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Beast. Visual arts

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DOI

[10.1515/EBR.beast](https://doi.org/10.1515/EBR.beast)

Publication date

2011

Published in

Encyclopedia of the Bible and its reception. - 3: Athena - Birkat ha-Minim

[Link to publication](#)

Citation for published version (APA):

Chavannes-Mazel, C. A. (2011). Beast. Visual arts. In H-J. Klauck, V. Leppin, B. McGinn, C-L. Seow, H. Spieckermann, B. D. Walfish, & E. Ziolkowski (Eds.), *Encyclopedia of the Bible and its reception. - 3: Athena - Birkat ha-Minim* (pp. 670-672). De Gruyter.
<https://doi.org/10.1515/EBR.beast>

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Athena – Birkat ha-Minim

De Gruyter
Berlin · Boston

© 2011 Walter de Gruyter GmbH
 Illustrations in cooperation with the Deutscher Literaturatlas
 Cover design: Martin Zsch, Bremen, Germany
 Typesetting: Meta Systems Publishing & Printservices GmbH, Westhausen, Germany
 Printing and binding: Huber & Co. GmbH & Co. KG, Göttingen, Germany
 Printed on acid-free paper

Printed in Germany
 www.degruyter.com

Bibliographic information published by the Deutsche Nationalbibliothek
 The Deutsche Nationalbibliothek lists this publication in its catalogue at <http://dnb.org/>
 detailed bibliographic data are available in the Internet at <http://dnb.org/>

A CIP catalogue record for this book is available from the Library of Congress
 Library of Congress Catalogue-Number: 2011-018371-9
 ISBN 978-3-11-018371-9

weak-minded donkey to disguise himself as the Lion, Aslan (a figure for Christ), that others might worship him. Like Blake, Lewis imagines redemption for at least one beast/antichrist, when the donkey repents and joins the children fighting for Aslan in the last battle.

The tendency to equate religious and political opponents with one or both of the beasts of the apocalypse has continued through the modern era. Seventh-Day Adventists, the spiritual descendants of the 19th-century millennial preacher, William Miller, have suspected other Protestant forms of Christianity who did not accept the Saturday Sabbath of being associated with the antichrist, whereas David Koresh (1959–1993), of the Branch Davidians, an offshoot of the Seventh-Day Adventists, suggested such a status for the U.S. government. Conservative religious opponents presented John F. Kennedy as a candidate for the wounded head of the beast that would be healed and resurrected, whereas the birthmark on Soviet President Mikhail Gorbachev's head and the leader's peace-keeping efforts, led some Christians to view him as having the "mark of the Beast." Muslim leaders, both militant ones, such as Saddam Hussein, and, those who work or have worked toward peace, such as Anwar Sadat, have regularly attracted appellations of "beast" and "antichrist." Combining these two themes, speculation circulated on the internet during his candidacy for the U.S. presidency that Barack Obama might be the beast/antichrist. "Proof" consisted of Obama's Muslim parentage, his charisma, promises of peace, and that one of the winning lottery numbers in his home state, Illinois, was 666. The inclination in the U.S. to equate powerful peacemakers with the beast/antichrist derives in part from popular Christian fiction. Scholars examining the novel series, *Left Behind*, by Timothy LeHaye and Jerry Jenkins and its predecessors, have noted that conservative, millennial-minded evangelicals from the U.S. identify "secular" peacemakers, or bodies such as the United Nations, as the beast/antichrist or his tools, since, according to their interpretation of Revelation, only Jesus' second coming can bring true peace and conquer the beast.

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Alexandra Cuffel

VII. Visual Arts

If beasts are restricted here to fabulous animals, they have accompanied humanity's fantasy in every religion and every region at all times. Free from the conventional principles of the phenomenal world, they have been given an additional meaning from the visionary universe, often playing a destructive role but at times seconding and protecting the highest good. For example, the little monsters or gargoyles on the façades of churches may be seen as evil spirits flying from the church, or as guardians frightening away evil powers. Comparably, little beasts and monsters can be found in the margins of medieval manuscripts like missals and breviaries, eliciting the same question whether their presence has a positive or negative connotation. In the 2nd century CE, an anonymous Greek writer compiled the *Physiologus* in which he recorded all the additional meanings of beasts and animals known to him. The text was expanded, moralized and translated in the West, in Latin and in the vernacular. The *Bern Physiologus* (Bern Burgerbibl. MS 318), made in Reims in the early 9th century CE, is a beautiful example. Illustrated bestiaries were among the most popular books in monasteries and private libraries alike. Leonardo da Vinci even composed his own.

1. Allegory and Typology: The Old Testament.

a. Psalm 91 (90). In *Christ Trampling the Beasts*, Christ holds the victorious cross over his shoulder, while standing on a lion, an asp and a basilisk. Its militant iconography derives from Ps 91(90):13 ("You will tread on the lion and the adder, the young lion and the serpent you will trample under foot"), its interpretation from Eusebius. In his *Commentaries on the Psalms* [PG 23], Eusebius explains that it is Christ who annihilated all the powers of his enemies and foes and cast them under his feet.

Especially in late antiquity and Early Middle Ages, the theme was popular all over Europe, from

Poland to Ireland and in monumental as well as in miniature art. Both in eschatological contexts and in autonomous representations, Christ is triumphant over death and evil (Ravenna, Mosaic on the wall of the Chapel of the Archbishop [early 6th cent. CE], see → plate 8.b; Ruthwell Cross, Ruthwell Church [ca. 730 CE]; the so-called Oxford book cover with scenes copied from 4th-cent. CE Roman ivories, Bodl. Library Douce 176; the ivory book cover of the Lorsch Gospels, Vatican Museum [early 9th cent. CE]; etc.). David, too, as Christ's type in the OT, stands on a two-headed beast in the early 8th-century CE manuscript of Cassiodorus *Explanation on the Psalms* in Durham, MS Cathedral Library B.II.30, f 172v. When, from the early 6th century CE onwards, the archangel Michael becomes the defender on earth against evil and the guardian angel of mankind, his iconography is specifically based on the triumphant Christ and David.

b. The Visions of Daniel (7) and Ezekiel (1:1–28). Daniel 7 and Ezekiel 1:1–28 have been subject to various visual interpretations. Whereas Daniel was not of much influence until late in the Middle Ages, Ezekiel's vision of the four winged beasts (or tetramorph) that fly around the heavenly throne with the appearance of a flash of lightning is part of an extensive iconography from the early 3rd century CE on. The connection with the four beasts in Rev 4:6–7 is clear and emphasizes their presence near the one who sits on the throne set in heaven. It was notably Irenaeus, bishop of Lyon who, in his *Adversus haereses* 3.11.8 (ca. 180 CE), compared the four creatures with the four evangelists and thus provided the latter with symbols, which were to accompany and inspire their representations for centuries to come. Matthew is represented with the angel-like creature, the lion is for Mark, the ox is appropriate as Luke's symbol, and John is accompanied by the eagle as the beast who flies highest of all. The West adopted Irenaeus's explanation from the start and by giving the creatures a scroll or a book as their attribute, the evangelists surround a throne or a golden *crux gemmata* as apocalyptic beasts as well as interpreters of God's Word. In this double role they can be found in Ravenna (cupola mosaic in 5th-century CE Galla Placidia), in representations of the *Maiestas Domini* in countless early medieval manuscripts like the Codex Amiatinus (Florence, Bibl. Med. MS Amiatinus I, f 796v) or adorning Romanesque and Gothic apses. The Byzantine theologians were more hesitant in their accepting Irenaeus' ideas and artists preferred to portray the apocalyptic beasts and tetramorph in their single role as seconding the throne of the Lord (Tokali Kilisse II, Cappadocia [10th cent.]). The Rabbula Gospels, written by the monk Rabbula in St. John's monastery in Zagba, Syria around 586 CE (Florence, Biblioteca Mediceo Laurenziana, cod. Plut. I, 56) shows us a miniature of the Ascension of Christ in majesty, supported by the four beasts

without books as attributes, but completed by the fiery wheels and wings with thousand eyes from Ezekiel's vision.

2. The New Testament and Revelation. Contrary to the four winged beasts circling around the throne in heaven, the apocalyptic beasts still haunt the artist's imagination. The Apocalypse tapestries (late 14th cent.) from Angers, and Dürer's series of prints are early proofs of a long lasting popularity. The most famous are the four watercolors by the visionary English writer and painter William Blake (1757–1827). He painted them between 1803–5 as part from a larger series of over a hundred painting illustrating the Bible (two are now in Washington National Gallery of Art, the other two in Brooklyn Museum of Art and Philadelphia Rosenbach Museum and Library).

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Claudine A. Chavannes-Mazel

VIII. Film

The beasts described in Rev 13 and following have rarely if ever been portrayed directly in film with their symbolic apparatus of animal parts and crowns. However, the beast from the sea – commonly known as the antichrist – has been a popular subject of horror films, starting with *The Omen* (dir. Richard Donner, 1976) and its sequels. A few of these have invoked the term "Beast," rather than the postbiblical term "antichrist." For example, the Spanish horror film *El Día de la Bestia* ("Day of the Beast;" dir. Álex de la Iglesia, 1995) involves a priest who schemes with assorted cultural misfits to murder the baby antichrist.

The most cinematic elements of the beast prophecies are the "mark" that the second beast (the false prophet) causes to be marked on the right hand and forehead of the citizenry, without which they can neither buy nor sell, and the "number" of the beast's name (usually the familiar 666 in film portrayals). Mark IV Productions released a series of films promoting a premillennial-dispensationalist harmonization of Bible prophecy, beginning with *A Thief in the Night* (dir. Donald W. Thompson, 1972), in which the beast's mark was prominently featured. While *A Thief in the Night* and its sequel *A Distant Thunder* (dir. Thompson, 1978) depict the mark as a tattoo, by the third film *Image of the Beast* (dir. Thompson, 1980) it has become a computer-