeuwen. This is a multimodal text; the modes in use are image, colour, silhouette and text.[6] Using the three metafunctional categories outlined in previous chapters, I shall analyse the semiotic functioning of this design, with occasional reference to the smaller design *Christ, Image of*

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[4] Alan E. Lewis, *Between Cross and Resurrection, A Theology of Holy Saturday* (Grand Rapids: Eerdmans, 2001), 3.

[5] *Christ, Image of God* appears on (recto) pages 93, 402 and 568 of *The Sunday Missal*. This design appears in the Missal three times, once in each liturgical calendar year (A, B & C), whereas the full–page *Christ Yesterday and Today* appears only once. The Scripture lections for the Easter Vigil liturgy do not change, it features the same readings every year regardless of the cycle.

[6] Chapters 6 and 7 demonstrate how colour and silhouette are visual semiotic modes in their own right.

God. A small number of biblical texts are given prominence in these artworks and shall be considered in relation to the images.

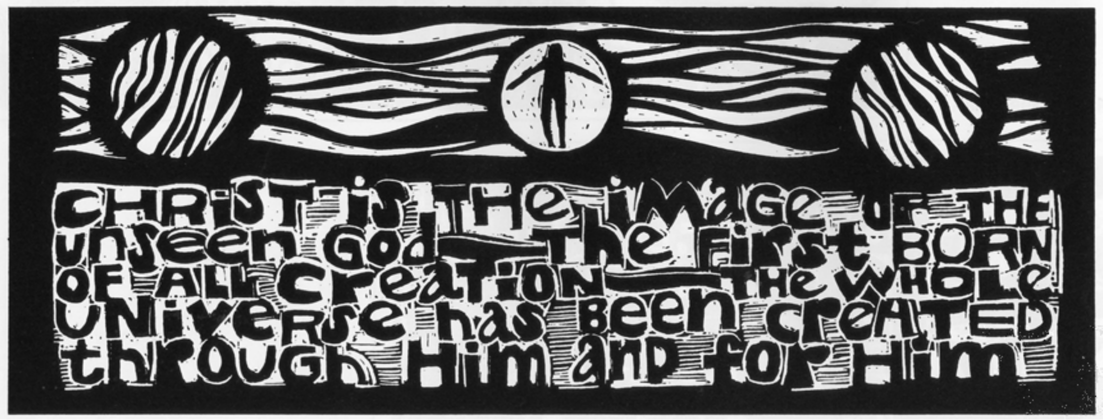
CHRIST IS THE IMAGE OF THE
UNSEEN GOD THE FIRST BORN
OF ALL CREATION THE WHOLE
UNIVERSE HAS BEEN CREATED
THROUGH HIM AND FOR HIM

Figure 9.3 *Christ, Image of God* by Meinrad Craighead

9.1: The Ideational Metafunction in *Christ Yesterday and Today*

The *Ideational* metafunction "embodies experiential (participants, processes and circumstances) and logical (connections between different structures) meanings."[7] Understood within the *Ideational* function this graphic design, *Christ Yesterday and Today,* is characteristically *conceptual*, a different category and set of processes to *narrative*. *Conceptual* images represent "participants in terms of their more generalised and more or less stable and timeless essence, in terms of class, or structure or meaning."[8] Within *conceptual* images are classifying and identifying processes known as *relational*. These are processes of having, being or becoming in which the participant is identified or situated circumstantially.[9] Some *relational processes* are known of as *attributive*. The participant is referred to as a *carrier* to which these *symbolic attributes* are attributed. Here, in this design, *Christ* is a *carrier* in a *relational process*, identified explicitly in the central *Text*, possessing *symbolic attributes* such as: "Alpha and Omega" and "his are the times and the ages."

> Human participants in Symbolic Attributive processes usually pose for the viewer, rather than being shown as involved in some action. This does not mean

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[7] Moya Guijarro, *Multimodal Analysis*, 62.

[8] Kress and van Leeuwen, *Reading Images,* 79.

[9] Halliday, *Functional Grammar,* 259.

> that they are necessarily portrayed front on and at eye level, or that they necessarily look at the viewer, even though all of these may be the case. It means that they take up a posture which cannot be interpreted as narrative: they just sit or stand there, for no reason other than to display themselves to the viewer.[10]

This *Christ* figure is on display available for our contemplation but not demanding an emotional response in the way that a direct gaze or gesture might in the narrative process.

9.1.1: Symbolic Attributes

This design may be described as a *symbolic* process—meaning it is about what a participant *means* or *is*.[11] In this image *Christ* is a *carrier,* a participant whose meaning or identity is established in relation to another participant. This other participant "represents the meaning or identity itself, the *symbolic attribute.*" Kress and van Leeuwen describe *symbolic attributes* thus:

> (1) They are made salient in the representation in one way or another; for instance […] through their conspicuous colour or tone.
> (2) They are pointed at by means of a gesture which cannot be interpreted as an action other than the action of 'pointing out the symbolic attribute to the viewer' – here we can include also the arrows which can connect visual realisations of participants with verbal realisations of the same participant, or vice versa, […] for these also establish a relation of identity through 'pointing'.
> (3) They look out of place in the whole, in some way.
> (4) They are conventionally associated with symbolic values.[12]

Both the *Inner* and *Outer Strands* (fig. 9.4) are visual representations of the *symbolic attributes* of the *Carrier: Christ.* Both sets of *Strands* are strikingly salient, white on black, as they frame the central *Light*. As Time is a *symbolic attribute* appointed to Christ repeatedly in the central *Text* the wavy, ribbon–like *Strands* represent the concept of **time**. The *Strands* radiating around the central *Christ* symbolise divine, cosmic time. "Yesterday and Today, Beginning and End, Alpha and Omega" are *symbolic attributes* of *Christ* in the *Text*. The *Outer Strands* which flatten out into vertical stripes, symmetrically balanced down either side of the design, represent past and future time, stretching to eternity in both directions. These

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[10] Kress and van Leeuwen, *Reading Images,* 105–6.

[11] Kress and van Leeuwen, *Reading Images,* 105.

[12] Kress and van Leeuwen, *Reading Images,* 105.

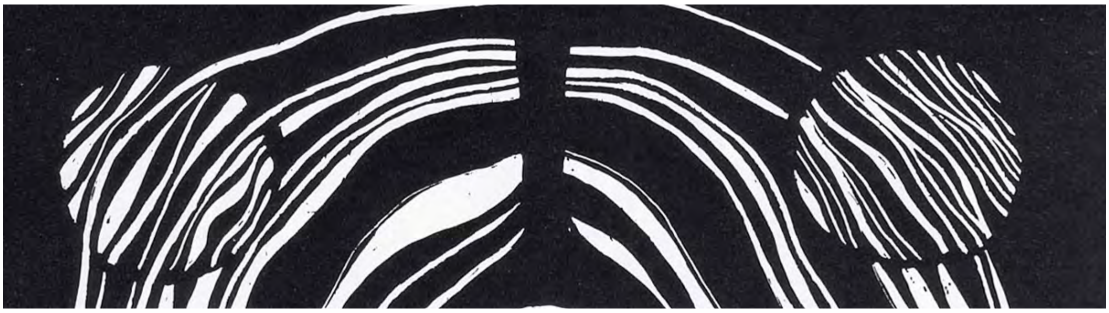

Figure 9.4 Detail from *Christ Yesterday and Today* showing a section of the *Outer* and *Inner Strands*. The *Outer Strands* are those thinner strands around the edges within which the circular discs are found. The *Inner Strands* are those in the lower centre here (closest to the *Christ* figure).

are the “times and the ages,” the eras and epochs; the *symbolic attributes* of time represented here metaphorically like the growth rings found on a tree.

Time is at the crux of the Christ event; the manifestation of the eternal in the temporal.

> Time is the context and content of reality, at once the eternal, unchanging environment of our being and its momentary, ever changing mode of expression. Conceived absolutely, it is timeless; perceived relatively, it is timely. And it is the paradoxical relation of these two that is the significant focus of much of the world’s religions. Not only, along with science, does religion seek to mark such stages of relative time as it can denote, but religion goes beyond science in attempting to understand the translogical connection of relative temporal stages to timeless eternity itself. Beginning and ending with the absolute (the eternal), religion tries to perceive the particular and relative (the moment and history) in its light.[13]

Like Jews, Christians find eternity not only manifest in history but also “evinced in the moment.”[14] John’s gospel records the paradoxical message that eternal, absolute reality is always present, here and now, in the timely. Portrayed in that gospel as the beginning, end, and centre point of time, Christ announces himself as the eternal “I am” (John 8:58).

In Meinrad’s design, these *Strands* look out of place in the whole in some way, awkward and aesthetically slightly jarring. At a literal level they make no sense. They are abstract and symbolic. The temporal dynamic “Yesterday and Today”—a more immediate or “short–term” time period—plays out radially in the *Inner Strands* intensified around *Christ*.[15] By contrast, the “Beginning” may be represented emerging “far away,” down on the left, and the “End” is

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[13] Barbara C. Sproul, “Sacred Time,” in *ER* XII:535.

[14] Sproul, “Sacred Time,” 539.

[15] I shall elaborate on this in the section on the *Textual* function.

represented “far away,” down on the right. Time curves around *Christ*.[16] The *Light* is (the unseen) God. The two further discs in the upper two quadrants are the *symbolic attributes:* “*Alpha* and *Omega,*” left and right respectively. *Christ* is suspended in this central position in time, the present moment, the “already but not yet” manifestation of the reign of God. Symbolically, the centre of the *Cross* marks the perfect meeting point of these two axes: the vertical (the divine) and the horizontal (the human). Here, these directions are *symbolic attributes* of *Christ* as time, divine, cosmic time: the “Beginning and End,” and immediate, earthly, human time: “Yesterday and Today.” The central circle of the *Cross* acts as a “keyhole” or “portal” through which we see *Christ* as this focal point in which both the vertical/heavenly and horizontal/earthly axes of time meet and are found.

Christ, Image of God (fig. 9.3), may be described as divided horizontally two fifths over three fifths, with the image in the upper section and typography in the lower section. The illustrative strip across the top of this design features undulating wavy lines running behind three equidistant circles with thick black outlines. The outer circles consist of wavy lines running vertically–diagonally counter to the prevailing pattern but identical to it. The diagonal lines lean inwards (towards the centre). I suggest the two discs—one left, one right—suspended in wavy lines are *symbolic attributes* for the Alpha and Omega “points in time.” In the centre, the third circle contains the silhouette of a human figure. As the banner headlining the Christmas season, this design clearly illustrates the incarnation; the central figure signifying *Christ* as an infant or child and yet also hinting at the crucifixion through his outstretched arms. The use of this graphic device—a silhouette of a human form suspended in a white circle with a strong back outline—alerts us that a symbolic identification and resonance is clearly intended by the artist between this design and *Christ Yesterday and Today* (fig. 9.1). This symbol, a silhouette of *Christ* in a white and framed circle, at these two most significant feasts in the church’s calendar, the incarnation (*Christ, Image of God)* and death/resurrection *(Christ Yesterday and Today)* of Christ, is striking in its transformation and visual power.

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[16] In 1915 Einstein put forward his *General Theory of Relativity* in which he maintained that time and space are “curved.” http://www.hawking.org.uk/space–and–time–warps.html.

9.1.2: The Biblical Text and the *Text*

"The Alpha and the Omega" is a phrase that appears three times in Revelation, twice as a self designation of God (Rev 1:8; 21:6) and once as a self–designation of Christ (Rev 22:13). In Rev 1:8 this description of God is expanded with "who is and who was and who is to come, the Almighty." Christ identifies himself as "the Alpha and the Omega, the first and the last, the beginning and the end" (Rev 22:13). The juxtaposition of the terms "alpha" and "omega" unites creation and eschatology. The same God who brought the world into existence shall bring it to completion. Everything has its origin in God, as "Alpha" (Rev 4:11). As "Omega," God is acknowledged as the sustaining power in which all things find meaning and purpose until brought to their final consummation at the end of time. That which was brought in to being "in the beginning" (Gen 1:1) shall be resolved in God at the end. The designation, "the Alpha and the Omega" does not restrict God to beginning and end but is a declaration of the totality of God's power and control over all time: past, present and future.

> The author of Revelation, because of his exalted Christology, can apply the same phrases to Christ that he used for God. He too is the first and the last, the beginning and the end, the Alpha and Omega. Elsewhere in the NT, Christ's role in creation is explicitly stated (John 1:3; Col 1:16). The idea of Christ as Omega or the end is particularly appropriate in Revelation which depicts Christ as the means through which God's purposes are accomplished.[17]

The designation "yesterday and today" as *symbolic attributes* of Christ have been drawn from the letter to the Hebrews: "Jesus Christ is the same yesterday and today and forever" (Heb 13:8).[18] It echoes the affirmation of Christ's eternal sameness found in Rev 1:8; 10–12. This sameness does not refer to "metaphysical immutability but to constancy of purpose, reliability, faithfulness to promises."[19] The phrase may be influenced by other liturgical

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[17] Mitchell G. Reddish, "Alpha and Omega" in *ABD* 1:162.

[18] The distinctiveness of chapter 13 of Hebrews has raised questions about the relationship of this chapter to chapters 1–12. Some scholars, such as Wedderburn, argue that all of chapter 13 was added by a later redactor. A.J.M. Wedderburn, "The 'Letter' to the Hebrews and Its Thirteenth Chapter." *NTS* 50 (2004): 390–405. Others like Thompson suggest the two segments:13:1–6 and 13:18–25 have "the common characteristics of a Pauline letter," while 13:7–17 is distinct and "maintains the style of the first twelve chapters and recapitulates the argument of its central section (7:1–10:18)." James W. Thompson, *Hebrews*, Paideia Commentaries on the New Testament (Grand Rapids: Baker:2008), 273.

[19] Richard Bauckham, "The Divinity of Jesus Christ in the Epistle to the Hebrews", in *The Epistle to the Hebrews and Christian Theology,* eds. Richard Bauckham et al (Grand Rapids: Eerdmans, 2009), 15–36, at 36.

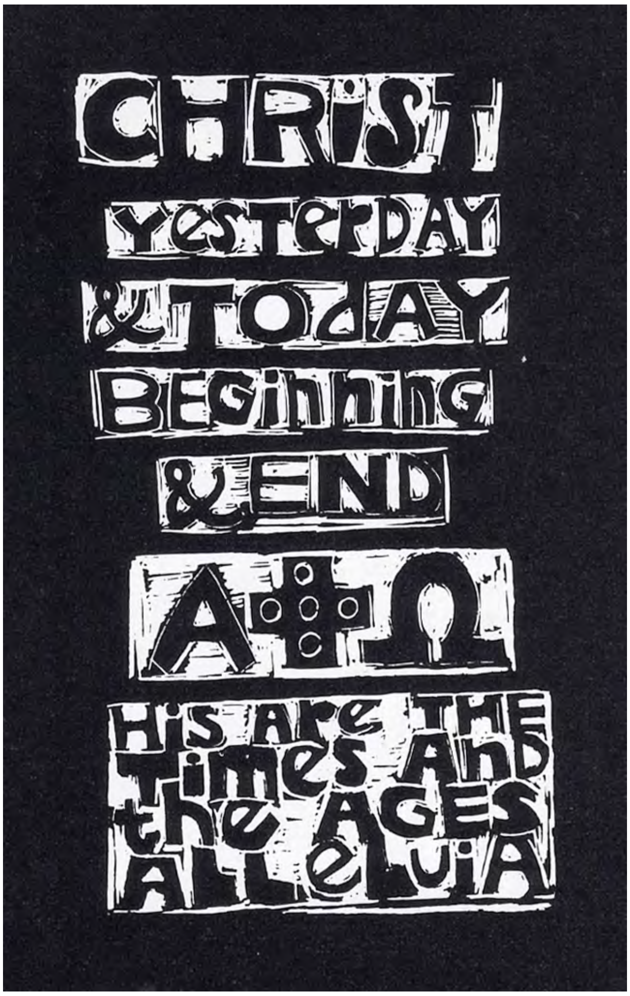

Figure 9.5 Detail of *Text* from *Christ Yesterday and Today*

expressions found in Rev 1:4, 8; 4:8. Phrases like "to the ages" and "forever" are common in early Christian praise, e.g.: Luke 1:33; Rom 1:25; 9:5; 11:36; Phil 4:20; Heb 13:21. Bauckham writes,

> We should notice how closely it corresponds to the citation from Ps. 102, understood as addressed to Christ, in the first chapter of Hebrews. That quotation affirms the full eternity past and eternity future of the divine Christ, and very strikingly, it uses the same phrase as Heb 13:8 to affirm that he is "the same," that is, he retains his own integrity throughout eternity.[20]

Moreover, McDonough maintains that a threefold formula referring to divine identity as past, present and future is widely found in ancient Hellenistic, Jewish and Christian literature.[21] He suggests that it is part of the definition of a true deity and consistent with Jewish

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[20] Bauckham, *Epistle*, 34.

[21] Sean M. McDonough, *YHWH at Patmos: Rev. 1:4 in Its Hellenistic and Early Jewish Setting*, WUNT II/107 (Tübingen: Mohr Siebeck, 1999), pp. 41–57, 187–92.

appreciations of the name of God as seen in the Targums (e.g. *Targ. Ps.–J.*, Deut 32:39).[22] It is pertinent that the Easter Vigil Blessing of the Candle, a prominent part of the Service of Light, contains a threefold formula of naming Christ: “Christ, yesterday and today, the beginning and the end, Alpha and Omega.”[23] Here, the third temporal aspect, “forever,” has been dropped, as has “the same” from Heb 13:8. This allows for three neatly matching pairs—“yesterday and today, the beginning and the end, Alpha and Omega”—that in turn create a new threefold formula that reiterates and implies all that is contained in the Hebrews verse. The Vigil blessing continues, “all time belongs to him, and all the ages; to him be glory and power, through every age and for ever. Amen.”[24] This has been paraphrased in the lowest section of Meinrad’s woodcut *Text* as “His Are The Times And the Ages Alleluia” (fig. 9.5). This is not a direct quotation of any one particular Scripture passage but rather a synthesis of the temporal dimension of Rev 22:13 and many other texts that place Christ as sovereign over time (Matt 28:20; Eph 1:21; 1Tim 1:17; 2Tim 1:9) and reigning in glory forever (Luke 1:33; Rom 1:25; 9:5; 11:36; Phil 4:20; Heb 13:21).

In the design *Christ, Image of God* (fig. 9.3) the *Text* contains a slight adaptation of Col 1:15 (“He is the image of the invisible God, the firstborn of all creation)” and a paraphrasing of the second part of the statement laid out in Col 1:16 (“for in him all things in heaven and on earth were created, things visible and invisible, whether thrones or dominions or rulers or powers—all things have been created through him and for him.”). This is a cosmic vision of Christ as the “one who supremely makes the invisible God visible,” who is the manifestation of the divine in human reality.[25] This assertion about Christ dynamically draws the spheres of creation and redemption together. Lincoln writes:

> Although the first part of the hymn speaks of Christ’s agency in creation, it is what was first believed about his role in redemption that enabled early believers to make claims about his role in creation. In 1 Cor 15:49 and 2 Cor 4:4 Paul had used the term “image” (eikon, *eikon*) for the resurrected and exalted Christ, who as the last Adam now represented humanity as God has always intended it to be.

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[22] McDonough, *YHWH,* pp. 183–85.

[23] *Sunday Missal*, 209.

[24] *Sunday Missal*, 209.

[25] Andrew T. Lincoln, “Colossians” in *NIB* XI, 553–669, at 597.

> This notion was then pushed back as far as it could go. If the resurrected Christ was the supreme expression of the image of God, then he must always have been so. […] The sort of language that had been employed of Wisdom in Wis 7:26 ("she is a reflection of eternal light, a spotless mirror of the working of God, and an image of his goodness," NSRV) becomes a resource for expressing this belief about the status of Christ in God's purposes.[26]

Eduard Schweizer notes, "In Wisdom of Solomon 7:25, it is the full presence of God in his wisdom that is described: For she is a breath of the power of God, and a pure emanation of the glory of the Almighty; therefore nothing defiled gains entrance into her."[27] Personified Wisdom is also related to the primordial act of creation: "The Lord by wisdom founded the earth" (Prov 3:19). Elizabeth A. Johnson expands,

> The great poem of Proverbs 8:22–31 unfolds this association in detail. Sophia existed before the beginning of the world as the first of God's works. Then she is beside God at the vital moments of creation as either a master craftsperson or God's darling child (the text is disputed). In either case, God takes delight in her. Conversely she always rejoices in God's presence, plays everywhere in the new world, and takes delight in human beings.[28]

Here in the great hymn of Colossians, v.15b, Christ is placed in this role as the firstborn of all creation. Christ is recognised as the (feminine) Jewish symbol of personified Wisdom made manifest in his earthly incarnation.[29] Breath, a pure emanation of glory, reflection of eternal light, a spotless mirror—these are extraordinary symbols to bring to life in an image.

I suggest it is precisely this Wisdom imagery that Craighead has put to work in her design: *Christ, Image of God.* The circular *Light* in which *Christ* is placed is this spotless mirror reflecting the eternal light, a pure emanation of the glory of God. This circular *Light* is repeated in the design, *Christ Yesterday and Today*.

9.1.3: The *Candle*

There is no perspective in this design; it is a flat, abstract and symbolic work. However, there is a sense in which the *Inner Strands* create an idea of distance in an abstract and symbolic

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[26] Lincoln, *Colossians*, 597.

[27] Schweizer, *Colossians*, 64.

[28] Elizabeth A. Johnson, *She Who Is: The Mystery of God in Feminist Theological Discourse* (New York: Crossroad, 1995), 88.

[29] Elizabeth Schüssler Fiorenza, *Jesus, Miriam's Child, Sophia's Prophet, Critical Issues in Feminist Christology* (New York: Continuum, 2004), 152. Johnson, *She Who Is*, 150.

way, construed through these rings or strands. *Christ* in the *Light* is far away. He is located in another realm of time and space beyond human reach and reckoning. Spatially, this "place" has no real equivalent and cannot be depicted in conventional spatial relations or perspective, it can only be implied visually in an abstract and symbolic way, as is done here. Colour works powerfully here to symbolise sacred space and time. The deep expansive black is the **תהו ובהו** (*tohu-wa-bohu*), the originary dark and formless void from which the unseen God brings into being the universe, in and through *Christ* (Gen. 1:2; Col. 1:16). White in its many dimensions functions to symbolise time. Black may be seen as representing the spatial dimension and white the temporal dimension.

Within the design there is another symbol, composed of many participants, that is almost imperceptible: a candle (fig. 9.6). If one focuses on the vertical centre, it is possible to discern a *Candle*; the body of which is a black rectangle which contains the *Text* and the *Flame*, as previously outlined, at the top, with the *Inner Strands* perceived as rays of light emanating from the central illumination.[30] The *Text* in this case is the words of both Scripture and the ritual Service of Light that marks the blessing of the Paschal Candle at the Easter Vigil.

9.1.4: Liminality

Liminality is a concept that finds its origin in the social science of anthropology, most particularly the work of Victor Turner, building on the earlier work of Arnold van Gennep.[31] The latin root, *limen*, of the term liminality, means "threshold" and refers, in the first instance to a middle stage in the process of ritual.[32] When an individual or a group is in this process of transition from one status to another, there is a threefold structure to the entire process or ritual, including a preliminal rite in which the old status is acknowledged and symbolically discarded, a metaphorical death may occur. The liminal stage is a period of disorientation and

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[30] Standing alone, this *Candle* looks decidedly phallic. Yet, I suggest that a complementary "yonic" symbol may be read in the *Flame*. In this sense, the complete symbol may be read as a meeting of male and female energies too.

[31] Victor W. Turner, *The Ritual Process* (New York: de Gruyter, 1969).

[32] Early anthropological work done by van Gennep and Turner focussed on "coming–of–age" or "leadership" rituals in traditional societies. More recently, usage of the term has broadened to describe political and cultural change as well as rituals.

ambiguity that must be gone through in order to successfully transition into the new status and identity. Finally, there is a postliminal stage in which the initiate is conferred with their new status and reincorporated into the group, tribe, community. The liminal threshold is about the space between the old and the new status or reality. Liminality is characterised by loss of status, a fundamental equality between initiates regardless of their age, wealth, education, gender or any other markers of hierarchy conventionally held in the society. Absence of rank and property, homogeneity and anonymity, minimisation of gender difference, humility, simplicity, unselfishness: these are all qualities of liminality.[33] Every society and religious grouping has liminal people, groups and individuals, whether by accident or design, who live outside the conventions of their society. Homeless people, street

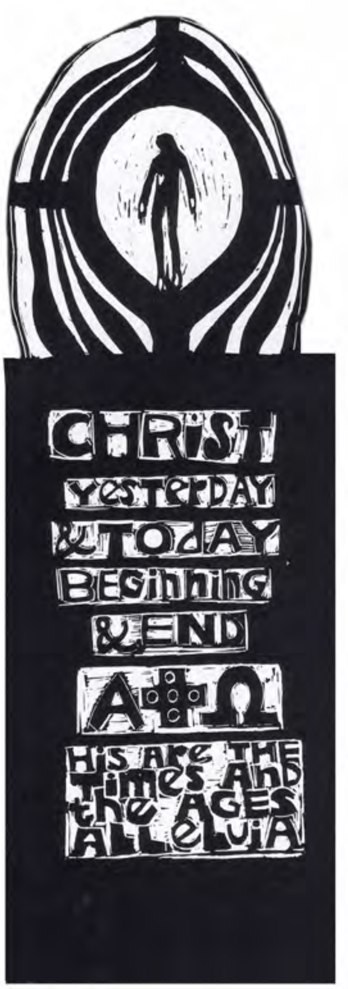

Figure 9.6. Detail from *Christ Yesterday and Today*. It is possible to see a *Candle* in the design, complete with body, wick and radiating *Flame*.

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[33] Conrad Phillip Kottak, *Cultural Anthropology,* 9th ed. (New York, NY: McGraw–Hill, 2002), 308.

children, hermits, monks, and gurus are all characteristically liminal in their lifestyles, as indeed are Jesus and his cousin John the Baptist. “Liminal people occupy ambiguous social positions. They exist apart from ordinary distinctions and expectations, living in a time out of time,” writes Kottak.[34] Liminality is also very much about space and place. Rituals involving experiences of liminality invariably happen beyond the village or city, in other places, often in natural and designated “sacred spaces,” like forests or wilderness areas. Liminal time also happens outside the conventional social structures of time. That period of three days between the death and resurrection of Christ is understood as a profoundly liminal time. An inexplicable time of transition from Jesus being tortured to death by crucifixion and his resurrection on the third day. *Christ Yesterday and Today* is undoubtedly a striking depiction of the liminality of the tomb. The inner circle contained within the “eye” of the *Cross* conceptually represents that liminal moment after “he bowed his head and gave up his spirit” (John 19:30). It is simultaneously the descent to the dead (Acts 3:15; Rom 8:11; 1 Cor 15:20; cf. Heb. 2:14; 13:20) and the ascent to new life (Acts 13:32–33). The thick, black circle of the *Cross* marks the threshold. The *Light* signifies the liminal space of the tomb and the liminal “time out of time” that is the three days spent there. It is “sacred space–time.” *Christ* could be read as both descending and ascending. The thick black bars of the *Cross,* that cross over time, mark this out as a place that is held between the vertical and horizontal; heaven and earth. Semiotically, this is a place of mediation, and *Christ* is the Mediator.

9.2: The *Interpersonal* Metafunction in *Christ Yesterday and Today*

The *interpersonal* metafunction concerns the various relational dynamics set up within and through an image. It places the *implied viewer* in a certain relationship with the *represented participants* of the image. Unlike the “demand” made of us in Markell’s design, this *Christ* figure is quite different, with head bowed, dead, limp and passive, portrayed as held in a “liminal space,” between death on the cross, descent and entombment and the resurrection of Easter. This *Christ* is an “offer” image, available for our contemplation but not demanding an emotional connection with us.

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[34] Kottak, *Cultural Anthropology*, 309.

The figure of *Christ* is small on the page, almost a seventh of the height of the design. The viewer is held a long way back from Christ, as the only human *represented participant* in the design. The social distance constructed here is impersonal. I suggest it also implies cognitive distance in the sense of something not easily understood, a mystery. The distance is not simply social and impersonal—it is also temporal and spatial. *Christ* is out of the viewer's reach both physically and emotionally but also in a spatial and temporal sense. He is in an alternative spatial and temporal zone implied by the portal of the circular "eye" of the *Cross* and the tunnel–like (albeit flat) perspective construed by the *Inner Strands* around that. The attitude taken is one of subjective involvement. Despite there being no direct gaze there remains some direct engagement with the viewer through the frontal positioning of his body. As Kress and van Leeuwen write,

> In the depiction of humans (and animals), 'involvement' and 'detachment' can interact with 'demand' and 'offer' in complex ways. The body of the represented participant may be angled away from the plane of the viewer, while his or her head and/or gaze may be turned towards it – or vice versa. The result is a double message: 'although I am not part of your world, I nevertheless make contact with you, from my own, different world'; or 'although this person is part of our world, someone like you and me, we nevertheless offer his or her image to you as an object for dispassionate reflection.[35]

The body of *Christ* is angled towards the plane of the viewer in a frontal way but the tilt of the head is turned down and thus disengaged from the viewer. The double message here then is something like "Although I am/was part of your world, I cannot make contact with you as I am presently in my own, different world." There is a withdrawal from direct emotional engagement with the viewer but some involvement is maintained through the frontal offer of the body of Christ to the viewer. In *Christ, Image of God,* the figure of the infant or child *Christ* is faced towards the viewer. Interestingly, in both of these designs, the viewer position is one of equality with the figure of *Christ*, we neither look up nor down at the figure, it is placed squarely in front of the viewer—at the mid, eye–level. This enhances the viewer's involvement and may compensate in some way for the impersonal social distance created.

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[35] Kress and van Leeuwen, *Reading Images,* 138.

9.3: The *Textual* Metafunction in *Christ Yesterday and Today*

The third metafunction, the *Textual,* deals with composition and the integration of the elements into a coherent whole. Composition brings the *ideational* or representational processes of the image into relationship with the *interpersonal* or interactive processes through three interrelated systems: (1) Information Value, (2) Salience, and (3) Framing, and we shall consider Craighead's design through all three.

9.3.1: Information Values: Given / New; Ideal / Real; Centre/ Margin

Christ Yesterday and Today is a composition that has a dominant central focus. However, I resist the possibility of seeing this as a triptych with three clearly demarcated (and symmetrical, outer) vertical panels. Rather, I suggest that there is a strong "Mediator – Polarised" process at work here in the central "eye" of the *Cross, Light* and *Christ* participants. In the top half of the composition two dynamics are at work simultaneously. Firstly, there is the dominant *Flame.* Secondly, though a much weaker visual dynamic, the upper half is divided by the vertical of the *Cross.* The *Flame* dominates both the centre and upper half of the design. *Christ* in the centre of the *Light* mediates to link the polarised participants of the *Alpha* and *Omega* in the upper left and right corners with the *Text* and the horizontal *Waves* in the bottom left and right corners into a coherent meaningful whole.

The horizontal *Waves* are interrupted by the vertical black rectangle of the *Candle* in which the *Text* sits. Nonetheless, despite this vertical interruption, horizontal continuity is strongly implied visually in the *Waves.* We intuitively understand the *Waves* as a continuous flow (through or) behind the *Candle. The Waves* are in the lower third of the composition. This is the realm of the "real" or the "earthly." If we accept the *Waves* as similar to the *Strands*, and symbolically and abstractly representing the concept of time, then by being both horizontal and situated at the base of the composition this visually implies that the *Waves* represent time in the earthly or human realm. By contrast, the *Outer Strands* on the vertical, divine, axis symbolise cosmic time. Time curves around *Christ* as the pivot—the centre point of time.

9.3.2: Salience

Salience creates a hierarchy of importance among the elements, selecting some as more important than others, more worthy of attention than others, regardless of their placement in the composition.[36] *Christ* in the *Light* is the most salient point of the composition. The white *Inner and Outer Strands* are also visually striking and compelling in their vibrancy against the black background but secondary to the *Light* and *Christ* in their salience. The *Text* for all its complexity and central position is the least salient element in the design, the various weights of the *Inner* and *Outer Strands* and the *Waves* carrying greater visual potency.

9.3.3: Framing

That most salient point, *Christ* in the *Light,* is framed by a thick, black circle that forms the centre of the *Cross*. This framing device serves to enhance the salience of the *Christ* in the *Light* in the upper centre of the composition. The *Outer Strands* and the *Waves* together frame the *Candle*. The symbols of time frame the liturgical symbol of the resurrection: the Paschal candle lit in the Service of Light at the opening of the Easter Vigil.

A subtle but interesting semiosis is detectable in the framing of the two symbolic discs of *Alpha* (left) and *Omega* (right). The *Alpha* disc does not have a continuous black border, it is porous. Two of the white *Outer Strands* move seamlessly and uninterrupted in a continuous line through the disc, parallel to those lines contained within the disc. However, on the other side, the *Omega* disc is fully contained within a black border signifying completion. It is a visual full stop; the end of time.

9.4: Materiality

An aspect of graphic design that has received less attention from semioticians is that of materiality and its semiotic relation to or function in meaning–making. The two major designs considered in this study are materially quite different. Markell's illustration is clearly generated through a digital illustration program that enables perfectly crisp edges, lines and

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[36] Kress and van Leeuwen, *Reading Images,* 200.

curves. Technologically, it belongs to the means of production of the twenty–first century. Yet, while it would be entirely possible to manually recreate that design with the aid of technical drawing equipment, it is an aesthetic that would be foreign to a person living a few centuries ago. Meinrad's woodcut, however, sits in a tradition that points back to the beginning of printing, whatever the surface and substrate, almost 2000 years ago.[37] The visual results of these different technologies, digital and hand–carved woodcut do different work semiotically. As Kress and van Leeuwen write,

> Materiality matters: oil–and water–based paints offer different affordances, and hence different potentials for making meaning. The manner of production also matters. If we ask the seemingly simple question 'What is a text?' or 'Is a written text the same object or a different one when it is written with a pencil or with a pen and ink or is word–processed?', the answer of most *linguists* would be 'No question. It is the same text.' The material, graphic expression of the text would not be seen as a relevant issue. If we asked a non–linguist the same question, the answer might be different […] Like us, they would see 'presentation' as a significant part of the making of the text, increasingly often equal to, or even more important than, other aspects. For them, as for the painter or the viewer of a painting, the medium of inscription changes the text.[38]

The woodcut letters of the biblical *Text* appear decidedly different in this form than they do in the mechanically typeset pages of a Bible or Missal. In the first instance, reading it requires a different degree of attentiveness, almost like working out a puzzle. The typography is unorthodox; it breaks the rules of conventional lettering, mixing upper and lowercase letters within words. Lowercase letters may be smaller than capitals and may begin words that contain capitals. The uneven boldness and varied juxtaposition of letters lend accent and emphasis in new ways. In the *ideational* function a woodcut speaks to an age–old tradition of human image–making. In the social semiotic context of religious books, the viewer is reminded of the earliest illustrations to appear in print, black and white woodcuts. Woodcuts are old, organic, Germanic and expressive. They work in reverse, meaning it is the negative space that is being cut away, rather than the positive line that is being carved. This adds to their guttural and expressive quality. Meinrad's woodcuts are fluid and raw. In this instance,

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[37] The ancient civilisations of Mesopotamia and China both produced examples of rudimentary forms of relief printing from carved stone and other materials. The real development of woodblock printing on paper is attributed to the Chinese in the second and third centuries. Ts'ai Lun, a second century Chinese government official, is credited with the invention of paper in 105 CE and this marks a turning point in the advance of woodcut printing. In Western Europe, this technique becomes popular around the beginning of the fifteenth century. Meggs, *History*, 23ff.

[38] Kress and van Leeuwen, 216.

there is something symbolically profound about a design that illustrates the concept of cosmic time through a pattern something like tree–rings, being carved out of wood.

In the *interpersonal* function it is about the intimacy and immediacy of an image carved by the artist's hand. The viewer is in close proximity to the original mark–making of the artist. The organic substrate of wood chiselled by hand with an awl or other simple carving implements is a process that requires little mechanical intervention. The artist's imagination, gift for drawing and translating that into carving, and the unique softness, hardness and grain of the wood block collude to bring forth an image. The production of a woodcut is a very physical process, each groove a deliberate, conscious and active gesture. The second part—the printing of the image—requiring strength and effort in the handling of a press: repeatedly shifting block and paper back and forth into position and pulling a weighty press. It involves physicality at every stage. With a woodcut the viewer is close to that process.

In the *textual* or compositional metafunction, social semiotic analysis would suggest that the organic nature of the process speaks its own language. The wood block itself plays a part in the creation; its quality, density and grain guiding or resisting certain marks. It is not a wholly pliant or manipulable material. It lends its unique character to the process and to the finished product where its grain would be visible in the prints. Leaving visible strains of wood grain, around objects and letters—in the carved out (negative) areas—is fundamental to the technique, a respect for the wood and the quality it brings to the physical act of mark–making in wood. Some of the woodgrain quality is sadly lost in the large scale mechanical printing such as for *The Sunday Missal.* In the original prints that would have been pulled of this design it would have no doubt been apparent that this was created from elemental matter, the grain of the wood visible, like a watermark in the glossy black ink. As it displays in the Missal, the contrast in quality of line—expressive, fluid and organic, and striking dense black, with the printed pages—adds to the salience and power of the designs.

9.5: Intersemiosis

More recent scholarship using this visual grammar set out by Kress and van Leeuwen has raised the issue of the relationship between the visual text and the verbal text: “bimodal” texts as Painter labels them.[39] Both of the designs by Craighead featured here qualify as bimodal texts, having text as an *contributory element* and *represented participant* in the design. These two semiotic systems are different in the way that they afford meaning. Painter elaborates:

> A verbal text unfolds over time in a dynamic, sequential way and language has a rich potential for the control of temporal deixis, sequencing, location, phasing and aspect. This is in contrast with the ‘instantaneous’ holistic apprehension of an individual image and the corresponding potential of the visual semiotic for non–sequential spatial and comparative relationships. Recognition of such differences suggests some of the more obvious ways meanings might be expected to be ‘shared out’ in a bimodal text. But complementarities in affordances are also to be found in areas where language and image are equally well–suited, as for example in the construal of human emotion. Here each semiotic can create a similar kind of meaning while drawing on its own distinct range or configuration of options. In such areas, a bimodal text may make use of either or both semiotics depending on whether sharing the semantic load, amplifying a common meaning or some more complex kind of counterpointing is being managed.[40]

Lee Unsworth points out, “current research indicates that articulating discrete visual and verbal grammars is not sufficient to account for meanings made at the intersection of language and image.”[41] That potential affordance of meaning at the point of synergy between visual and verbal text has not yet been fully developed into a specific functional metalanguage.[42] A. J. Moya Guijarro has made a start at laying out some early theoretical proposals building on Unsworth and within the familiar visual semiotic structure of Kress and van Leeuwen (fig. 9.7). Within the *Ideational Metafunction*, they suggest three types of visual/verbal or “bimodal” interplay: *Concurrence, Complementarity* and *Connection*. Moya

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[39] Painter, *Reading,* 133.

[40] Painter, *Reading*, 133.

[41] Lee Unsworth, “Towards a Metalanguage for Multiliteracies Education: Describing the Meaning–making Resources of Language–Image Interaction.” *English Teaching, Practice and Critique* 5(1) 2006: 55–76, at 56.

[42] Roland Barthes distinguished two image–text relations, elaboration and relay, to define the inter animation between verbal and visual codes. Barthes, *Introduction to the Structural Analysis of Narratives: Image–Music–Text* (London: Fontana, 1977). In elaboration the textual component restate the meanings of the image or vice versa in such a way that both the verbal and the visual codes express the same meaning; in relay, the verbal component expands the meanings transmitted by the images or vice versa. In relay each code adds new meanings to complete the message going beyond the information transmitted in one of the two components.

Guijarro states: “*Ideational Concurrence* takes place when the verbal and the visual modalities are equivalent in ideational meaning and, thus, the inference required from the viewer to understand the coherence established between words and images is minimal.”[43] This category is then broken down into two further stages: *Equivalence* and *Instantiation*. The second type of interplay is *Ideational Complementarity*.[44] “In this verbal and visual intersection either words or images provide information that is missing in the other semiotic component.”[45] Unsworth differentiates between two subtypes of ideational complementarity: *Augmentation* and *Divergence.*[46] A third type of intersemiotic coherence is drawn from the work of Nikolejeva and Scott and is named *Counterpointing*.[47] Finally, Unsworth also distinguishes another type of intersection between words and images: *Connection*. This in turn is subdivided into two further categories: *Projection*, which involves quoting speech and reporting thoughts, and *Conjunction*, subdivided into causal, temporal and spatial relations.[48] With regard to Meinrad’s graphic design *Christ Yesterday and Today* featuring *Text*, a composite of short passages of Scripture texts within the woodcut image, the above analysis would suggest that they all fall within the range of *complementary augmentation*. The synergy between visual and verbal goes beyond *concurrence*. The visual element is not simply illustrative, nor is the verbal element simply explanatory. As in all instances the visual is *symbolic attributive,* and this may itself imply *augmentation*. “In augmentation each modality provides additional information which is consistent with the other mode.”[49] Each modality specialises in the transmission of specific meanings. As Bezemer and Kress point out, each has its own *epistemological commitment* or *unavoidable affordances*, which are

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[43] Moya Guijarro, *Multimodal Analysis*, 69.

[44] Unsworth, *Metalanguage*, 62.

[45] Moya Guijarro, *Multimodal Analysis*, 71.

[46] Unsworth, *Metalanguage*, 63–64.

[47] Maria Nikolejeva and Carole Scott, “The Dynamics of Picture Books Communication,” *Children’s Literature in Education*, 31(4) 2000: 225–239, at 232.

[48] Unsworth, *Metalanguage*, 66.

[49] Moya Guijarro, *Multimodal Analysis*, 73.

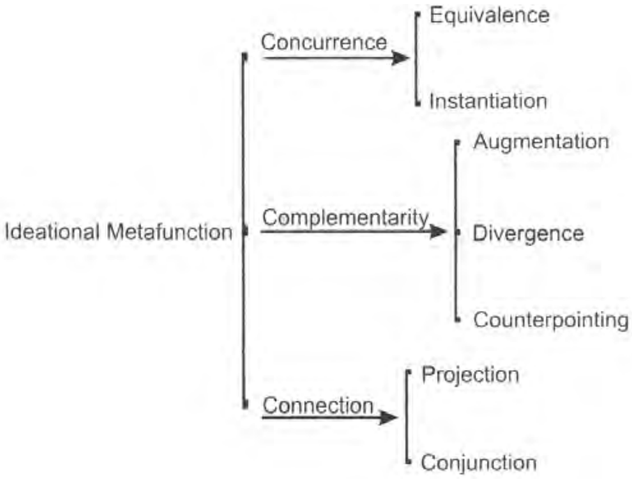

Figure 9.7 *Intersemiotic* systems within the ideational metafunction (adapted from Unsworth 2006, 2008a, b). ©Equinox

inherently linked to it.[50]

Conclusion

Situated in *The Sunday Missal* between Good Friday and the Easter Vigil this design semiotically marks the ritual silence of Holy Saturday. Against the black of primordial sacred space, white signifies the eternal presence of Christ, who was with the unseen God in the beginning.

> In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God. All things came into being through him, and without him not one thing came into being. What has come into being in him was life, and the life was the light of all people. The light shines in the darkness, and the darkness did not overcome it. (John 1:1–5)

From this radiant centrepoint of *Light,* Christ mediates the sacred convergence of time: eternal and temporal, in his passion, death and resurrection. What may seem at a first glance as rough and awkward lines that are difficult to comprehend, augment some of the richest lines of Scripture, in a semiotic dance of "bimodal" meaning between word and image. This is a *conceptual* image where *Christ* is a *carrier* of complex *symbolic attributes*, carved out of wood, in what is at once a striking and simple design of profound depth. Set against the

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[50] Jeff Bezemer and Gunther Kress, "Writing in Multimodal Texts: A Social Semiotic Account of Designs for Learning." *Written Communication*, 25(2) 2008: 165–195, at 176.

formality of perfectly–set Roman serifs in the accompanying printed texts—the rubrics of ritual—are expressive, unorthodox letters etched in organic matter. A design that, in its *textual* function, renders every modality (colour modulation, variance, tonality, etc.) in its lowest possible register speaks to the essential truth of the church. As we contemplate, in this liminal design, a compelling convergence of many biblical texts, *symbolic attributes* and liturgical rite, we might hear echoed in the dark the refrain: “Lumen Christi.”

Chapter Ten: Conclusion

Seeing comes before words.[1]

10.1: A Consolidation of this Thesis

The current fascination with the visual as a historically neglected field of enquiry reappraises the fact that artists and adherents of these faiths, Judaism and Christianity, from which the Scriptures emerge, have always been making images. The "Bible" has always been "illustrated." It has always been both verbal and visual in its reception and its expression, even in its pre–canonical forms, be it the *ICTHUS* (ΙΧΘΥΣ) fish symbol, carvings on sarcophagi, mosaics in ancient house–churches or frescoes in the catacombs. This new orientation toward the visual history and reception of the Bible is emblematic of the visual turn in the Humanities generally—reflecting the cultural proliferation of images and exponential increase in the importance of the visual in the newly globalised and multimodal realms of communication. Martin O'Kane and J. Cheryl Exum, among others, have observed this lacuna in the work of the academy and have pioneered a path of fruitful dialogue between biblical word and biblical image.

Meanwhile, semioticians Gunther Kress and Theo van Leeuwen have expanded Michael Halliday's foundational *Systemic Functional Grammar* and demonstrate how a Social Semiotics of the Visual may provide a powerful method for exploring how images work to make meaning. Contra Saussure, they have developed a systemic functional semiotics away from the notion that the relationship between the signifier and the signified in the sign is *arbitrary*, preferring to recognise that relationship as always *motivated* and *conventional*. "We wish to assert the effects of the transformative role of individual agents, yet also the constant presence of the social: in the historical shaping of the resources, in the individual agent's social history, in the recognition of present conventions, in the effect of the environment in which representation and communication happen."[2] In other words, they start

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[1] John Berger, *Ways of Seeing* (London: Penguin, 2008 [1972]), cover.

[2] Kress and van Leeuwen, *Reading Images,* 12–13.

from the premise that sign–makers have agency and desire their messages be maximally understood in a particular context and therefore choose forms of expression, which they see as most apt and plausible, and "which they believe to be maximally transparent to other participants."[3] The social context of this semiotic activity is always vitally significant and contributes to the semiotic choices made by the sign–maker. "The context may either have rules or best practices that regulate how specific semiotic resources can be used, or leave the users relatively free in their use of the resource."[4] This valuing of both the desire of the sign–maker to choose the most criterial aspects of the object, event or idea to be communicated—alongside the influences of social convention in shaping the semiotic resources, affordances and potentials available to both producer and receiver—make this a particularly viable approach to artworks designed to illustrate biblical lections in books used in the liturgies of the church. The social context of Christian liturgy is highly orchestrated. It is one in which the semiotic modes of language, gesture, dress and behaviour are highly ritualised, conventional, well–defined, historical, traditional and, most importantly, communal and community–forming. This is the social context for this semiotic act of expression—graphic-designed images illustrating the Scriptures held in esteem by those participating in the ritual.

Significantly, for this study, liturgy is also a major site for the reception of the Bible. In this social semiotic context, that reception is multimodal; the Scriptures are a prominent component of the ritual and are repeated throughout in many ways, through many different modes (verbal, visual, audio, gesture). The semiotic resource, the material artefact that physically manifests the Scriptures in this context is the Lectionary (and its pew accompaniments in the ELW *Worship* book and RC *The Sunday Missal*). Redolent with the semiotic signifiers of the Bible—large, weighty, gilt-edged, embossed and decorated with bright silk bookmarks—the Lectionary ritually performs the semantic and iconic authority of the Bible in the communal arenas of Christian worship. As such, Lectionaries themselves are

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[3] Kress and van Leeuwen, *Reading Images,* 13.

[4] Van Leeuwen, *Social Semiotics*, 4.

iconic books in their own right as they are displayed, incensed, blessed, venerated, read aloud and preached from.

The Lectionary is at once an iconic book, a hermeneutical approach and a liturgical structure. Many hermeneutical threads and motifs animate the Lectionary through the curation and arrangement of biblical texts drawn from both testaments. As the primary site of the church's *Wirkungsgeschichte* of the Bible, the Lectionary projects an explicit Christocentric hermeneutic intended to be formative of Christian community. Somewhat ironically, whilst this complex reception of biblical texts is the focus of many Christians' attention every Sunday, the Lectionary has not yet been acknowledged for the immense richness it holds out to biblical reception scholars.

> In social semiotics resources are signifiers, observable actions and objects that have been drawn into the domain of social communication and that have a *theoretical* semiotic potential constituted by all their past uses and all their potential uses and an *actual* semiotic potential constituted by those past uses that are known to and considered relevant by the users of the resource, and by such potential uses as may be uncovered by the users on the basis of their specific needs and interests. Such uses take place in a social context.[5]

From a social semiotic perspective, everything about Lectionaries—the materials used, the languages in which they are written, the typefaces chosen (majuscule, minuscule or script, Roman or Gothic), the amount of white space on the page, the density of text, the number of columns, the use of particular colours (black, red and white), the ratio of text to image, the placement and style of illuminations—relate to the most apt and plausible choices being made with the semiotic resources available at a particular time and place, in order to make meaning, in the social context of a particular community of people. This thesis has very briefly surveyed hundreds of years of the graphic design of Christian liturgical books, from the scribal illumination of individual books to contemporary mass print–production. One purpose of this has been to contextualise the graphic works of Markell and Craighead within this historical trajectory: "the *theoretical* semiotic potential" constituted by all the past uses of

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[5] Van Leeuwen, *Social Semiotics,* 4.

these semiotic resources. One striking historical dimension of Lectionaries and Missals is the colour triad of red, black and white.

This colour triad presents itself as a semiotic resource, indeed a *sociochrome*, that has evolved out of a lengthy tradition and has functioned, in ways consistent with its present uses, for diverse groups of religious readers down through the ages. In a powerful way the colours white, black and red collude, each strengthening the other to perform the semiotic functioning of the other. The triad forms a confluence of complementarity. In the graphic designs considered here colour contains and brings together metaphor, symbol and text, creating interactions and depths of meaning beyond the purely verbal text. Applying Kress and van Leeuwen's metafunctional approach reveals how these designs employ colour in profound ways, within the context of the Scriptures surrounding them in the books within which they appear, to dramatically enhance their communicative potential. The colour triad, black, red and white is a constitutive element formative of meaning in the iconic liturgical book.

Silhouette has deep historical semiotic origins as a visual device for contouring bodily absence and illusive, mysterious presence. This makes it a particularly powerful visual metonym for the risen Christ. Beyond this, the imaging of Jesus is a politicised area in contemporary Christianity. Both artists have made use of silhouette in ways that creatively circumvent these contests whilst simultaneously expressing the gospel value of inclusivity, ideally at the heart of Christian community. Visually, silhouette is about simplicity, about reducing something to its most essential shape for an immediate apprehension of its significance. And yet, paradoxically, silhouettes are opaque, dense and impenetrable. They are containers; receptive wells for the narratives, memories and ideas projected into them. Silhouette is a vehicle for the visual representation of the biblical invocation of an inclusive model of community (Gal 3:28). Both Markell and Craighead have used silhouette as a semiotic resource to subvert contentious issues of embodied difference by refusing to delineate either race or gender. As such, christological and ecclesiological proposals about the universal salvific significance of Christ, as proclaimed in the biblical texts, are made through the semiotic use of silhouette in this context.

Nicholas Markell's *Easter* is an extraordinary visual reception of selected Resurrection pericopes. Centred around the powerful, vibrant, red silhouette of the risen *Christ*, this design creatively converges many biblical metaphors, metonyms, and symbols from the Easter gospel lections, through the use of visual narrative structures, interpersonal relations and composition to create a thoroughly engaging design. Significantly, this design functions semiotically as a profoundly sophisticated and moving invitation, extended to the attentive viewer, to become a contemporary disciple, a member of the church; to enter the communal life of the body of *Christ* through the waters of baptism. The risen and ascendant *Christ* of the Easter narratives invites the viewer to "abide" in him, the true *Vine* and *Light* of the world.

Meinrad Craighead's *Christ, Yesterday and Today*, marks the silent liminality of Holy Saturday in the Triduum. *Christ*, suspended between his death on Good Friday and his resurrection on Easter Sunday, in a radiant nucleus of *Light,* mediates the sacred convergence of time: eternal and temporal. Offset against the formality of the red Roman rubrics of ritual (facing recto page)—are expressive, unorthodox letters, words of Scripture carved from organic matter, embedded in primordial darkness. Abstract elements like rough and awkward lines that may seem obscure augment some of the richest lines of the New Testament. This is a *conceptual* image where *Christ* is a *carrier* of complex *symbolic attributes*, in what is at once a striking and simple design of profound depth, an icon in black in white, yielding to contemplation in the service of making meaning, of interpreting the Bible.

These designers have made use of a variety of semiotic resources at their disposal, the technological resources of sophisticated graphic design computer applications and the traditional implements of wood carving, together with the intellectual resources of knowledge and understanding of the rituals of liturgy. They also garnered to their task the semiotic resources of colour and silhouette to extraordinary effect. Both of the artists featured here have the benefit of theological study and varying degrees of formation and religious life in their own experience. This personal appreciation for and depth of knowledge of both the Scriptures and Christian liturgy, no doubt, influenced their graphic designs, enabling them to exploit the vast reservoir of semiotic potential constituted by those past uses of these iconic books, these lections, these liturgies and other illustrations of these passages and events.

10.2: The Value of a Social Semiotics of the Visual for Biblical Reception

Applying a Social Semiotics of the Visual analysis to these two designs, illustrating lections associated with the Easter Season in the Lectionary, demonstrates its great potential for bringing to the fore the *ideational*, *interpersonal* and *textual* dynamics at work within an image. Semiotic resources such as the mode of colour and the ideational affordances of silhouette may be fundamental to the meaning potential of designs. Strikingly, both designs operate in the very lowest register of modality; the colour is unmodulated and highly-saturated and the figures are silhouettes. There is no attempt at realism, and yet this does not detract from their capacity to make a “truth claim,” alongside the Scriptures they illustrate, in the social context of the corporate worship of the church. These designs, which may seem almost decorative at a first glance and perhaps not of sufficient visual complexity (modulated colour, figurative landscapes and recognisable people, nuanced lighting, etc.) to warrant much scholarly attention, yield great insight and depths of meaning potential when analysed through Kress and van Leeuwen’s semiotic approach. Seeking to bring to the surface the many meaning potentials and semiotic affordances of a design, object or event, is in itself a generative process. There are other semiotic approaches to images, but this method offers an exciting, fruitful, convincing and worthwhile way of exploring how meaning is made within an image. By opening up visual subject matter in this way, this semiotic approach has much to offer those exploring the visual receptions of biblical texts.

A Social Semiotics of the Visual offers an approach that can be applied to any semiotic event, object or resource. As a consequence of the hegemony of the verbal in Western cultures, far less emphasis has been placed on learning how to see images, how to apprehend the visual dynamics at play within them, how these work to construe meaning.[6] In much the same way as one acquires verbal literacy, so too this approach offered by Kress and van Leeuwen can be learnt with some time and effort. In turn it yields wonderful results, the joy of discovery and new insights that unfold as one begins to look deeper. Beyond the technical language of semiotics it is possible to apply this method fruitfully for a non-specialist audience. This study has only touched on two examples—there are a great many artworks and artefacts yet to be explored that would benefit greatly from a Social Semiotics of the Visual analysis, not least many superb graphic designs of the twentieth century. I believe bringing a Social Semiotics of the Visual to the field of biblical reception history research makes a unique, timely and significant contribution to knowledge in this area. This semiotic approach holds out great possibility to other adventurers in the field willing to engage with this method and demonstrate its powers in application to other semiotic productions, events and artefacts.

10.3: Proposals for Biblical Reception

> The more history of reception of the Bible one reads, the clearer it becomes that the human importance of the Bible does not lie in a single foundational meaning that, by dint of scholarly effort, may finally be revealed. This is not a resignation to postmodernism, but an acknowledgement that both inside and outside the doors of academia all of us live in a changing world in which engagements with the Bible are themselves ever changing. It is a world in which there are always new engagements between readers and the Bible (or 'Bibles,' as that text shifts according to manuscript translation and tradition), and those engagements will never stabilise. No amount of taxonomical or theological effort will alter this, as the matter is ontological, not pragmatic: individually and corporately, we change through time; in its singleness and multiplicity the Bible changes too.[7]

I propose that the Lectionary is an under–explored site of biblical reception that is ripe for further investigation. Alongside this, the social context of the liturgy is an environment where the Bible is received in simultaneously multimodal ways: it is read silently, read aloud, sung in hymns, chanted in psalms, inscribed into lintels, stitched into banners and altar cloths,

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[6] This is witnessed in the emphasis traditionally placed on language in the schooling system. Increasingly, art-history and art-making subjects are being dropped as the education system favours STEM subjects.

[7] Jonathan Roberts, "Introduction" in *The Oxford Handbook of the Reception History of the Bible,* Michael Lieb, Emma Mason, Jonathan Roberts, eds. (Oxford: OUP, 2011), 8.

illuminated in stained glass, acted out in Nativity and Passion Plays—a mutually endorsing profusion of forms are to be found and experienced. Each of these is a semiotic production ripe for a reception history analysis. Beyond that, the confluence of these semiotic events, artefacts and productions is always changing and shifting, from week to week, never repeating itself exactly. There is much material for further research for biblical reception scholars in this environment.

Likewise, there are many other graphic designers: Frank Kacmarcik, Ade Bethune, Fritz Eichenberg, Rita Corbin, and Eric Gill, among others, who have produced beautiful artworks illustrating biblical lections in different publications. These graphic designs, often encompassing verbal text, are another profoundly rich and fertile area for research by biblical scholars. And graphic design is not restricted to the material media of paint and ink, paper and print.

The Bible in our current Western cultural context is increasingly no longer simply, or primarily, written or printed verbal text—but a multimodal semiotic production mediated to us as encompassing any variety of audio, visual, kinetic, moving image (animation or video) and other elements simultaneously—possibly, but not necessarily, alongside the actual biblical text. The exponentially expanding arena of digital technologies and the many devices, applications and platforms of media now in use are inherently multimodal in the way they present visual and verbal communications to the viewer/reader. Our new "pages"—democratically able to be designed by anyone with access to a tablet or computer—enable live–streamed videos embedded in verbal texts, scrolling bars of type and spinning logos, accompanied by music and voice–overs. How are certain Scriptural verses or passages received on Instagram or Pinterest, as two examples out of many? How do these platforms or fora function as social semiotic contexts for the reception of the Bible? What is their impact on the way the biblical text is represented, mediated and communicated? The "hegemony of the densely printed page" is well and truly past.[8] As scholars of the Bible—a quintessential

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[8] Kress and van Leeuwen, *Reading Images*, 178–179.

example of the authoritative densely printed page—a Social Semiotics of the Visual equips us with a theoretical approach to analysing new multimodal iterations of the Bible and biblical texts as they are received and presented in this new multimodal digital context. As with the liturgical context discussed above, this emerging multimodal “digital–scape” is another profoundly rich and varied site of biblical reception awaiting the attention of reception history scholars.

Finally, I endorse Cheryl Exum’s call for the adding of “visual criticism to other criticisms (historical, literary, form, rhetorical, etc.) in the exegete’s toolbox—for making visual criticism part of the exegetical process, so that, in biblical interpretation, we do not just look at the text and the commentaries on the text but also at art as commentary.”[9] Visual exegesis, within the larger biblical reception history project, requires a methodological approach that opens up the affordances of meaning within visual content and a theoretical discourse for discussing the findings. My emphatic recommendation is that a Social Semiotics of the Visual, as I have demonstrated in this thesis, offers a masterful approach to that end.

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[9] J. Cheryl Exum, “Toward a Genuine Dialogue Between The Bible and Art,” *Congress Volume Helsinki 2010*, ed. Martin Nissinen, SVT [148], 473–503, at 475.

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Appendix

A list of the Lectionary readings from the respective Lectionaries for the liturgical season of Easter, from Maundy/Holy Thursday through to Pentecost.

Evangelical Lutheran Church of America *Revised Common Lectionary*	Roman Catholic Church *Lectionary for Mass*
Maundy Thursday	**Holy Thursday**
Years **A, B, C**	Years **A, B, C**
Exodus 12:1-4 [5-10] 11-14 Psalm 116:1-2, 12-19 1 Corinthians 11;23-26 John 13:1-17, 31b-35	Exodus 12:1-8, 11-14 Psalm 115 1 Corinthians 11:23-26 John 13:1-15
Good Friday	**Good Friday**
Years **A, B, C**	Years **A, B, C**
Isaiah 52:13–53:12 Psalm 22 (1) Hebrews 10:16-25 *or* Hebrews 4:14-16; 5:7-9 John 18:1–19:42	Isaiah 52:13–53:12 Psalm 30 Hebrews 4:14-16; 5:7-9 John 18:1–19:42
Resurrection of Our Lord	**Easter**
Vigil of Easter	**Vigil of Easter**
Years **A, B, C**	Years **A, B, C**
1: Genesis 1:1–2:4a **R:** Psalm 136:1-9, 23-26	1: Genesis 1:1–2:2 **R:** Psalm 103 or Psalm 32
2. Genesis 7:1-5, 11-18; 8:6-18; 9:8-13 **R:** Psalm 46	2. Genesis 22:1-18 **R:** Psalm 15
3. Genesis 22:1-18 **R:** Psalm 16	3. Exodus 14:15–15:1 **R:** Exodus 15:1-6, 17-18
4. Exodus 14:10-31; 15:20-21 **R:** Exodus 15:1b-13, 17-18	4. Isaiah 54:5-14 **R:** Psalm 29
5. Isaiah 55:1-11 **R:** Isaiah 12:2-6	5. Isaiah 55:1-11 **R:** Isaiah 12:2-6
6. Proverbs 8:1-8, 19-21;9:4b-6 *or* Baruch 3:9-15, 32–4:4 **R:** Psalm 19	6. Baruch 3:9-15, 32–4:4 **R:** Psalm 18
7. Ezekiel 36:24-28 **R:** Psalms 42 and 43	7. Ezekiel 36:16-17a, 18-28 **R:** Psalms 41 and 42

8. Ezekiel 37:1-14
R: Psalm 143

9. Zephaniah 3:14-20
R: Psalm 98

10. Jonah 1:1–2:1
R: Jonah 2:2-3 [4-6] 7-9

11. Isaiah 61:1-4, 9-11
R: Deut 32:1-4, 7. 36a, 43a

12: Daniel 3:1-29
R: Song of the Three 35-65

Romans 6:3-11
John 20:1-18

Easter Day

A
Acts 10:34-43
or Jeremiah 31:1-6
Psalm 118:1-2, 14-24
Colossians 3:1-4
or Acts 10:34-43
Matthew 28:1-10
or John 20:1-18

B
Acts 10:34-43
or Isaiah 25:6-9
Psalm 118:1-2, 14-24
1 Corinthians 15:1-11
or Acts 10:34-43
Mark 16:1-8
or John 20:1-18

C
Acts 10:34-43
or Isaiah 65:17-25
Psalm 118:1-2, 14-24
1 Corinthians 15:19-26
or Acts 10:34-43
Luke 24:1-12
or John 20:1-18

Second Sunday of Easter

A
Acts 2:14a, 22-32
Psalm 16
1 Peter 1:3-9
John 20:19-31

Romans 6:3-11
R: Psalm 117

A: Matthew 28:1-10

B: Mark 16:1-8

C: Luke 24:1-12

Easter Day

Years **A, B, C**
Acts 10:34, 37-43
Psalm 117
Colossians 3:1-4
or 1 Corinthians 5:6-8
John 20:1-9

Second Sunday of Easter

A
Acts 2:42-47
Psalm 117
1 Peter 1:3-9
John 20:19-31

B
Acts 4:32-35
Psalm 133
1 John 1:1–2:2
John 20:19-31

C
Acts 5:27-32
Psalm 118:14-29
or Psalm 150
Revelation 1:4-8
John 20:19-31

Third Sunday of Easter

A
Acts 2:14a, 36-41
Psalm 116:1-4, 12-19
1 Peter 1:17-23
Luke 24:13-35

B
Acts 3:12-19
Psalm 4
1 John 3:1-7
Luke 24:36b-48

C
Acts 9:1-6[7-20]
Psalm 30
Revelation 5:11-14
John 21:1-19

Fourth Sunday of Easter

A
Acts 2:42-47
Psalm 23
1 Peter 2:19-25
John 10:1-10

B
Acts 4:5-12
Psalm 23
1 John 3:16-24
John 10:11-18

C
Acts 9:36-43
Psalm 23
Revelation 7:9-17
John 10:22-30

B
Acts 4:32-35
Psalm 117
1 John 1:5-6
John 20:19-31

C
Acts 5:12-16
Psalm 29
Revelation 5:11-14
John 21:1-19

Third Sunday of Easter

A
Acts 2:14, 22-28
Psalm 15
1 Peter 1:17-21
Luke 24:13-35

B
Acts 3:12-19
Psalm 4
1 John 3:1-7
Luke 24:36b-48

C
Acts 9:1-6[7-20]
Psalm 30
Revelation 5:11-14
John 21:1-19

Fourth Sunday of Easter

A
Acts 2:14, 36-41
Psalm 22
1 Peter 2:20-25
John 10:1-10

B
Acts 4:8-12
Psalm 117
1 John 3:1-2
John 10:11-18

C
Acts 13:14/43-52
Psalm 99
Revelation 7:9, 14-17
John 10:27-30

Fifth Sunday of Easter

A
Acts 7:55-60
Psalm 31:1-5, 15-16
1 Peter 2:2-10
John 14:1-14

B
Acts 8:26-40
Psalm 22:25-31
1 John 4:7-21
John 15:1-8

C
Acts 11:1-18
Psalm 148
Revelation 21:1-6
John 13:31-35

Sixth Sunday of Easter

A
Acts 17:22-31
Psalm 66:8-20
1 Peter 3:13-22
John 14:15-21

B
Acts 10:44-48
Psalm 98
1 John 5:1-6
John 15:9-17

C
Acts 16:9-15
Psalm 67
Revelation 21:10, 22–22:5
John 14:23-29
or John 5:1-9

Ascension of Our Lord

Years **A, B, C**

Acts 1:1-11
Psalm 47
or Psalm 93
Ephesians 1:15-23
Luke 24:44-53

Fifth Sunday of Easter

A
Acts 6:1-7
Psalm 32
1 Peter 2:4-9
John 14:1-12

B
Acts 9:26-31
Psalm 21
1 John 3:18-24
John 15:1-8

C
Acts 14:21-27
Psalm 144
Revelation 21:1-5
John 13:31-35

Sixth Sunday of Easter

A
Acts 8:5-8, 14-17
Psalm 65
1 Peter 3:15-18
John 14:15-21

B
Acts 10:25-26, 34-35, 44-48
Psalm 97
1 John 4:7-10
John 15:9-17

C
Acts 15:1-2, 22-29
Psalm 66
Revelation 21:10-14, 22–23
John 14:23-29

Ascension

Years **A, B, C**

Acts 1:1-11
Psalm 46
Ephesians 1:17-23

A Matthew 28:16-20
B Mark 16:15-20
C Luke 24:46-53

Seventh Sunday of Easter

A
Acts 1:6-14
Psalm 68:1-10, 32-35
1 Peter 4:12-14; 5:6-11
John 17:1-11

B
Acts 1:15-17, 21-26
Psalm 1
1 John 5:9-13
John 17:6-19

C
Acts 16:16-34
Psalm 97
Revelation 22:12-14, 16-17, 20-21
John 17:20-26

Pentecost

Vigil of Pentecost

A, B, C

Exodus 19:1-9
or Acts 2:1-11
Psalm 33:12-22 *or* Psalm 130
Romans 8:14-17, 22-27
John 7:37-39

Day of Pentecost

A
Acts 2:1-21
or Numbers 11:24-30
Psalm 104:24-34, 35b
1 Corinthians 12:3b-13
or Acts 2:1-21
John 20:19-23 *or* John 7:37-39

B
Acts 2:1-21
or Ezekiel 37:1-14
Psalm 104:24-34, 35b
Romans 8:22-27
or Acts 2:1-21
John 15:26-27; 16:4b-15

C
Acts 2:1-21
or Genesis 11:1-9
Psalm 104:24-34, 35b
Romans 8:14-17
or Acts 2:1-21
John 14:8-17 [25-27]

Seventh Sunday of Easter

A
Acts 1:12-14
Psalm 26
1 Peter 4:13-16
John 17:1-11

B
Acts 1:15-17, 20-26
Psalm 102
1 John 4:11-16
John 17:11-19

C
Acts 7:55-60
Psalm 96
Revelation 22:12-14, (16-17), 20
John 17:20-26

Pentecost

Vigil of Pentecost *(simple form*)

Years **A, B, C**

Genesis 11.1-9
or Exodus 19:3-8
or Ezekiel 37:1-14
or Joel 3:1-5
Psalm 104:1-2, 24, 27-30, 35
Romans 8:22-27
John 7:37-39

Pentecost Sunday

Years **A, B, C**
Acts 2:1-11
Psalm 103
1 Corinthians 12:3-7, 12-13
John 20:19-23