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The Rhetoric of Typological Interpretation: the Patriarchs as Old Testament Types.
(Under the Direction of THOMAS LESSL)

The purpose of this thesis is to study biblical language from the vantage point of rhetorical criticism, investigating how Christian audiences interpret biblical symbols. Studying the Bible from a Christian perspective, assuming its revelatory authority, the goal of this project is to define and illustrate biblical typology. Typology is a specific symbolic feature of the Bible and can be defined as a way of reading the Bible that is unique to Christianity, as a metaphoric method of interpretation that reads Old Testament characters and events in light of New Testament principles. To illustrate the theory of typology that is elucidated in this project, the Old Testament patriarchs are studied as biblical types, as figures who foreshadow and illuminate the New Testament coming of Christ and salvation. This study is applicable to believers and nonbelievers who seek to understand the rhetorical authority of biblical interpretation among religious groups.

INDEX WORDS: Rhetoric, Bible, Typology, Audience

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THE PATRIARCHS AS OLD TESTAMENT TYPES

by

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DEDICATION

This thesis is dedicated to my parents, Susan and Doug Haynie, whose support and guidance made this thesis both possible and successful. Thank you, mom and dad.

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TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	v
CHAPTER	
1 INTRODUCTION	1
Rational.....	1
Research Questions.....	15
Typology Defined.....	16
Literature Review.....	21
Methodology.....	24
Conclusion.....	26
References.....	29
2 A RHETORICAL PERSPECTIVE OF THE THEORY OF TYPOLOGY.....	30
Introduction.....	30
Typology	32
History of Typology in Biblical Exegesis	37
Theory of Typology.....	48
Conclusion.....	55
References.....	57

		vii
3	THE TYPOLOGY OF ABRAHAM AND JACOB.....	58
	Introduction.....	58
	Patriarchal Typology.....	62
	Typology of Abraham.....	64
	Typology of Jacob.....	71
	Conclusion.....	83
	References.....	84
4	THE TYPOLOGY OF ISAAC AND JOSEPH.....	85
	Introduction.....	85
	Typology of Isaac.....	86
	Typology of Joseph.....	97
	References.....	109
5	CONCLUSION.....	114
	Summary.....	110
	Relevance of Thesis.....	111
	Application for Further Research.....	118
	Conclusion.....	121
	References.....	122

CHAPTER 1

INTRODUCTION

Rationale

Religious language and biblical symbolism have been common subjects of study in many fields, but they are not often examined or explained by rhetorical critics. In the field of rhetoric, there is limited scholarship that attempts to clarify the nature of religious symbols and language. This paper aspires to do this, to study biblical language from the vantage point of rhetorical criticism by elucidating the important symbolic form of typology. Before explaining the significance of typology to Scriptural interpretation, I will develop a rationale for applying the tools of rhetorical criticism to biblical exegesis.

A general rationale for studying religious symbolism in a rhetorical study can be drawn from the work of J. Rushing and T. Frenz. Rushing and Frenz (1991) have contributed to a framework of rhetorical criticism that integrates the rhetoric of the external world and its historical conditions with the rhetoric of the internal world and its psychological processes.¹ In an essay called “Integrating Ideology and Archetype in Rhetorical Criticism”, Rushing and Frenz assume that these two domains of human experience, the external and internal spheres, are interrelated. Rhetoric as both a public (external) and personal (internal) endeavor, is illustrated in this article’s attempt to make psychological processes and concepts of the psyche significant subjects of rhetorical analysis.

¹ Rushing, J.H. & Frenz, T.S. (1991). Integrating Ideology and Archetype in Rhetorical Criticism. Quarterly Journal of Speech, 77, 385-405.

Rushing and Frenz revisit psychologist C.G. Jung's conceptualization of the human psyche, which is based on layers of increasing degrees of consciousness. Jung's extended model of the psyche alerted him to the functions of narrative and myth that are relevant both to the field of rhetoric and to the purpose of this thesis. According to Jung, the psyche may be explored in terms of symbols known as "archetypes." Archetypes reveal innate pathways or tendencies toward expression that are universally engrained in the human psyche. Although the images and symbols that represent these innate pathways vary superficially from culture to culture, Jung argues that they represent underlying patterns of symbol formation in the psyche that are everywhere the same.² For Jung, the theory of collective unconsciousness accounts for the fact that certain symbolic motifs of dreams, myths, and legends, repeat themselves all over the world and that these universal images have existed from the remotest times.³

Rushing and Frenz's work then is significant because it advances the scope of rhetoric beyond the purely public realm, extending it into the realm of the individual psyche. They assert that rhetoric performs both public and personal functions. Tying their argument to Jung's model of the psyche, Rushing and Frenz contend that narratives and myths reveal material from a collective unconscious, especially in archetypal images that cultures rely on solve various problems. Coinciding with this argument, Rushing and Frenz demonstrate that Jung's work proves the rhetorical operation of myths and narratives in his assertion that they bring conscious knowledge from the collective unconscious, a vital element of both personal and societal growth.⁴ Through Jung's model of the psyche and his theory that humans have a fundamental need to tap the

² Rushing, p.389.

³ Jung, C.G. (1959). The Basic Writings of C.G. Jung. (p. 288). New York: The Modern Library.

⁴ Rushing, p. 396.

psyche through myths and narratives, Rushing and Frenz therefore establish the rhetorical function of certain psychological processes.

Considering certain psychological processes, such as the emergence and recursion of mythic themes from the collective unconscious, rhetorical, it is then necessary, for the purposes of this study to apply these psychological notions of mythology to sacred literature. Because a distinctive goal of this study is to reinterpret the mythic terms of popular psychology to fit into a theistic world-view, we turn to the work of Owen Barfield, a scholar who has aided in bridging the gap between the perspectives of psychoanalysis and religion. In his article “Dream, Myth, and Philosophical Double Vision,” Barfield regards the human consciousness as consisting of two components: an ordinary consciousness and an extraordinary consciousness. Barfield asserts that “we cannot, as even Freud discovered, investigate what we now quite happily refer to as the ‘unconscious mind’ without investigating something that transcends the individual organism and its lifespan.”⁵ In his essay, Barfield recognizes the familiar psychological dimensions of consciousness and unconsciousness, but he also posits a supernatural basis for this, a transcendental force such as would be found in religious perspectives. Barfield contends that both sleep consciousness and a-consciousness are “superindividual,” and that “the ultimate source of a dream may be traceable to tensions, conditions, or events, antecedent not only to the dream itself but also to the physical organism that occasioned the dream and was its medium.”⁶ Thus, Barfield recognizes a supernatural deity that effects and informs the psyche, one that transcends the human condition and occupies a “superindividual”, metaphysical role. Barfield, in other words, incorporates into his

⁵ Barfield, O. (1970). Dream, Myth, and Philosophical Double Vision. In J. Campbell (Ed) Myth, Dream, and Religion, p. 214. New York: E.P. Dutton & Co.

⁶ Barfield, p. 216

psychological explanations a perspective that allows for and explores a kind of spiritual, supernatural unconsciousness.

Relying on Jung's psychological principles and on the work of Rushing and Frenz, a rationale has been developed which connects the investigation of myths, symbols and consciousness, justifies its study from a rhetorical perspective. Barfield's work is incorporated into this rationale because it includes a spiritual, supernatural dimension that impacts conscious and unconscious knowledge. Barfield's notion of the conscious/unconscious relationship reflects the specific aim of this study to explore the psyche's interpretation of sacred myths and symbols. The purpose of this project is to reinterpret the mythic terminology used by psychoanalysts such as Jung, and apply it to theistic studies of sacred literature, opening the conscious and unconscious interpretation of sacred myths to study.

The Bible as myth.

The religious function of myth that will be outlined in this section operates through rhetorical means. As a rationale is developed for regarding the Bible as having mythical properties, it should be noted that audiences who characterize the Bible as myth are also subject to the persuasive influence of the exegete's interpretation. The myths used by Rushing and Frenz take from Jung a meaning that implies the use of a story for sacred purposes. Northrop Frye contends that myths are stories that carry particular significance because they tell a society what is important for it to know, whether about its gods, its history, its laws, or its class structure. Similarly, Mircea Eliade distinguishes myths as stories that are thought to express absolute truth because they narrate a sacred

history.⁷ Frye maintains that these myths become sacred, as distinct from profane, when they are charged with a special seriousness and importance to a certain group.⁸

In an essay titled, “Mythological Themes in Creative Literature and Art”, Joseph Campbell outlines four basic functions that mythologies traditionally serve. The first function described by Campbell is “the reconciliation of consciousness with the preconditions of its own existence.”⁹ In Judaism, Christianity, and Islam, this function is expressed in the well-known notion that an originally good creation, though corrupted by a fall, can be restored to its pristine state through the help of a supernatural power. These theistic myths teach that human consciousness recognizes an inherent corruption in itself and that the human person must be redeemed. A second function of myth is cosmological and involves “formulating and rendering an image of the universe ... such that all things should be recognized as parts of a single great holy picture.”¹⁰ This second function serves as an agent of the first function, providing the vehicle and messenger of its teaching. A third traditional function of myth, according to Campbell, has been that of “validating and maintaining some specific social order, authorizing its moral code as a construct beyond criticism or human emendation.”¹¹ This means that the human moral order, like the natural order, is established and fixed in myth. Finally, a fourth socializing function is the shaping of individuals “to the aims and ideals of their various social groups, bearing them on from birth to death through the course of human life.”¹² Campbell terms this function “psychological” because it lies at the root of the three previous functions and serves as their base and final support.

⁷ Eliade, M. (1960). Myths, Dreams, and Mysteries (Mairet, P., Trans.).

⁸ Frye, p.33.

⁹ Campbell, J. (1970). Mythological Themes in Creative Literature and Art. J. Campbell (Ed), Myth, Dreams, and Religion (p. 138). New York: E.P. Dutton & Co.

¹⁰ Campbell, p. 140.

¹¹ Campbell, p. 140.

¹² Campbell, p. 141.

Investigating Campbell's four mythological functions, one can understand why the Christian Bible is generally considered to fall into this category of myth.¹³

Campbell's four functions of mythology are recognizable in Scripture, particularly when one understands how the Christian perspective cognizes the Bible. These four components of Campbell's theory deserve further study as they pertain to the Christian Bible.

The first function of mythology, which Campbell depicts as "the reconciliation of consciousness with the preconditions of its own existence" is expressed in the Bible, in the New Testament, "For all have sinned and fall short of the glory of God (Romans 3:23¹⁴)." An Old Testament author also wrote, "Have mercy on me, O God . . . wash away all my iniquity and cleanse me from my sin." Couched in such words is the consciousness of self-sin and corruption as well as the desire to be redeemed from guilt. The concept of humanity's fallen state and the sin and guilt that result from it are foundational components of the Christian Bible and reflect Campbell's first mythology function.

Campbell's second function of mythology can be seen in the Old Testament account of creation. Genesis chapter 1 records God's creation of light, land, water, sky, vegetation, sun, moon, stars, living creatures, and finally man (Genesis 1), a creation that Christians believe was formed to both reflect and give God glory. God thus creates, according to a Christian reading of Genesis, Campbell's idea of "a single great holy picture" that acts as the agent of the first function. Psalm 19:1 reflects this notion as the author writes, "The heavens declare the glory of God; the skies proclaim the works of his

¹³ References to the Bible will pertain to the Christian Bible, which is comprised of both the Old and New Testaments

¹⁴ References from the Christian Bible will come from the New International Version (NIV).

hands.” The Christian Bible distinctly teaches that God designed and created the universe, sustaining all of its components and orchestrating its activity as a whole, a basic ingredient to Campbell’s theory of mythology.

Campbell’s third function of myth calls for the authorization of a moral or social code beyond human censure or revision, an element that is also fulfilled in the Christian Bible. In the Old Testament book of Exodus the same Creator also authored the Ten Commandments, designed to lead the nation of Israel in a life of practical holiness. Through these “Tablets of the Law”, God gave his people commands and guidelines to serve as the moral authority of their lives. In establishing the Ten Commandments as the fixed rules for God’s people, the Christian Bible meets Campbell’s third mythological criterion calling for an authoritative moral code.

The fourth and final function of mythology is satisfied in the Christian Bible through God’s promise of transformation and renewal for those who receive salvation. Campbell’s final “psychological” function calls for a shaping of individuals to the principles they are called to uphold. This idea is visible, for example when Paul in 2 Corinthians assures believers that they “are being transformed into [God’s] likeness” (3:18), encouraging Christians that they are “inwardly...being renewed day by day” (2 Cor. 4:16). In this doctrine of “sanctification”, Christians believe that the Bible clearly claims that God’s followers will be made more and more like him through the work of his Holy Spirit (Romans 5:2; 15:16).

Campbell’s four functions of mythology reflect necessary tenets of Christian rhetoric. The sacred stories in the Bible supply what Christians believe is unique information pertaining to salvation, and they persuasively shape the believers’

understanding of important life truths. The Bible is, I believe, a resource for the sort of personal, internal rhetoric that Rushing and Frenz have associated with myth.

The rhetorical interest of this work.

The term “rhetoric” has been defined in countless ways. For the purposes of this project, however, it will simply be defined as “the use of symbols to influence thought and action.”¹⁵ As this definition suggests, the scope of rhetoric is broad because symbols assume a variety of forms, but for this project the focus will be more specialized, investigating primarily biblical symbols. From the definition of rhetoric just given, one can assume that a major function of rhetoric is persuasion; for rhetoric is the study of how symbols, religious symbols in this case, are used to arouse action in audiences. The function of religious rhetoric then is to study how messages invite audiences to change their lives with respect to some overarching sacred reality.

The purpose of rhetorical criticism, accordingly, is to investigate and evaluate rhetorical artifacts for the purpose of understanding rhetorical processes.¹⁶ More specifically, rhetorical criticism strives to understand particular symbols and how they operate in a given text. Rhetorical critics are interested in a specific kind of symbol use in specific rhetorical artifacts or texts, and they engage in criticism to deepen appreciation and understanding of such artifacts.

In this project, the rhetorical artifact under investigation is the Christian Bible. In this study, both the symbolic function of biblical language and the centrality of audience in the interpretation of that language will be investigated from a rhetorical stance. The Bible is appropriate for a rhetorical inquiry of this kind when it is approached as being a

¹⁵ Foss, S.K. (1989). Rhetorical Criticism: Exploration and Practice. (p. 4). Waveland Press, Inc: Illinois.

sacred text that influences an audience through language. These two issues, biblical symbols expressed through language and the audience's interpretation of biblical language, will frame this study's examination of typology.

The language of the Bible is often described as being "purposeful" in its persuasion, because biblical writers admittedly sought to exhort their readers of certain truths, positions, and courses of action.¹⁷ For the religious believers that are its presumed audience, the Bible holds considerable persuasive power as a guiding authority and spiritual resource. The language and symbolism of the biblical message were intended to be meaningful and influential to a particular audience of believers. Awareness of and consideration of this integral rhetorical component is significant as this study seeks to understand how audiences interpret biblical symbolism. A closer look should be taken at the centrality of audience in rhetorical criticism in order to understand how the arguments presented in the Bible impact believing interpreters.

From the very onset, Christian interpretation of the Bible has been a rhetorical enterprise, insofar as it maintained an interest in adapting its message to the presuppositions of the audience it addressed.¹⁸ The classical tradition of rhetoric was rooted in an awareness of the primacy of the audience, and it recognized that the audience played a central role in determining the success of persuasive appeals. It was Saint Augustine of Hippo who most significantly influenced the church's thought about rhetoric, adapting traditional rhetorical principles to the purpose of spreading the gospel; Augustine, in effect, made rhetoric work for the church. Like most rhetoricians, Augustine considered the audience to be of great importance, contending that theologians

¹⁶ Foss, p. 5.

¹⁷ Cunningham, D.S. (1990). Faithful Persuasion. (p. 42). Notre Dame; University of Notre Dame Press.

¹⁸ Cunningham, p. 43.

must frame their arguments in ways that the members of an audience will appreciate.¹⁹

Because every rhetorical appeal hinges on the attitude of its listeners, it is necessary to understand what motivates and engages a specific audience, in this case a Christian audience.

The Christian notion of typology rests on this rhetorical axiom; it must understand its audience in order to make the message of the Bible meaningful to them. Because typology makes the Old Testament accessible to be studied and interpreted in concert with the New Testament, it assumes that its pupils are members of a believing audience, searching for ways to inform their faith. Typology then presupposes that its audiences adopt a theological stance and that the themes and principles that are prevalent in the Bible motivate its Christian audience. Investigating typology rhetorically thus requires understanding the audience for which it is intended.

While the idea of audience will be discussed further in this chapter and in others, it should be noted here that the characteristics of Christian audiences expressed in this thesis do not necessarily reflect those of all Christian audiences. The aim of this thesis is to examine biblical typology as it is interpreted by mainstream Christians, those who assume the general revelatory significance and inerrancy of the Bible. While this project recognizes that there are Christians who dissent from this position, in this paper, the word “Christian” is used in a narrower sense that excludes such heterodox positions.

In addition to acknowledging the primary standing of audience awareness in a study such as this, it is rhetorically significant to recognize an interpretive dilemma that the Christian notion of typology attempts to reconcile. Because most believing audiences regard the Bible as a sacred text with revelatory authority, it is regarded by these

¹⁹ Cunningham, p. 51.

audiences as a divinely inspired document with innate principles of interpretation that are derived from revelation. Through a Christian reading of the Bible, for instance, several interpretive rules can be established that govern the application and explication of a textual feature such as typology; these will be addressed in the following chapter. Interpretive parameters such as this are particularly important in Christian rhetoric because it is assumed that communication of the Bible cannot be responsibly undertaken if an author or speaker does not understand special rules that apply to interpreting sacred texts. Classical rhetoric, for example, is governed by the interpretive rules of logic, but for the Christian preacher attempting to bring the message of the Bible to an audience of believers, the rules of interpretation are more specialized. This is certainly the case with typology, for it is a biblical feature that assumes an implicit intertextual relationship between the Old and New Testaments in light of Christ's revelation. Christian rhetors who interpret scriptural typology are faced with a common difficulty: how can the Bible be responsibly communicated to a contemporary audience while conforming to the interpretive rules implicit in the Bible? Presented with this constraint, the Christian communicator has an obligation to come to grips with the interpretive rules inherent in the Bible that surround a textual feature, such as typology, while reliably appealing to a believing audience. Within the framework of Christianity, the speaker must find a balance between the needs of audience adaptation and the particular principles of typological interpretation that are derived from revelation. As the rules for the theory of typology are laid out in the following chapter, the rhetorical dilemma facing communicators will become evident as this study reveals the tension that typological interpretation faces in attempting to achieve its persuasive goals while properly interpreting the Bible as sacred literature.

Interpreting typology through a rhetorical lens entails a study of both how the Bible is made meaningful to the believing audience and how the Christian rhetor responsibly upholds the interpretive rules of the text. For example, later in this study the narrative of Isaac will be examined, studying both how it works upon the Christian mind to unveil and inform the story of Christ, and how its typological implications meet the standards intrinsically delineated by the Bible. As the rules of typology are more closely configured, this study will explore how Christian audiences perceive Old Testament types. The theory of typology supposes that Christian interpreters, when following fixed rules of interpretation, will look both for its ultimate spiritual value found in Christ and for the personal lesson it offers the believer. In this way, typology represents a set of guiding tools through which believing readers may more clearly understand principles taught in the Bible, as Old Testament narratives illustrate New Testament principles. The juxtaposition, then, of audience awareness and interpretive rules of Scripture are the converging point of rhetoric and biblical investigation; understanding this relationship is the essence of a typological interpretation.

This type of study, while rhetorically focused on the persuasive qualities of the Bible for a Christian audience, also has relevance to theology. This project undertakes a rhetorical analysis of a traditionally theological subject, seeking to identify certain patterns of biblical language and to explore this unified structure of symbols expressed throughout the Bible. Specifically, this paper investigates the Bible through a rhetorical lens, studying how the Old and New Testaments were meant to be interpreted against the backdrop of one another. Before expounding on how that will be done through an analysis of typology, I should first state and explain a primary assumption of this work.

This project operates from the perspective of methodological theism²⁰ which assumes the authenticity of biblical revelation as it is understood in the traditional Christian church. Such a perspective, acknowledged as being engaged in the subject under scrutiny, reflects a standpoint in criticism that P. Wander describes as having taken an “ideological turn.”²¹ Explained in his article, “The ideological turn in modern criticism” (1983), Wander writes that the kind of criticism that connects a scholar’s analysis with their professional interest “takes an ideological turn when it recognizes the existence of powerful vested interests” in their scholarly approach.²² Wander writes that “the partiality of a world view, body or belief, or universe of discourse may reveal itself only after painstaking analysis; or it may be openly affirmed.”²³ In the case of this project, the latter is true.

The concept of methodological theism is a religious person’s version of what Wander advocates, namely that a scholar is not obligated to feign neutrality in analysis of an artifact or subject. In fact, several authors contend that to approach issues of biblical interpretation requires the perspective of an engaged critic, one who may experience a “full-bodied encounter with the biblical text.”²⁴ Because Christians believe that the Bible is not just a great work of literature, but that it also claims to embody a great spiritual vision, the interpreter must somehow engage the “spiritual and theological truth claims of the biblical text in order to understand it rightly.”²⁵ A rhetorical perspective then must acknowledge the “rhetorical shape” of the biblical text as the essential vehicle through

²⁰ Methodological theism is a concept termed by T. Lessl, professor at the University of Georgia.

²¹ Wander, P. (1983, spring). “The ideological turn in modern criticism” p. 18. *Central States Speech Journal*, 34, p. 1-18.

²² Wander, p. 18.

²³ Wander, p. 2.

²⁴ Patrick, D. & Scult, A. (1990). Rhetoric and Biblical Interpretation, p. 18. Sheffield: Almond Press.

²⁵ Patrick & Scult, p. 18.

which its truth claims are communicated.²⁶ While the study of rhetoric cannot be separated from a critical approach, it is important to recognize that the message of the biblical text as interpreted by its Christian audience will be more meaningful to the scholar who seeks to understand it as an engaged critic.

The chief assumption of methodological theism operating in this paper is the validity of the Bible as revelation. That the Bible reveals truth from God is a common premise accepted and assumed by the traditional Christian church. In general, Christianity presumes a gap between what human beings are and what they ought to be, and revelation serves as the content God supplies as a necessary means to overcome this gap. According to K.R. Trembath, revelation has to do with “divine intentions for human beings who, without those intentions, would not be able to become what God wants them to be.”²⁷ According to M.J. Christensen, author of C.S. Lewis on Scripture, “revelation refers to the activity of God by which he discloses himself and his purposes to men of faith.”²⁸ This traditional view of revelation credits Scripture with special significance, being the channel through which truths about God are communicated by God.

This project operates out of the following four assumptions that are typical of a traditional understanding of revelation in the Christian church:

1. Scripture contains items of knowledge that humans could never have discovered for themselves.
2. Scripture expresses God’s self-disclosure.
3. If one truly grasps what Scripture says, one will grasp the divine message contained therein.

²⁶ Patrick & Scult, p. 18.

²⁷ Trembath, K.R. (1991). Divine Revelation: Our Moral Relation with God, p. 4. New York: Oxford University Press.

4. Scripture bears the mark of God and is therefore authenticated in such a way that what it asserts is worthy of acceptance by the rational mind, even though it goes beyond what the unaided intellect is capable of attaining.²⁹

These four standard assumptions concerning revelation ultimately acknowledge that Scripture is God's inspired word. Believing that the Bible is the manifestation of God's word expressed through language and symbolism, this project assumes of biblical revelation that "human knowledge, unaided by special intervening divine interpretation, cannot come to know what (or who) is needed for salvation."³⁰ In accepting this claim, this project seeks to illustrate how the Christian audience was meant to interpret the language and symbolism of the Bible in the context of biblical typology, the study of Old Testament prefigurations of Christian salvation.

Research Questions

In the following pages, a brief explanation of the research questions guiding this project will be outlined. This project is guided by the following questions:

1. How do Christians interpret the Bible typologically to more clearly understand biblical teachings? 2. How does a believer's typological reading of the Bible explicate the specific theme of salvation? 3. How do certain Old Testament types inform the interpretation of the New Testament doctrine of salvation? 4. How does a typological reading of the Patriarchal narratives in Genesis inform a Christian's understanding of salvation as it is presented in the New Testament?

²⁸ Christensen, M.J. (1979). *C.S. Lewis on Scripture*, p. 20. Waco: Word Books.

²⁹ Loades, A. & McLain, M. (1992). *Hermeneutics, the Bible, and Literary Criticism*. P. 46. New York: St. Martin's Press.

³⁰ Trembath, p. 10.

While these questions guide this project, it is first important to understand the denotation of typology before cognizing its rhetorical interest or application.

Typology Defined

The elusive nature of biblical typology has made it resistant to narrow definitions, though this has been attempted numerous times. According to one author, “the word typology can represent various activities, principles, or aspects of language,”³¹ generally related to the Christian interpretation of the Bible. In attempting to account for everything typology may refer to, at least nine definitions have been enumerated: (1) a way of reading the Bible, (2) a principle of unity of the Old and New Testaments in the Christian Bible, (3) a principle of exegesis, (4) a figure of speech, (5) a mode of thought, (6) a form of rhetoric, (7) a vision of history, (8) a principle of artistic composition, and (9) a manifestation of intertextuality.³²

The general principle of delimiting typology is traditionally given in the Augustinian adage that: “In the Old Testament the New Testament is concealed; in the New Testament the Old Testament is revealed.”³³ Unraveling this axiom, the theory of typology posits that the Old Testament message anticipates the climax of the New, and that the New Testament is the key to interpreting the Old. Typology then is the study of the symbolic relation between the two Testaments, maintaining that through a Christian reading of the Bible, the Old Testament foreshadows the New.

In typology, people, events, and objects of the Old Testament may be interpreted as “types”, or adumbrations, of something that happens in the New Testament. An

³¹ Fabiny, p. 1

³² Fabiny, pp 1-2.

³³ Frye, p. 80.

example might simplify and explain this more clearly. In the Old Testament book of Numbers (21:4-9), God commanded Moses to raise up a brazen serpent, and it healed the Israelites when they looked upon it. Accordingly, in the New Testament book of John, chapter 3 verse 14, Jesus indicates that this event was a type, or shadow, of his own crucifixion. Jesus said in the New Testament, “Just as Moses lifted up the snake in the desert, so the Son of Man must be lifted up, that everyone who believes in him may have eternal life.” The raised brazen serpent, at the sight of which the children of Israel were healed from the sting of the desert serpent in the Old Testament, is considered to be a type, or prefiguration, of Christ’s crucifixion in the New Testament through which the children of God are saved from sin and given eternal life. Thus, the brazen serpent has been distinguished as a type, or a symbolic foreshadowing, for Christ. The entire subject of typology is comprised in the study of such parallelisms between the Old and New Testaments. It examines Old Testament people or events that point toward New Testament fulfillment, ultimately anticipating the coming of Jesus Christ. According to this notion of typology, the characters and events of the Old Testament are prefigurations and prophecies of future New Testament events, mainly of Christ and his works.³⁴

Biblical typology then is a method of interpreting Scripture that relates persons and events as types and anti-types, the type being the shadow and the antitype its fulfillment. In typology, the type occurs in the Old Testament, and the antitype in the New; the Old Testament type, by its inadequacy and failure, predicts fulfillment in a New Testament antitype.³⁵ In this way, typology functions as an interpretative tool, providing Old Testament keys to interpreting New Testament teachings and visa versa.

³⁴ Brumm, p. 23.

³⁵ Clark, I. (1982). Christ Revealed. (p.8). Gainesville; University Presses of Florida.

This sort of interpretive correlation between the Old and New Testaments also represents a particular world view ascribed to by Christians. In this broader sense, a typological reading of the Bible reflects the Christian belief in the unity of Scripture, that it is a complete testimony of God's activity divided into two Testaments that are meant to be read in relation to one another. It is only in retrospect that typological connections become evident, so it is assumed that whether done consciously or unconsciously, the believer reads and interprets the Bible in light of what he or she has already understood in the Bible. In other words, Christians interpret one biblical account as either similar or dissimilar to another, original or repetitive of another narrative or account. For example, Christians read an Old Testament narrative, such as Isaac's account, against the backdrop of the New Testament account of Christ and are able to intuitively discern certain patterns of similarity and certain notes of dissimilarity. The same is true of a reversed sequence; a believer can read the New Testament record of Christ in light of Isaac's Old Testament account and perceive both similar and dissimilar themes.

A central premise of this thesis is assumes that Christians read the Bible as a unified work, believing that Scripture cannot be broken. Implicated in this assumption is another premise: Christians do not ignore similarities or parallels that occur between one Testament and the other; these patterns of recursion are meaningful to the believer and thought to instruct their faith in some capacity. Christians believe that the Old and New Testaments were designed to uniquely correspond, through prediction and fulfillment, in order to deepen the presentation of and interpretation of salvation, the Bible's utmost. Often when reading the Bible, Christians do not overtly apply typological interpretations of scripture, but recognized or not, it is in this capacity that the communication issues of typology arise.

The central rhetorical exploration of this project concerns the interpretive link that occurs in the mind of the Christian audience when reading Old Testament narratives in light of understanding the New. In a study such as this, the rhetorical critic seeks to understand what takes place in the mind of the Christian audience, and what causes this reader to land upon a typological instance while reading the Bible. In addition, this study aspires to investigate why such typological patterns of recursion are meaningful to a believer's understanding of the biblical text. In order to study the theory of typology and how an audience of Christians typologically interprets the Bible, it is helpful to further outline the importance of recursion in order to aid in further probing this issue.

To elucidate how a particular biblical passage might be interpreted typologically, the question could be posed, "What is going on in the mind of a Christian reader, versus a non-Christian reader, that causes him/her to land upon a typological instance in the Bible." The answer to this question assumes that the non-Christian interpreter is not familiar with biblical narratives and accounts, and therefore does not distinguish patterns of recursion that occur between one Testament and the other. On the other hand, it is presupposed that the Christian interpreter has a basic understanding of biblical accounts and themes, and that he not only notices repetition and recursion from one Testament to the other, but he anticipates and studies them. This premise of typology presumes that as believers read the Bible they are familiar enough with the text to not only perceive correspondences and recurrences between the Old and New Testaments but also to acknowledge the patterns of semblance as faith-informing. Therefore, it is supposed that believers look for recursion, repetitive characteristics between narratives in the Old Testament and accounts in the New, as a sign of typology, which purposefully serves to reiterate and illustrate the recurrent biblical principle. Because clearly delineated rules

for typology will be investigated in the next chapter, it stands that the initial, necessary component of a typological interpretation is for the Christian reader to recognize a pattern of recurrence, be it a theme, a character quality, an event, a name, an action, etc.

Recurrent themes or details between the Old and New Testaments are often viewed by believing audiences as divinely implemented in order to carry out persuasive purposes in informing a reader's faith. An audience astute to the patterns of recurrence between the Old and New Testaments therefore interprets typological recursion as a meaning-making tool that was purposefully ordered to influence the believer's life and faith. Herein lies the central rhetorical issue of this study, the attempt to reflect upon and analyze the cognitive process that occurs when a believer interprets a biblical passage typologically.

As the following chapters develop, the basic unity between the Old Testament and the New will be illustrated as a recurring parallelism of theme and interpretation is traced through typology. This project argues that the doctrinal homogeneity between the Old Testament and New Testament is communicated through types, and more specifically, that there is a continuing line of divine cohesion which moves throughout the Bible and has its ultimate culmination in Jesus Christ.³⁶ In addition, this project asserts that, ultimately, typology elucidates the doctrine of salvation, the primary theme of the Bible, and that without a typological interpretation of Scripture, salvation cannot be properly understood by believers.

These arguments will be presented and explained in the following chapters. First, by surveying the way typology has been defined by scholars in multiple fields and how typology has been used in the church's interpretation of Scripture, a more methodical and precise definition of typology will be articulated in the following chapter. This portion of

³⁶ Galton, p.23.

the project will comprise the theoretical segment of the paper where a general theory of typology will be developed and elucidated. Following this section will be an application of the theory of typology, where specific narratives in the Old Testament will be examined as they are interpreted as types for Christ's salvation in the New. In this segment of the paper, the research questions will be answered by analyzing how Christians interpret Old Testament types as predictive of New Testament salvation. In the application segment of this study of typology, the basic tenets of salvation will be outlined according to Bible scholar M.R. DeHaan. DeHaan maintains that salvation is comprised of four components: 1. Sovereign predestination; 2. Effective calling; 3. Justification by faith; and 4. Glorification by grace. As will be argued in this paper, no single Old Testament type can wholly foreshadow the salvational work of Christ in the New Testament; therefore, it will be necessary to study four Old Testament types, as each typologically prefigures a unique aspect New Testament salvation.

Literature Review

Leonhard Goppelt's Typos, first published in 1939, is still considered the classic work on typology. The book's most basic thesis statement is that "the NT's understanding and exposition of the OT lies at the heart of [the Bible's] theology, and it is primarily expressed within the framework of a typological interpretation."³⁷ One of the most important contributions Goppelt makes is in clearly distinguishing the allegorical hermeneutic from typology, an important difference I will return to later in this project. According to E.E. Ellis, "unlike allegorical exposition, the typology of the NT writers

³⁷ Frye, p. 79.

represents the OT, not as a book of metaphors hiding a deeper meaning, but as an account of historical events and teachings from which the meaning of the text arises.”³⁸

In distinguishing the concept of typology from other methods of interpretation (such as allegorical interpretation), Goppelt makes the following distinction: “Only historical facts – persons, actions, events, and institutions – are material for typological interpretation ... These things are to be interpreted typologically only if they are considered to be divinely ordained representations or types of future realities that will be even greater and more complete.”³⁹ Goppelt’s elucidation of typology distinguishes it from all other forms of biblical interpretation and forms the basis for discovering typology in the New Testament.

Another influential author in the field of typology is literary critic, A.C. Charity, author of Events and their Afterlife (1966). Charity takes a unique approach to typology, situating it among history, literature and ethics. He writes, “Christian typology is the science of history’s relations to its fulfillment in Christ.”⁴⁰ This definition – history’s relations to its fulfillment in Christ – is important because it underscores the necessity of history in understanding typology, a concept that Northrop Frye develops further.

Frye, also a literary critic, uses the definitions and articulations of Goppelt and Charity as springboards for his own typological critique, and takes the greatest strides toward incorporating a rhetorical voice into the typology dialogue. Frye freely admits the rhetorical qualities of the Bible: he says that its essential idiom is oratorical; he defines kerygma (proclamation) as a form of rhetoric; and he gives the subtitle “rhetoric” to

³⁸ Goppelt, p. x.

³⁹ Goppelt, p. 18.

⁴⁰ Charity, A.C. (1966). Events and Their Afterlife (p. 1). Cambridge: University Press.

concluding chapter of his literary criticism.⁴¹ Frye is most concerned with typology as “a mode of thought and as a figure of speech,”⁴² rather than as a type of biblical exegesis. Frye writes, “Typology is a form of rhetoric, and can be studied critically like any form of rhetoric.”⁴³ As a figure of speech, Frye asserts that typology moves in time: the type exists in the past and the antitype in the present, or the type exists in the present and the antitype in the future.

Each of these authors, Goppelt, Charity, and Frye, are considered authorities on the subject and have informed the understanding of typology that this project reflects. Goppelt’s precise definition of typology, Charity’s historical interpretation of “Christian typology”, and Frye’s expansion of typology to a form of rhetoric together provide the framework of existing knowledge on which my study builds and seeks to contribute.

Numerous authors have noted another important point pertaining to typology and its rhetorical importance as a kind of symbolism. Fabiny writes that symbols both cover and manifest, and Ricoeur writes that “the symbol gives rise to thought.”⁴⁴ Fabiny contends that typology is a symbolism of a special kind.⁴⁵ For many of the church fathers and for Cotton Mather, the ‘type’ was a very particular kind of symbol, historically true and eternally verifiable because it was instituted to perform a specific function in the historical scheme of things.⁴⁶ Typology is symbolism because the notion of the type, like that of a symbol includes an analogy of concrete image and transcendent meaning.⁴⁷ Brumm writes, “You could regard the type as a special sort of symbol, a prophetic

⁴¹ Kennedy, G.A. (1984). *New Testament Interpretation through Rhetorical Criticism*. (p. 4). Chapel Hill; University of North Carolina Press.

⁴² Frye, p. 80.

⁴³ Frye, p. 80.

⁴⁴ Fabiny, p. 11.

⁴⁵ Fabiny, p. 11.

⁴⁶ Lowance, M.I. (1972). *Cotton Mather’s Magnalia and the Metaphors of Biblical History*. In Jovanovich, *Typology and Early American Literature* (p. 139). Massachusetts: University of Massachusetts’s Press.

symbol, where the ‘image’ is historically given in the Old Testament and the meaning must be inferred as the ‘fulfillment’ of the image.”⁴⁸ Typology is symbolic because it performs a meaning-giving function where events and people are prefigured and fulfilled with Christ’s act of redemption as the focus. Brumm notes that from the start, “typology was in danger of vanishing into an allegoric-symbolic interpretation of the Bible”⁴⁹ which would treat Old Testament prefigurations of Christ as just another character in the story. Brumm is quick to remind her readers that types are *definite* historical people or events of the Old Testament that pre-figure Christ, yet exist with their own independent meaning and justification.⁵⁰ This well-documented understanding of the nature of typology as a form of biblical interpretation, as a form of rhetoric and symbolism, and as a historical relationship to Christ’s fulfillment I hope will become clearer as the following chapters unfold. The fore-mentioned authors have afforded insight and depth into this topic that has informed this project and they have been an integral part of building the foundation on which the following chapters rest.

Methodology

Typology has been defined by one Biblical scholar to mean, “Old Testament patterns of divine action, agency, and instruction that found final fulfillment in Christ,”⁵¹ a definition that points toward the thesis statement of this project: *typology is the vehicle through which biblical salvation is made clear to the Christian audience, as Old Testament types adumbrate New Testament ideals.* The following chapters will define

⁴⁷ Brumm, p. 24.

⁴⁸ Brumm, p. 24.

⁴⁹ Brumm, p. 23.

⁵⁰ Brumm, p. 23.

⁵¹ Clowney, E.P. (1988). The Unfolding Mystery: Discovering Christ in the Old Testament. (p. 8). New Jersey: P&R.

and explore the Bible as a single structural unit, which essentially forms a double mirror where each Testament reflects the other and creates a unified structure of symbols and imagery. This project will demonstrate, through application and illustration, that a typological interpretation of the Bible is the most meaningful way for a Christian audience to understand the nature of salvation.

The purpose of the next chapter, chapter two, will be to define typology as an interpretive feature and tool of the Christian Bible, tracing the development of typological exegesis from its origin in the New Testament, through its historical use in the church, to its current position in theology and scholarship. In this second chapter, a basic theory of typology will be elucidated based on the contributions of numerous authors on the subject, and four basic components of a typological interpretation will be delimited. Chapter two will largely be theoretical work, which once established will prepare the project for an application of the theory of typology.

Chapters three and four will put the theoretical principles laid out in the first chapter into use in an investigation of specific Old Testament types as they work to illuminate and predict the salvation plan offered in the New Testament. Chapters three and four will examine the Patriarchs, Abraham, Isaac, Jacob, and Joseph as types for Christ and the church's relationship with him, and also as illustrative of the unique components of salvation. The patriarchs will serve as case studies, in the form of Old Testament narratives, that function to illustrate both Christ and the characteristics of salvation ultimately revealed through Christ. As will be illustrated, an examination of each of the Patriarchs, Abraham, Isaac, Jacob, and Joseph will prompt a believing audience to associate each man with one distinct aspect of the four components of salvation as M.R. De Haan defines it in his book, Portraits of Christ in Genesis. In an

application of typology, each patriarch will foreshadow specific aspects of Christ's life, character, or relationship with people, in addition to signifying and predicting a component of salvation. Through a typological reading of the Old Testament patriarchal narratives, a typologically astute audience can not only identify a prophetic image of Christ in the New Testament but also anticipate the salvation he offered. When read together, the typology of the Old Testament patriarchs paints a clear prophetic portrait of the New Testament coming of Christ, through whose death on the cross salvation for mankind was made possible and attainable. While each patriarch predicts Christ, it will be shown, in accordance with the theory of typology, that each fails to fully foreshadow the Christian savior, anticipating his coming further by the type's inadequacy. Consciously reflecting on the Christian's cognitive processes while reading the Bible typologically, these chapters will examine how a believer interprets Old Testament narratives in light of the New while illustrating the meaning-making, faith-informing function of such a typological rendering of the Bible.

The fifth and final chapter of the project will be the conclusion, summarizing and making closing remarks about typology and its future in biblical exegesis. Hopefully, by the end of this project, once questions are answered and expounded upon, Augustine's familiar notion will ring true with readers, that "in the Old Testament the New lies hid; in the New Testament, the meaning of the Old becomes clear."⁵²

Conclusion

This project aims at answering some fairly straight forward questions about the nature and use of typology. The following pages are meant to invite the reader on an

excursion into “an intellectual no man’s land”,⁵³ a territory shared by Biblical scholars, literary critics, art historians, and, now, rhetoricians. Typology is, by nature, a very complex phenomenon and its aspects have been discussed most holistically by theologians and literary critics. This project represents an attempt to blend a rhetorical interest into the debate on typology by investigating the topic in terms of its interpretation by a believing audience. Between the theoretical foundation and patriarchal application, it is the aim of this project to illustrate what Leonhard Goppelt wrote, the author still considered the authority on the subject: “Typology shows not only the character of the New in relation to the Old, but also that it rests directly and solely on the foundation of Salvation History.”⁵⁴ Based on a Christian interpretation of the Bible, this paper hopes to illustrate how typology functions to deepen and intensify a believer’s understanding of the biblical climax, the life, death, and resurrection of Jesus Christ.

⁵² Lowance, I.M. (1972). “Images and Shadows of Divine Things” in the thought of Jonathan Edwards. In Bercovitch, S., Typology and Early American Literature (p. 209). Massachusetts: University of Massachusetts Press.

⁵³ Fabiny, T. (1992). The Lion and the Lamb: figuralism and fulfillment in the Bible, art, and literature. (p. 1). New York: St. Martin’s Press.

⁵⁴ Goppelt, p. 183.

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CHAPTER 2

A RHETORICAL PERSPECTIVE OF THE THEORY OF TYPOLOGY

Introduction

The purpose of this project is to elucidate and illustrate the notion of typology, a rhetorical tool that is unique to the Christian understanding of the Bible. Before doing so, however, it is important to understand how typology pertains to rhetoric. This chapter intends to address that concern. In addition to clarifying its rhetorical significance, a more precise definition of typology will be given as well as a clear explanation of its theoretical parameters. While delimiting the boundaries of a typological interpretation of Scripture, the history of typology will also be outlined, tracing the multiple roles it has occupied in theology over the centuries.

As mentioned previously, the Christian notion of typology rests on the rhetorical axiom of audience awareness. Typology presupposes that its audience adopts a theological stance; it is based on the assumption that its audience is motivated particularly by themes and principles that are prevalent in the Bible. Investigating typology rhetorically thus requires understanding it in terms of its audience, the Christian church. In this study, the typological interpretation of the Bible will be examined in terms of the meaning it has for the ordinary Christian reader.

More specific than acknowledging the issue of audience awareness in a study of typology, is the interpretive problem that typology attempts to solve. Because a Christian audience regards the Bible as a sacred text having revelatory authority, it is presumed to

entail principles of interpretation that are derived from revelation. In a Christian reading of the Bible, for instance, several interpretive rules can be discerned that govern the application and explication of a textual feature such as typology; these will be addressed later in this chapter. Interpretive parameters such as this are particularly important in Christian rhetoric because it is assumed that communication of the Bible cannot be responsibly undertaken if an author or speaker does not understand special rules that apply to interpreting the sacred text. Classical rhetoric, for example, is broadly governed by the interpretive rules of logic, but the Christian preacher, attempting to bring the message of the Bible to an audience of believers, must recognize rules of interpretation that are more specialized. This is certainly the case with typology, as a biblical feature that assumes an implicit relationship between the Old and New Testaments in light of Christ's revelation.

Interpreting typology through a rhetorical lens entails a study of both how the Bible is made meaningful to a believing audience and how the Christian rhetor responsibly upholds the interpretive rules of the text. For example, later in this study the narrative of Isaac, the third patriarch, will be examined to illuminate both how it works in the Christian mind to unveil and inform the story of Christ and how its typological implications meet the standards intrinsically delineated by the Bible. As the rules of typology are more closely configured, this study will explore how a Christian audience may be asked to perceive Old Testament types. The theory of typology supposes that Christian interpreters, when following the fixed rules of interpretation, will look both for ultimate spiritual value found in Christ and for the personal lesson it offers the believer. In this way, typology is thought to act as a guiding tool with which believing readers may more clearly understand principles taught in the Bible, when Old Testament narratives

illustrate New Testament principles. The problem of guiding audience awareness in obedience with the interpretive rules of a sacred text is the point where rhetorical study and biblical investigation converge; understanding the interpretive difficulties associated with bringing audience and text together is the essence of a typological interpretation of the Bible.

Typology

Moving forward with the theoretical workings of this study, it must be acknowledged that historically the term “typology” has been used in numerous ways. It is necessary then to consider what is meant by the more particular notion of typology with which this project is concerned. It has been established that the Christian forms of typology will be analyzed here. But even in this arena there is much debate about what the term actually means. For example, there is a world of difference between the use of typology with the Bible itself and many of the fanciful interpretations of types in the early church, or between the use of typology in modern biblical scholarship and in its use in modern Christian theology.⁴ Because the place of typology in the Christian interpretation of the Old Testament depends entirely on the definition of the word, the present chapter will attempt to characterize the term more precisely. In addition to presenting a comprehensive definition of typology, this chapter will also briefly survey its history, beginning with its use in biblical Greek and concluding with its position in modern scholarship. As will be seen, a word with such diverse connotations stands in need of more precise explanation.

Typology and the typological method have been a part of the church’s exegetical system from the very beginning. So far as scholars can estimate, the apostle Paul was the

first to use the Greek word *tupos*, meaning pattern or example, as a term for the prefiguring of the future in prior history.⁵ According to Galdon, in classical Greek the word for type, *tupos*, is derived from a verb that means “to strike”, and it has the basic meaning of a “blow” or the “mark” or “imprint” left by a blow.⁶ The most common meaning of *tupos* in biblical Greek is an “impression” made on wax by a seal, a meaning from which others, such as “shape” or “outline”, were derived. Another source translates the Greek word *tupos* as “figure”, “shadow” or “model”, indicating that types represented figures or shadows of objects or occurrences. A "type" has been defined by biblical scholars as a person or incident that is historically true but points to another person, incident or occurrence in the future; it is a shadow of something to come.⁷

Paul’s use of *tupos* in biblical Greek has been rendered into English as several different words in the NIV Bible. In 1 Corinthians 10:6, Paul’s term *tupos* has been translated “examples”; Paul writes, “Now these things occurred as *examples* to keep us from setting our hearts on evil things....” Verse 11 also says, “These things happened to them as *examples* and were written down as warnings for us, on whom the fulfillment of the ages has come.” In these verses, Paul articulates the New Testament assumption that God dealt with Israel in a typological way in the wilderness, in a manner that was intended to provide a pattern for his dealing with the church in the last days.⁸ Here we find certain events in the Old Testament, the exodus of the Israelites and their religious practices, regarded as models in the sense of prefiguration and anticipation.⁹

⁴ Baker, D.L. LOOK UP. p. 313. In *The Right Doctrine from the Wrong Text*.

⁵ Goppelt, p. 4.

⁶ Galdon, p. 19.

⁷ De Haan, p. 104.

⁸ Goppelt, p. 15.

⁹ Brumm, p. 20.

Similarly, in Romans 5:14, Paul's use of *tupos* is translated as "pattern" when he refers to Adam as "a *pattern* of the one to come", indicating that Adam was a type or model for Christ. In addition to Paul's treatment of Old Testament characters as models of Christ, the New Testament Gospels also yield examples of typology. In Matthew 12:40, Jesus says, "For as Jonah was three days and three nights in the belly of a huge fish, so the Son of Man will be three days and three nights in the heart of the earth." Here, Jonah is identified as a type or pattern for Christ. So too the words of Jesus in John 3:14 distinguish the Old Testament brazen serpent as a type for Christ: "Just as Moses lifted up the snake in the desert, so the Son of Man must be lifted up." The raised brazen serpent, at the sight of which the children of Israel were healed from the sting of the desert serpent, becomes a type for Christ's crucifixion. Christ is "raised" in being nailed on the cross, and by means of his being raised, he saves sinful mankind from death, just as the brazen serpent saved the Israelites.¹⁰

Typology, then, as portrayed through these biblical examples, is a person, thing, action, or institution that, in addition to the meaning it might have in its own historical context, also prefigures a future person, thing, action, or institution.¹¹ Typology uncovers correspondences between the persons, events, and things of the Old Testament and the persons, events, and things of the New Testament.¹² Through typology, a type (such as Adam, Moses, or the brazen serpent) usually found in the Old Testament, serves as a "shadow" which is fulfilled and completed by a corresponding "antitype" in the New Testament. The relationship between the type and antitype and the definition thus yielded are basic to the notion of typology and are generally undisputed by biblical scholars and literary critics.

¹⁰ Brumm, p. 22.

¹¹ Brumm, p. 23.

In order to arrive at a deeper understanding of typology, the reader must come to a fuller awareness of the most dominant assumption of the Christian Bible: that is, that in both the Old and New Testaments, God acts and reveals himself to mankind through the progressive revelation of a salvific plan that is completed in Jesus Christ. From a faith-based perspective, the Bible is first of all and primarily a revelation of Jesus Christ; scholars often call this a Christological approach to the Bible. Typology presumes that God works through history consistently so that pre-Christian events are assumed to have Christian meanings. Francis Foulkes, author of The Acts of God, argues that the Old Testament writers assumed that God would act in the future in the same way that he had acted in the past, an idea that presumes that God's acts in history are being repeated.¹³ In typology, the presupposition is that God acts consistently through time, rendering correspondences between different parts of his created order. In addition to relying on Christ to fulfill and actualize Old Testament "shadows" and types, typology, from a faith-based perspective, rests on the basic postulation that "the history of God's people and of his dealings with them is a single continuous process in which a uniform pattern may be discerned."¹⁴

With this understanding, typology is the doctrine through which the coming of Jesus Christ was foreshadowed in the patterns of people and events of the Old Testament. Goppelt writes, "Typology ... rests directly and solely on the foundation of salvation history."¹⁵ The whole notion of typology must be fitted into the context of the divine God who governs and controls a history that finds its ultimate fulfillment in Christ.¹⁶ Typology becomes, then, not only an exegetical approach that connects the Old and New

¹² Galdon, p. 23.

¹³ Baker, D.L., p. 316.

¹⁴ Baker, D.L., p. 316.

¹⁵ Goppelt, p.183.

Testaments through a recurring parallelism of theme and interpretation, but also a method of interpreting scripture in which the narratives of the Old Testament foreshadow God's redemptive plan as it is fulfilled and revealed through Jesus Christ. In light of this, the present project asserts that Christ's redemption is the ultimate "antitype", that Old Testament types are shadows of Christ and his relationship with the church, and that through the Old Testament, the New Testament act of salvation can be more clearly understood.

Considering this definition of typology, it could be argued that from Genesis 1:1 to Revelation 22:21, Christ is ultimately the theme of every part of scripture. Jesus himself made this claim when he spoke to those who questioned his authority in John 5:39, "You diligently study the Scriptures because you think that by them you possess eternal life. *These are the Scriptures that testify about me.*" When Jesus spoke these words, none of the New Testament had been written. The "Scriptures" he spoke of were the Hebrew Bible (which Christians now call the Old Testament), and he asserted that they spoke of him. In John 5 (v. 46), we read "If you believed Moses, you would have believed me, for *he wrote about me.*" Jesus, in other words, asserted that a specific Old Testament author, Moses, revealed or predicted him.

Similarly, in Luke 24:25-27, after Jesus had been crucified and resurrected, he appeared to two of His disciples and rebuked them for their neglect to believe what had been foretold about Him in the Old Testament.

"He said to them, 'How foolish you are, and how slow of heart to believe *all* that the prophets have spoken! Did not the Christ have to suffer these things and then enter His glory?' And beginning with Moses and all the

¹⁶ Galton, p. 23.

Prophets, *he explained to them what was said in all the Scriptures concerning himself.*" [Italics mine]

Such passages as this provide the general premise of typological interpretation. For Christians, the Old Testament is not just an account of creation, the history of the Hebrew nation, or a collection of moral, religious and ethical instructions; rather it is a revelation of Christ. In John 5:39 Jesus says, "Search the Scriptures; ... they are they which testify of me" (KJV).

According to Brumm, typology "is a pattern for construing the world's events as leading toward redemption,"¹⁷ a redemption that is ultimately realized in Jesus Christ. The characters and events of the Old Testament are prefigurations and prophecies of future events, of Christ and his work of salvation. Colossians 2:17 says about Old Testament laws, "These are a shadow of the things that were to come; the reality however, is found in Christ." According to this verse, the Old Testament is the "shadow" of future redemption, found only in Jesus Christ.

It has been argued thus far that the notion of typology originates in biblical thought itself. The New Testament clearly suggests that Old Testament figures and events were given by God in a consistent pattern as he acted in history to foreshadow Jesus Christ. To understand typological connections between the Old Testament and the New Testament is to regard the bible as a story of redemption in which God gave his people "shadows" and "models" for the redemption that Christ offered in the New Testament.

¹⁷ Brumm, p. 23.

The History of Typology in Biblical Exegesis

Turning to the history of typology in the Christian Church will reveal the characteristic confusion and vacillation associated with its meaning and application in biblical studies. The bewildering variety of terminology, interpretation, and explanation of scriptural exegesis by early church fathers and biblical commentators seemed only to complicate the history of typology.¹⁸ Amidst the disorder in its use by scholars, it was and is widely agreed that the basic components of typology were clearly established and introduced in scripture, by the New Testament Gospels and Epistle writers. Such authors, writing before the New Testament canon existed, seemed to view the Old Testament in light of divine history, a history that instructed people in the ways and principles of God. The Hebrew Scriptures, they believed, were not simply the sacred books of the Jewish people to be read in reference to that faith alone, they were the records of God's dealing with his people, and in these relationships, the advent of his divine son was foreshadowed. To New Testament authors, typological exegesis was a method of reading history; it was centrally rooted in history itself.¹⁹ They understood the Old Testament to reveal a God who acted according to unchanging principles; New Testament writers assumed that as God had acted in the past, so he could and would act in the future.²⁰ Not only was Old Testament faith based upon the principle of God's past actions, but also on the assumption that, in the course of time, God's actions would be repeated on an unprecedented scale; this faith was constantly forward-looking.²¹ These general tenets of typology were apparent in the exegesis of New Testament authors, but the seeds of a more individualistic approach to scripture soon took root in exegetical

¹⁸ Galdon, p. 24.

¹⁹ Davis, T.M. (1972). *The Traditions of Puritan Typology*. In S. Bercovitch (Ed), Typology and Early American Literature (p.17). Massachusetts; University of Massachusetts Press.

²⁰ Foulkes, F. (1958). *The Acts of God. LOOK UP*. In right/wrong. P. 343

methods which transformed typology into a relatively subjective allegorical interpretation of Old Testament history.

Origen of Alexandria (184-254 AD) was the first to divide the interpretation of Scripture into three graduated uses. The first of these was the literal sense, which Origen deemed the least important. The second, higher level of interpretation was called “moral” exegesis. Thirdly was the “spiritual” or “mystical” level, for those who have been endowed by God with a special gift of grace. Origen supported his threefold schema with citations from the New Testament (2 Corinthians 3:6 and Ephesians 5:32) which he claimed validated his textual approach. Origen, for the most part, abandoned the use of traditional typology in his scriptural interpretation; however, remnants of typology were recognized in several exegetical passages that involved the moral and spiritual levels of interpretation. He asserted that with the coming of Christ, types had been done away with and had lost their significance to the mature believer. Given this assumption, it was easy for Origen to ignore the fairly recognizable path of typology and to “indulge in an allegory of a basically Philonic, Hellenistic character”.²²

Because allegory is frequently mentioned in this chapter as being an unreliable form of biblical interpretation, it is useful to differentiate typological interpretation from it. Like allegory, typology displays meaningful similarities between a former term and a latter one. The essential distinction is that allegory neither requires nor needs to respect the separate identity or context of either term. In other words, for allegory, one corresponding term may be an abstraction; whereas for typology, each term must have independent historical actuality.²³ Allegory is based on the inspiration of the words of a narrative or passage; its danger is that it does not proceed from an understanding of the

²¹ Foulkes, p. 356.

²² Davis, p. 19.

context, and it may easily be guided by the interpreter's own whims and fancies.²⁴ The danger of tracing a symbol through Scripture allegorically is seen in the writings of the early Fathers, to whom "water", wherever it occurred in the Old Testament, might be taken to speak of baptism.²⁵ The result of such interpretation may be the complete negation of the true theological understanding of the passage in its context. This is not the case with typology, which, unlike allegory, always depends on the context, and on the natural and historical sense of the context.

Following Origen, medieval interpreters who started out as typologists slowly converted to allegorists, and they perpetually cited Paul's exhortation that God "has made us competent as ministers of a new covenant – not of the letter, but of the Spirit; for the letter kills, but the Spirit gives life" (2 Cor. 3:6). Using this passage as justification, allegorical interpretations extended the typological correspondences within Scripture to include extra-biblical teachings on doctrines, ethics, morality, speculation of final days, and even the Virgin Mary. The allegorizing spirit of excessive subjectivity fostered during this time expanded typology beyond recognition.

Returning to the history of biblical interpretation, Origen passed down a threefold exegetical system, yet in his writings, he anticipated the fourth level of interpretation. This fourth level of interpretation would be systematized 150 years later by St. Jerome and St. Augustine and codified in the fifth century by John Cassian who named it "anagogical". The next influential church father was Jerome (AD 385-405) who adopted Origen's general threefold division but made two major changes. Jerome introduced the term *tropologiam*, a term used by Origen referring to the second level of interpretation of

²³ Clark, A. (1982). *Christ Revealed*, p. 7. Gainesville: University Presses of Florida.

²⁴ Foulkes, F. (1958). "The Acts of God" in *The Right Doctrine from the Wrong Text* (Ed G.K. Beale), p. 367. Grand Rapids, Michigan: Baker Books.

²⁵ Foulkes, p. 367.

scripture, meaning the moral significance of the Bible. Jerome also introduced an additional fourth level of scripture interpretation that was later called “anagogical”, referring to symbols associated with the end of the world. Jerome’s influence on typological exegesis was slight, for from Origen he inherited a fairly well established tradition that had already assigned typology to a minor role in scriptural interpretation.²⁶

Augustine, a theologian and rhetorician of the fourth century, was even less systematic in his exegesis than Jerome. Although he is often mistakenly identified as the exclusive author of the fourfold sense of interpretation, Augustine too developed of a fourfold method like Jerome’s, based on the model presented by Origen. Augustine wrote that “all Scripture ... is handed down fourfold ... according to history, according to aetiology [the science of causes or origins], according to analogy, [and] according to allegory.”²⁷ Augustine’s exegetical principles, summarized by this statement, and his limited use of typological interpretations were largely repetitive of the theology of previous exegetes.²⁸ Although the fourfold system generally governed Augustine’s exegesis, the system, which dominated the next 1000 years of biblical exegesis, was not formalized by either Jerome or Augustine. John Cassian was the first patristic commentator to give the work of Jerome and Augustine a complete terminology.²⁹

In such a climate and with relatively limited use, typology did not flourish as a distinct means of exegesis. Types became so subordinated to the more spiritual levels of interpretation that the basic distinctions between typology and allegory were no longer observed. In its general framework the principles of typological exegesis reflected in

²⁶ Davis, p. 22.

²⁷ Davis, p. 23.

²⁸ Davis, p. 24.

²⁹ Davis, p. 24.

Augustine's writings were those of the Middle Ages.³⁰ It should be pointed out, however, that a number of early Church Fathers were quite dissatisfied with the allegorical interpretations associated with Origen and the School of Alexandria. In the fourth century, the school of Antioch was established in direct opposition to excesses its teachers found in the allegorical method of Origen. St. Basil, for example, was named the "Father of Orthodoxy" and was a member of the Council that condemned Origen as a heretic. Church fathers such as Basil, Cyril of Jerusalem, Eusebius, and Chrysostom, insisted upon the historicity of the Old Testament and the necessity of avoiding allegorical "fancies"; they focused instead on the literal and typological meaning of biblical texts. Chrysostom, the last major proponent of the Antiochene principles, attempted to establish general principles of typological exegesis that would combat the extravagances of Alexandrian allegory, but his attempts were generally unsuccessful. Thus the allegorical readings and fanciful interpretations based on Alexandrian precepts dominated medieval scriptural exegesis.³¹

Before Protestant typology could develop in the following centuries, it was necessary to re-establish the primacy of the literal sense of scripture, eliminating the accrued interpretations of patristic allegory which had become a major part of church tradition. Two central tenets of the Reformers – "scriptura sola" (only scripture) and "literal interpretation" – precisely countered the medieval perpetuity of allegorizing.³² Commentaries, liturgies, hymns, church artifacts, and other popularizations were filled with accretions of allegory, and Reformers believed these originated from men, not God, and therefore pertained to men, not God. Reformers purged fourfold allegorizations from their interpretations of the Bible, which proportionately increased the value placed on

³⁰ Davis, p. 25.

³¹ Davis, p. 25.

typology.³³ It was certain that typology would find its way into the Reformers' treatises since types are specifically sanctioned as embedded in the "literal meaning" of Scriptures by being announced, described, and used in the New Testament. Reformers stressing the sole authority of Scripture and Protestants interpreting it literally thus encouraged typological readings of the Old Testament.³⁴ This recovery of New Testament typology was only one by-product of the more central concerns of the Reformation.³⁵ Further, once the distinction between typology and Alexandrian allegory had been re-established, typology became, for a brief time, almost as important a method of biblical exegesis as medieval allegory had been to the Scholastics.³⁶

From the point of view of William Tyndale' (1494-1536), an influential English Bible translator, the allegorizing of the church fathers had obscured and distorted the scriptural text. Tyndale charged that they had discarded the literal sense of biblical interpretation in favor of a "spiritual" reading. Tyndale insisted that all interpretations – including typological and allegorical readings– must arise from a literal sense of the Bible and be proved by it. Tyndale's position was generally that of Martin Luther and John Calvin, asserting that Alexandrian allegorical interpretations were the "fancies" of men.³⁷

Because of the negative medieval connotation associated with the theory of types, Tyndale never used the word *typos* or any of its cognates in his writings. In contrasting the promises of the Old Testament Law with its fulfillment in Christ, he used the awkward term "fore-rehearsed" to express the typological relationship between the

³² Clark, p. 9.

³³ Clark, p. 10.

³⁴ Clark, p. 10.

³⁵ Davis, p. 28.

³⁶ Davis, p. 28.

³⁷ Davis, p. 31.

testaments.³⁸ In relation to the prefigurations of Christ in the Old Testament, Tyndale made it clear that “similitudes” or “examples” lead one further into the “marrow of sacred divinity” than “bare words” alone. He claimed that while some types are unclear in their meaning and only “shadow forth” Christ, others are as clear as the “light of broad day”.³⁹ The scapegoat, brazen serpent, sacrificial ox and lamb are, of course, traditional typological identifications of Christ and were not unusual in Tyndale’s writings.

Martin Luther used typology more extensively than Tyndale. Like Tyndale, he condemned Alexandrian allegory asserting that it is a “desecration of the sacred writings,” but unlike Tyndale, Luther did not insist that the literal sense is also the spiritual sense.⁴⁰ On the contrary, Luther consistently interpreted scripture according to a twofold sense: literal and spiritual. Because of its unique message, Luther argued that the Old Testament not only deals with the experiences of the Hebrew people but also looks forward to Christ; the Old Testament “law and way of life must therefore be seen in two ways”: the literal and spiritual meanings. In the “Preface to the Old Testament,” for example, Luther explained, the Old Testament Scriptures “are not to be despised, but diligently read”, for the Old Testament is the “ground and proof” of the New and is to be “highly regarded.” On the other hand, however, beyond the literal meaning of Old Testament events and rites is a “spiritual meaning”, for Moses and the prophets “are nothing else than administrators ... bringing everyone to Christ through the law.” To interpret the Old Testament “well and confidently,” Luther asserted, one must “set Christ before you, for he is the man to whom it all applies, every bit of it”.

³⁸ Davis, p. 31.

³⁹ Davis, p. 32.

⁴⁰ Davis, p. 34.

In his preaching and writing, Luther's typological identifications were extensive; in numerous instances, a typological analysis occupied a central part of his theology.⁴¹ Yet, in his writings, Luther is not consistent, using the terms *typos*, *schema*, *figura*, *picture*, *example*, and *image* all in a typological sense. His assumption that "every bit" of the Old Testament applies to Christ leads inevitably to numerous typological identifications. David is a "type of Christ, as are Solomon, Aaron, and all other figures of the Old Testament,"⁴² twenty seven psalms are interpreted in a typical sense; Melchizedek, the Red Sea, the crossing of the River Jordan, manna, water from Horeb's rock, the brazen serpent, and so on, all have typological significance for Luther.⁴³ Like the authors of the New Testament, Luther's theology is Christological; Christ is presented in the Gospel as the culmination of the prefigurations of the Law.

During the Protestant Reformation, typology emerged as a leading tool of scripture interpretation. Where Tyndale's use of typology was cautious and restrained, Luther's was more prevalent and unimpeded as he used typology as one among many exegetical methods. For the great Swiss Reformer, John Calvin (1509-1564), typology occupied an even greater role in theology. More emphatically than Tyndale or even Luther, Calvin insisted that many passages must be interpreted typologically. For Calvin, the Old Testament, far from being solely a history of the Hebrew people and a book of law, was a "book of promises" which find their fulfillment in Christ. Calvin's typological interpretation was based upon his conviction that Christ is everywhere revealed in the Old Testament, not in his full glory, of course, but in "types and shadows" which are intimations of future fulfillment. To Calvin, typology was the single most important method for interpreting the Old Testament, for types provide New Testament

⁴¹ Davis, p. 36.

⁴² Luther, M. (1962). In J. Atkinson (ed.) Early Theological Works (p. 335). Philadelphia.

authors – and all Christians as well – with a “key” to understanding the promises of Christ in the Old Testament.⁴⁴ For example, typological analysis reveals key insights into the relationship between law and grace. As types indicate, the children of Israel did not live under the irrevocable sentence of the law, but in continual awareness of the promise of a greater life to come. Similarly, Abraham, Jacob, Joseph, Moses, Joshua, and all of the prophets, repeatedly foreshadow the promises made manifest in the flesh, for Old Testament writers were inspired “to describe through types of their own time the truth which has been revealed by the gospel”.⁴⁵ Typology, for Calvin, was the handwriting of God. In its “shadowy forms” it reveals the presence of God, as much as his presence can be revealed before the sum of all types “became flesh and dwelt among us.”⁴⁶

In tracing the development of the principles of typological exegesis from the New Testament through the Reformation, one can better understand the complexity of the exegetical traditions that inform today’s notion of typology. The roots of typological exegesis lie deep in the traditions of early theologians, such as Origen and Augustine; yet it was the Reformers who were its most earnest practitioners. One cannot say with certainty whether typology was an impetus to reform or simply a by-product of the larger concerns of the Reformation. It is certain, however, that typology, divorced from the extravagances of Alexandrian allegory, was a central part of the Reformers’ approach to the Scriptures and one that transformed the legacy of typological study.

As the Reformation unfolded, typology came to dominate the thought and way of life of the Puritans. Prominent Puritan theologians and authors interpreted their peculiar circumstances of the New England experiment in the context of a continuous analogy to

⁴³ Davis, p. 37.

⁴⁴ Davis, p. 40.

⁴⁵ Calvin, Institutes, II, p. 1433.

⁴⁶ Davis, p. 40.

the great biblical dramas - the New Exodus, the journey through the Wilderness, the establishment of a New Israel, and so on. During this time, several schools emerged among typological scholars, reflecting both the traditional conservative perspective and the liberal view of typologies practiced by those who were often called spiritualizers or allegorizers. Although conservative lines of scriptural exegesis were maintained during this period by such men as Samuel and Cotton Mather, John Davenport, and Thomas Shepher, the barriers between spiritualizing and typology were lowered. Once again, the temptation of subjectivity threatened the boundaries of typology that Reformers had established, and it became increasingly acceptable for exegetes to draw upon a variety of epistemological sources, other than the Bible, in determining the nature of God's revelation.⁴⁷ It was during this period that typological symbols began to make their way into secular rhetoric, finding expression in American poetry, fiction, and non-fiction writings.

Conservative and liberal modes of exegesis and typology were continuously at war during the late seventeenth and early eighteenth centuries. Moreover, scientific interest in the natural universe provided not only a radically new approach to epistemological problems, but also tempted theologians to combine their perceptions of nature with their reading of Scripture. The most influential of these scientifically inclined theologians to the use of typology at this time was certainly Jonathan Edwards. Writing volumes on the topic of typology, Edward's transformation of the subject was an attempt to reconcile natural epistemology and spiritual exegesis. Edwards sought to know God through a wide variety of sources during his lifetime, and his interest in human psychology and his probing of philosophical theories of knowledge resulted in a varied use of the biblical types. In his works, he endorsed and explained the conservative

doctrine of typology, and he transformed types so that nature became an alternative source of revelation.⁴⁸ Edwards weakened the strict traditional conception of typology by rarely relating types to concrete antitypes, and very seldom relating them to Christ. He identifies types as referring almost exclusively to “spiritual” fulfillments, bearing a meaning expressed only in imagery. Thus, not long before the end of this era, typology was undermined and symbolism and allegory lay ready for future hands to take them up.⁴⁹

As the eighteenth and nineteenth centuries unfolded, the preeminently religious and rational American culture became increasingly secularized. With this secularization followed a broadening disregard for theological concerns resulting in a contemporary world which has largely lost its consciousness of the Bible. Being steeped in religious studies, much of the typological world-view that was so prevalent in and before the seventeenth century has been buried beneath the accumulated skepticism and unbelief of the past four hundred years.⁵⁰ Although typology now seems foreign to contemporary interests, it is important to recognize that it was once as meaningful to readers of the Bible as the scientific or psychiatric modes of thought are today. Since the seventeenth and eighteenth centuries, there have been writings on the topic of typology, and within a minute arena it is still a topic of popular debate. But, generally, theologians have neglected typology in its scriptural sense. Today, the discussion has been taken up by secular scholars such as literary critics, art-historians, and historians, but typology in its original, biblical sense has seldomly been explicated or demonstrated, particularly from a rhetorical perspective.

⁴⁷ Lowance, M.I. p. 141.

⁴⁸ Lowance, p. 211.

⁴⁹ Brumm, p. 94.

⁵⁰ Galdon, p. 16.

Theory of Typology

Because of the previously discussed historical confusion surrounding the typological debate and its terminology, it becomes necessary that typology be clearly defined, and its essential characteristics discussed so that it may be differentiated from other similar and sometimes overlapping forms of biblical interpretation. Because the temptation to lapse into subjectivism is present in any approach to typological exegesis, it requires that very clear ground rules be established to govern its use.⁵¹ It is important to distinguish what Lampe calls “legitimate and exegetically justifiable typology” from the “unwarranted exercise of private and uncontrolled ingenuity”.⁵² He notes that types should be “rationally explained and defended” according to scriptural principles as opposed to those “which are far-fetched”.⁵³

Having given an overview of the nature of typology, an attempt should now be made to discover working rules that will eliminate as much danger of critical subjectivism and relativism as possible in its study. Typology does have determined rules and norms, and in the traditional sense it includes three essential elements, distinguishing it as a distinct form of biblical interpretation. These three elements will be described and explained in the remaining portion of this chapter and will comprise the typological theory around which the remainder of this study will revolve. The theory of typology involves: (1) the historical realism and correspondence between the two terms of the typological relationship, the type and antitype; (2) the relationship of shadow and fulfillment between the two, or the escalation from the type to the antitype; and (3) the

⁵¹ Galton, p. 28.

⁵² Lampe, G.W.H. (1957). “The Reasonableness of Typology” in Essays on Typology, p. 21. Naperville, Ill; Alec R. Allenson, Inc.

⁵³ Lampe, p. 21.

divine designation and Christic correspondence of the type and antitype within the biblical theology of history.

Historical realism and correspondence.

The first and primary characteristic of typology is historical correspondence.⁵⁴ Biblical scholars have always stressed the fact that typology is solidly based upon the *things* (persons, places, events, etc.) rather than the *words* of scripture. Herein lies the distinguishing characteristic that separates typology from allegory: typology requires that both the type and antitype have independent historical actuality, while allegory does not. Allegory uses the words of Scripture to construct correspondences to more abstract, extra-biblical teachings. Unlike allegory, types are treated as symbols of their antitypes without undermining the historical reality of the original person, place, or event; typological readings add a deeper meaning to the elements of the Old Testament and link them to New Testament persons, places, or events. The Reformers adamantly rejected excessive spiritual and purely allegorical interpretations that were based on the *words*, rather than on the *things*, of scripture to defend this notion.⁵⁵

The point here is that the Old Testament type and the New Testament antitype are both grounded in a real historical context.⁵⁶ Moses, Joshua, Isaac, and Adam are “shadows” of Christ, but Moses, Joshua, Isaac, and Adam are also presumed to be historical personages. Their function as types for Christ does not diminish their own historical reality. In the same vein, the exodus out of Egypt was a type for baptism, but the exodus was also an historical event. A typological reading thus need not assume that the Old Testament types were fictitious or meaningless in themselves or for their

⁵⁴ Kaiser, p. 107.

⁵⁵ Galton, p. 30.

contemporaries. The exodus had a meaning complete in itself, yet is seen as more complete and meaningful in the light of its New Testament antitype or fulfillment.⁵⁷

There is a strong link of continuity between the two historical horizons of the Old Testament exodus and New Testament baptism, because each is presumed to be the unique work of God, illustrating similar principles.⁵⁸ The typological meaning is not a different or higher meaning, but a different or higher use of the same meaning that is comprehended in the type and antitype.⁵⁹

In the search for types, one must be very careful not to strip the biblical account of its own intrinsic vitality. The value and meaning of typology depends essentially on the actuality of the shadow and fulfillment, as they relate to each other. Typology, therefore, is primarily a historical method of scriptural exegesis. The Old Testament type holds significance for its contemporaries in addition to prefiguring the New Testament antitype. This added referential meaning does not destroy its own reality as a thing; the type and the antitype remain always literal and historically accurate scriptural events.⁶⁰

In addition to the essential historical reality of both the type and antitype, there must also be a metaphysical correspondence between the type and antitype, based upon some notable and essential qualities of the two referents. This principle requires recursion and repetition between the type and antitype and is what initially alerts a reader to typological intent. While a certain level historical of similarity must be evident between two accounts, this principle does not demand a correspondence in every detail. It simply requires that the same theological principle should be seen operating between the type and antitype, presenting a recognizable analogy to each other in terms of the

⁵⁶ Kaiser, p. 106.

⁵⁷ Galdon, p. 31.

⁵⁸ Kaiser, p. 106.

⁵⁹ Goppelt, p. 13.

actual historical situation.⁶¹ The metaphysical relationship, as well as the historicity of both terms of the typological correspondence, must be real and intelligible. Typology is essentially historically oriented, not only with regard to the actual phenomenal reality of both type and antitype, but also with regard to the spiritual link that is established between the two terms.⁶² Only where there is both a historical and a theological correspondence is the typological use of the Old Testament justified.⁶³

Fulfillment in the antitype.

The second characteristic involves an “escalation,” “heightening,” or “increase” from the type to the antitype.⁶⁴ In the Epistles of Paul and the exegesis of early church fathers, the relationship of the two Testaments was always that of imperfect to perfect. The Old Testament prefigured the New; the New Testament was an advance and a fulfillment of the Old. There was no antithesis, no contradiction between the two Testaments, but rather a very basic evolutionary unity. The Old Testament had a historical function to fulfill, complete in itself, but its function was also to prepare for the New. This principle is essential to the notion of typology. Both the type and the antitype were actual and phenomenal events, but the antitype or the fulfillment in the New Testament possessed the character of historical reality in a greater and more intense measure.⁶⁵

In genuine typology, the antitype must fulfill the type. St. Augustine repeatedly emphasized this notion of fulfillment as he reiterated the dictum that the New Testament

⁶⁰ Galdon, p. 32.

⁶¹ France, R.T. (1971). Jesus and the Old Testament. (p. 40). London; The Tyndale Press.

⁶² Galdon, p. 38.

⁶³ France, p. 41.

⁶⁴ Kaiser, p. 107.

⁶⁵ Galdon, p. 42.

is latent in the Old, and the Old Testament is patent in the New. The antitype reiterates or repeats the original type, but it also consummates and sums up, perfects and completes the original. For example, Christ repeats Adam; there is a metaphysical relationship between the two. But Christ also perfects Adam; he is a more perfect Adam, the true fulfillment of Adam. There is a similarity between the two, but there is also a difference, an improvement. In typological terms, Adam points to Christ. But Christ is a more perfect Adam, like him in many ways, but also endowed with qualities quite foreign to the Adam of Genesis. Christ is a heightened Adam.⁶⁶

Through typology, Jesus is understood as the antitype not only of Adam but also of Melchizedek, Moses, Elijah, Elisha, David, Solomon, Jonah, Ezekiel, and many more Old Testament figures.⁶⁷ Jesus is the promised Mosaic prophet (Deut. 18:15-19; Acts 7:37; by implication John 1:21; Exodus 1:22; Matthew 2:16), the new Passover lamb (1 Cor. 5:7; John 1:29, 18:28, 19:14), and the new brazen serpent (John 3:14). Not only does this continuity exist in regard to Jesus, but it also exists in regard to Christianity in general. Jesus' twelve disciples parallel the twelve tribes of Israel (Mt. 19:28; Lk. 22:30). Jesus' rest and conquest surpasses that of Joshua's (Heb. 4:7-8, by implication). Old Testament institutions point to New Testament greater realities (Heb. 10:19-20; 1 Cor. 10:11). Jesus' Last Supper changes the meaning of the Passover meal (Mk. 14:22-25; Mt. 26:26-29; Lk. 22:15-20; 1 Cor. 11:23-26, 10:16-17). Christian baptism parallels salvation through the flood (1 Pet. 3:21) and redemption at the Red Sea (1 Cor. 10:1-6). Indeed, Christianity experiences a new Red Sea (1 Cor. 10:1,6), manna (1 Cor. 10:3, 6; Jn. 6:31-35), and Sinai (Heb. 12:18-29). The new exodus event replaces the first exodus

⁶⁶ Galdon, p. 45.

⁶⁷ Davis, p. 157.

as God's chief redemption event.⁶⁸ From this extensive list of examples, the fulfillment or completion of the type-antitype relationship is clear. The antitype not only parallels the type or repeats it but also heightens and recapitulates it. "God's working is not only repeated, but repeated on a higher plane, and with a greater glory and significance."⁶⁹

Divine intent and Christic correspondence.

A third and final characteristic of genuine typology is divine intent and Christic correspondence. The whole notion of typology from a faith-based perspective must be fitted into the context of the divine providence of God in governing and controlling history. Both type and antitype must share some basic quality or similitude, as has been seen; but this common element should also exhibit God's purpose in the historical context of both type and antitype. Without this divine relevance, there really cannot be any typology. This is evident in Paul's writings when he notes in I Corinthians 10:11 that the events of the exodus happened as "examples" and were written of "for our admonition." Implying that the exodus account was typologically linked to teach New Testament principles, there can be no doubt of the divine intent that Paul perceives.

This third element of typology, the assumption of divine intent in history, can be summarized by affirming that all genuine typology must be Christological. Accordingly, this principle asserts that throughout the Old Testament, Christ is fashioned little by little through a variety of features. Goppelt writes that "the Old Testament bears witness to the same salvation that we possess as Christians and that the New Testament proclaims."⁷⁰ It is Christ and the salvation he offers toward which each Old Testament type ultimately

⁶⁸ Davis, p. 157.

⁶⁹ France, p. 78.

points. Many authors have affirmed that this Christological aspect, which underscores the revelation of Christ, is the most essential element in typology.⁷¹

A typological reading of the Bible interprets Jesus as the fulfillment of God's promise to Abraham from the beginning of Genesis. God's pattern of promise and completion, discerned in the Old Testament, not only repeated the types found there, but also found final embodiment through Christ in the New. This, Bultman notes, is the distinguishing mark of true typology.⁷² Christians believe that Jesus came to fulfill the salvation that was promised by God since the beginning of time. Through the history of Israel in the Old Testament, God revealed shadows of his salvation plan that would be ultimately and only realized through Christ. To study typology is to study Christ revealed in the Old Testament, his character, his works, and his mission, all of which come to fruition through his sacrifice on the cross and its offer of salvation. Therefore, to study biblical typology, the continuity between God's acts in the past and in the present, is to study his act of salvation through which all types are fulfilled and exceeded. Typology is thus essentially the tracing of the constant principles of God's work in history and ultimately in salvation, revealing a "recurring rhythm in past history which is taken up more fully and perfectly in the Gospel events."⁷³

Conclusion

With the foundation of typology's definition laid out, it seems appropriate to now turn to an application of these principles, through an investigation of several Old Testament figures. The aim of the remaining chapters of this thesis is to illustrate the

⁷⁰ Goppelt, p. 12.

⁷¹ Galton, p. 50.

⁷² France, p. 79.

⁷³ France, p. 39.

typological theory just delimited by studying how a Christian audience reads and perceives the typological correspondence between the Old Testament patriarchs and New Testament teachings. The aim is to demonstrate the Christian understanding of typology, which necessitates that in the coming of Jesus Christ, God's dealings in the Old Testament are repeated with a fullness and finality that informs the faith of its Christian audience.

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CHAPTER 3

THE TYPOLOGY OF ABRAHAM AND JACOB

Introduction

This study is investigating biblical typology in terms of its audience, the Christian Church. Its aim is to understand how a believing audience uses typology to make sense of Old Testament narratives by reading the New Testament revelation of Christ into them. As this study proceeds, its purpose is to illustrate the theoretical tenets of typology laid out in the previous chapter by studying the Patriarchs as types that illuminate Christian revelation. The goal of this chapter is to examine the narratives of Abraham and Jacob, two Old Testament patriarchs, as they function typologically as shadows of the Christian Church, the essential audience of typology.

To unpack these typological representations and deduce the communication issues at hand, this study will employ the terminology associated with I.A. Richards' theory of metaphor in order to depict how typological symbols connect in believers' minds. Because of certain basic similarities between typology and metaphor, Richard's designations of "tenor" and "vehicle" can be helpful in understanding the correlation between typological symbols. Janice Soskice, author of Metaphor and Religious Language, defines metaphor as "that figure of speech whereby we speak about one thing in terms which are seen to be suggestive of another."⁷⁴ From this definition, several similarities between metaphor and typology emerge: both are concerned with how

⁷⁴ Soskice, J.M. (1985). Metaphor and Religious Language. P. 15. Oxford: Clarendon Press.

language connects in the reader's mind; both involve two thoughts or terms that act independently or together; both are defined by the correlation between the two ideas that concurrently create new meaning.

Arguing that the mind is a connecting organ that seeks to link related terms or ideas, Richards named the underlying subject of the metaphor "tenor" and the mode in which it is expressed "vehicle".⁷⁵ These terms can be coupled with a typological study such as this because typology, though a broader rhetorical feature than metaphor, also assumes that the mind seeks to connect related ideas within the context of the Bible. In the examples explored in this project, the underlying subjects, or "tenors" of the typological relationship are Christ and his Church; the "vehicles" are the Old Testament types that anticipate a body of believers in relationship with Christ. Richards' metaphoric terminology then will aid in illustrating how the Christian audience interprets typological symbols. Before applying these concepts to instances of typology in the Bible, some background assumptions of this chapter should be explained.

Biblical scholars assert that in the earliest Christian preaching, the persons and events of the Old Testament were used as clues through which Christ's teachings might be understood. This is significant because in the coming of Christ, the New Testament authors were given a fresh and impelling key to the meaning of the Old Testament.⁷⁶ Christians believed they were able to interpret and understand the history of the Old Testament in light of the completed picture of salvation that Christ offered. A Christian reading of the Bible maintains that the new age in Christ is better understood because it was prefigured throughout the Old Testament. For Christians, Christ represents the day of salvation promised by God through the narratives, prophetic writings, and history of

⁷⁵ Richards, I.A. (1965). *The Philosophy of Rhetoric*. P. 120. New York: Oxford University Press.

Israel contained in the Old Testament. The primary purpose of Israel's history, according to typological theorists, was to record God's acts of redemption and the promises contained in them; in Christ, these were seen as fulfilled, and in him the New Testament community believed that they became the new heirs of God's promises.⁷⁷

To illustrate the New Testament theme concerning God's salvific purposes, which forms the basis for typological interpretation, the apostle Paul's presentation of the new Christian credo may be considered. Delivering a sermon to a Jewish audience (Acts 13:16), Paul, at Antioch, outlines a confession of faith that contains a synopsis of the New Testament articles of belief. Retrospectively recounting the Old Testament's relation to Christ, Paul interprets the history of God's covenant with Israel as a type for the new Christian covenant. In describing "this message of salvation" (Acts 13:26), Paul poses people and events of the Old Testament covenant, such as the patriarchs, the exodus, and King David, as types for the new covenant fulfilled by the gospel. After reciting a long list of historic and prophetic characters and events, Paul presents Christ, the promised savior of Israel, as the clarification and climax of Old Testament expectation.

In this characteristic biblical statement of faith cast in terms of Old Testament events, Paul underscores the consistency of God's acts in Israel's history, the basic premise of typology. Interpreting this particular passage in Acts for The Interpreter's Bible, Harmon affirms that the primary element holding the Old and New Testaments together is a "confessional proclamation" – a declaration of certain great redemptive acts of God – that have taken place in one particular history, the climax and fulfillment of

⁷⁶ Harmon, N.B. (Ed). (1952). The Interpreter's Bible. (Vol. 1, p. 349). New York; Abingdon=Cokesburg Press.

⁷⁷ Harmon, p. 349.

which is seen in Jesus Christ.⁷⁸ The act of salvation on Israel's behalf in the Old Testament and the redemption offered to all people in the New, then, is the fundamental proclamation that unites both Testaments, in Christian understanding. The salvation that is offered in both Testaments is the same – life with God through the forgiveness of sins.⁷⁹ Upon the foundation of this assumption of redemptive continuity, the typologist then reads parts of the Old Testament in order to understand the New.

Typology reflects the Christian belief that the Old Testament is read as the starting point for the story of redemption, and it assumes that its audience searches for types that point toward Christ as the central figure of salvation. Typological exegesis presumes that the story of Christ does not begin in the New Testament with the fulfillment of God's promise to Israel, but in the Old Testament with God's promises themselves that foreshadow his covenanted son. Because of this, the Christian understanding of the New Testament message of Christ as "savior" rests directly upon what the Old Testament says about God as savior. What is said in the New Testament about salvation from sin and death through the work of Christ would be incomprehensible without the narratives of the Old Testament where God saved Israel from physical death through faith in him. Similarly, Christians in the New Testament would be reluctant to regard Christ's claims as authoritative if the Old Testament had not anticipated them. Thus, the revelation of Christ to New Testament authors and to Christians was dependent on the Old Testament types to reveal his coming and to prepare people to look for him.

Because one purpose of this paper is to demonstrate how typology makes clear the doctrine of salvation to Christian audiences, it is necessary to define this theological

⁷⁸ Harmon, p. 350.

⁷⁹ Foulkes, p. 367.

concept. Nelson's Bible Dictionary defines salvation, or redemption, simply as “deliverance from the power of sin.”⁸⁰ The universal need for salvation is one of the New Testament's clearest teachings, presenting Jesus Christ as the vehicle through which it is attained. The coming of Christ in the New Testament and his death for the sins of the world is the climax of the Bible's salvation plan. It is also the vantage-point from which a typological reader interprets the Old Testament. According to Bible scholar, M.R. DeHaan, salvation can be understood in four steps: sovereign predestination, effective calling, justification by faith, and glorification by grace.⁸¹ DeHaan adopts these four steps from the Apostle Paul's writing in Romans 8:29,30: “For those God foreknew he also *predestined* to be conformed to the likeness of his Son, that he might be the firstborn among many brothers. And those he predestined, he also *called*; and those he called, he also *justified*; those he justified, he also *glorified*.” These four steps in God's redemptive plan direct the typological inquiry of this study as four Old Testament types will be investigated as adumbrations for the Christic ideals presented in the New Testament.

Patriarchal Typology

The purpose of this chapter and the next is to more closely examine the Christian interpretation of Old Testament narratives that function as prefigurative representations for Christ and his salvation. To do this, four narratives will be explored, as they constitute key typological episodes. Studying the lives of four Old Testament Patriarchs and their role in Israel's salvation history will expose the typological intent of New Testament writings as well as illuminate a Christian understanding of salvation and its revelation.

⁸⁰ Nelson's Bible Dictionary.

⁸¹ DeHaan, p. 113.

As this study is arranged, the first two patriarchal types will be investigated in this chapter and the remaining two in the next.

Before examining the typological importance of the first two patriarchs, Abraham and Jacob, it is necessary to briefly explain the biblical arena for this portion of the study, the Old Testament book of Genesis. Christians believe that the Old Testament is a unique drama that was developed over thousands of years and is built around the theme of God's revelation. Beginning with the book of Genesis, the Old Testament account of Israel's extraordinary relationship with God commences. Of the fifty chapters in Genesis, the first eleven cover a span of almost two thousand years, including the record of creation, the fall of Adam and Eve, and the great flood, while the last thirty-nine cover a period of less than four hundred years. These last thirty-nine chapters are the portion with which this study will be concerned as they center on the covenant made by God with Abram, Isaac, Jacob, and Joseph. Through the accounts of these four men, this study will explore how Christians read the New Testament salvation plan through four Old Testament types. Abraham, the first of the Patriarchs, will be regarded as a type for the Christian's *justification by faith*; Abraham's son Isaac as a type for Christ's *gracious calling*; Jacob for *sovereign predestination*; and finally, Joseph for *glorification*.

Functioning as types for components of salvation, two of these men, Abraham and Jacob, foreshadow the Christian life in relationship with Christ, while the remaining two, Jacob and Joseph, foreshadow Christ's role in salvation. The reason for analyzing these narratives is to understand how the Old Testament foreshadows and informs the Christian life by prefiguring the believer's response to and relationship with Christ. Therefore, Abraham and Jacob, the subjects of this chapter, will be studied as typological representations of believers, and the remaining patriarchs, Isaac and Joseph, will be

considered in the following chapter as typological representations of Christ. As Abraham and Jacob are studied in this chapter, the dependency of Old Testament types upon the latter revelation of Christ will be explored, in addition to examining the personal salvation-related lessons that types teach to believers. Beginning with Abraham's typological significance, this chapter turns to Genesis that records the formulation of God's covenant with Abram.

The Typology of Abraham

The Abraham narrative explained.

Understanding the typological connection between Abraham and the foreshadowed Christian Church requires a brief summary of the narrative. Genesis records that God commanded Abram to leave his home, his family, and his tribe, so that God could make a covenant with him and use him for sacred purposes (Gen. 12:1). God tells Abram that he is going to be the father of a great nation, that God will not only bless this nation, but that all other nations of the earth will be blessed through his descendants (Gen. 12:2-3). At God's command, Abram obeys and does as God tells him (Gen. 12:4).

God makes this covenant with Abram, but as years pass by, his promises seem far from fulfilled. God promised him land, but Abram is still a nomad; God promised to make a great nation from his offspring, but Abram's wife Sarai is still barren. After making the covenant, God appears to him in a vision saying, "Do not be afraid, Abram. I am your shield, your very great reward" (Gen. 15:1). Abram hears this promise, but he does not seem to understand how the promise would be fulfilled. He asks, "O Sovereign Lord, what can you give me since I remain childless and the one who will inherit my estate is Eliezer of Damascus?" Abram questions how God will make a great nation out

of him when he has no children and his most trusted servant, Eliezer, is established to be heir to his estate. God replies, “Look up at the heavens and count the stars – if indeed you can count them ... So shall be your offspring” (Gen. 15:5). With this, God promises Abram descendants as numerous as the stars in the sky or grains of sand on the seashore (Gen. 22:17). The text records Abram’s response to God, and in Genesis 15:6, we read, “Abraham believed the Lord, and he credited it to him as righteousness.” With this, God makes a covenant with Abram in a customary ritual, and swears that he will make him the father of many nations. This divine oath seals the covenant between God and Abram, a covenant that focused on the seed of Abram, the nation that would one day raise up to be the heirs of God’s promise.

The Bible records that Abram believed God’s promise, yet as ten years passed, Abram is still childless. More years go by, and in Abram’s ninety-ninth year God appears to him again, establishing his covenant with wider boundaries and greater promises. God gives Abram circumcision as a sign of his covenant, changing Abram’s name to Abraham, meaning “Father of a Multitude”, and Sarai’s name to the royal title of Sarah, meaning “Princess”.⁸² At age ninety-nine, God reaffirms his covenant to Abraham, assuring that he will provide for all of his descendants and that his covenant will be everlasting. God also reinstates his promise that Abraham will have a son by Sarah, that together they will be the ancestors of a great people. God promises Sarah too that she will be a mother of many nations, and that royal lines will be from among her offspring (Gen. 17:3-16). Finally, as recorded in Genesis chapter 21, God’s promise is kept, as the birth of Abraham’s covenanted son Isaac is recorded; the child is given the name God appointed for him meaning “laughter.” In the end of this narrative God’s promise is fulfilled and Abraham’s faith affirmed in the birth of his son.

As this narrative concludes, the reader may note that two prominent themes have emerged: the miraculous power of God and the requirement of faith. As this narrative unfolds, Abraham's belief and God's unwavering purposes emerge as its central themes; they are evident irrespective of a typological reading. A Jewish audience, for example, could read Abraham's account and extract the same two principles of God's preeminent purposes and the human obligation to faith. A Christian audience would likewise find these themes significant in their own right, however, when read in light of the New Testament, a second level of interpretation arises. Reading typological implications into the narrative, the believing exegete is able to interpret the meaning of Abraham's account beyond its surface, historical value, and in conjunction with what the New Testament reveals about these same two themes. Reading the Abraham narrative in retrospect to the New Testament, the Christian reader notices basic correspondences in Abraham's character repeat themselves in the gospel teachings of the Christian Church, namely the requirement of faith in God. Knowing that the New Testament hinges upon faith in Christ as a fundamental condition of salvation, the believer is then able to interpret Abraham as a typological shadow for the Church, as a forerunner for believers' requirement of faith in salvation.

The theoretical tenets of typology applied to the Abraham narrative.

As presented in chapter one, the theory of typology obliges that three factors hold true in order for Abraham's narrative to be considered typological: (1) historical realism and correspondence; (2) fulfillment in the antitype; (3) divine intent and Christic correspondence. Each of these features is detectable in the Abraham account, particularly when examined in conjunction with the New Testament.

⁸² Clowney, p. 49.

Because a Christian reading of the Bible assumes that readers ascribe historical significance to its narratives, it presumes that Abraham, though a type for the New Testament Church, also has historical value independent of typology. Abraham's character, as mentioned earlier, has moral implications for Christian readers just as it would for Jewish exegetes who do not interpret the account typologically. Similarly, the New Testament teaching of justification by faith does not rely on the Old Testament for its primary meaning, because it carries its own historical significance. When read in light of one another, however, a fuller more complete theological understanding is possible, which begins by noting recursions in factual details and theological teachings.

The theory of typology asserts that Old and New Testament accounts, in maintaining their own historical independence, factually and theologically correspond to one another. In this respect, typology points to the fundamental analogy between different parts of the Bible reflecting the consistent activity of God in time, asserting that basic correspondences are evident among Old and New Testament accounts. In the example of Abraham's narrative, New Testament correspondence is evidenced in the gospels where Christ's teachings center on the requirement of faith in salvation. Just as Genesis records that Abraham was justified through faith in God ("Abraham believed God and it was credited to him as righteousness" [Genesis 15:6]), so Christ's followers in the New Testament are justified through faith in him. For example, in the Gospel account of Matthew, Christ forgives and heals a paralytic man because of his faith (9:2); he heals a bleeding woman saying, "your faith has healed you" (9:22); he restores sight to two blind men because they believe in him (9:29). Faith, therefore, is required in the New Testament for physical and spiritual restoration, underscoring both God's miraculous power and people's obligation to faith, the same themes that emerge in Abraham's

account. In these examples, Christ commands his followers to “have faith in God” (Mark 11:22) in order to receive physical and spiritual healing, much like Abraham was required to have faith, a faith that was rewarded with physical and spiritual fulfillment. In this basic parallel between an Old Testament narrative and its gospel counterpart, believers are symbolized through Abraham’s character as they are justified through faith in God.

The second theoretical function of typology requires that the antitype fulfill the type. Traditional typology asserts that this is often demonstrated through the inadequacy of the type, which predicts fulfillment in its antitype. One way that this is demonstrated in these accounts is to look further at the objects of Abraham’s faith and that of Christians. Certainly, Abraham’s day came centuries before the New Testament, excluding him from the requirement of faith in Christ as savior, however, he was commanded to demonstrate his faith in the unseen hand of God through obedience to him, a requirement of Christians as well (Romans 1:5). Where Abraham was required to exhibit faith in God’s promise of a son, Christians are required to demonstrate faith in God’s son. There is obvious fulfillment in this; Christ, the object of Christians faith, is the ultimate fulfillment of God’s promise to Abraham, who completes the doctrine of justification by faith that Abraham predicted. Like all types, Abraham’s character can only partially represent the New Testament concept that he foreshadows, that of the fundamental condition of faith in salvation. In light of Christ, a Christian reader recognizes that Abraham’s faith is incomplete, lacking cognizance of New Testament promises and fulfillments. In this way, the Church perceives itself as the greater Abraham, fully possessing the faith that Christ completed and requires, therefore positioning the body of believers as Abraham’s fulfillment.

Another way to demonstrate how Christians typologically fulfill Abraham's faith is to investigate Paul's writings in the New Testament, which imply a typological reading of this Old Testament account. For example, Paul exhorts believers in Romans 4:12 to "walk in the footsteps of that faith our father Abraham had," implying Abraham's function as a pattern for Christian faith; this passage implores a believing audience to follow Abraham's example and fulfill the role that he presaged for believers. In naming him the "father of all who believe" (Romans 4:11), Paul refers to Abraham as the standing model of faith, as the prototype that Christians should imitate, as the type which the Church is to fulfill. Christians are therefore compelled to interpret Abraham's character as a predictive shadow of the kind of faith that the Church body is intended to exhibit. Because of this, believers view their faith in Christ and the justification he offers as the fulfillment of Abraham's faith, which pointed toward the day when a body of believers would be justified through God's promise to bring a messiah.

The final theoretical component of typology prescribes that divine intent and Christic correspondence be discerned in the typological connection between the Old and New Testaments. In light of what has previously been discussed, this aspect of typology often seems self-evident. Since Christians ascribe the entire contents of Scripture to God's design, it is assumed that both Abraham and Christ's accounts were divinely intended, and since the counterpart to Abraham's narrative concerns Christ's teachings, the typology is clearly thought to be Christological. As Abraham's narrative is thematically repeated in Christ's, Christians presume both the divine design and Christic correspondence in the narratives. In this way, Abraham, in the Old Testament, anticipates the gospel requirement of faith before it was manifested through Christ's

teachings. Through a typological interpretation of his account, Abraham serves as a Christic example of the appropriation of salvation through faith.

Richard's metaphoric terminology applied to the Abraham narrative.

It is useful to apply I.A. Richard's metaphoric terms in order to further understand how Abraham's typological connections operate in the mind of Christian readers. Using "tenor" to symbolize the underlying subject of the Church, and "vehicle" to refer to Abraham as the mode through which the Church is described, typology assumes that Christians attempt to ascertain New Testament principles through a reading of the Old. In other words, typology presumes that Christian exegetes will look for the Christological meaning of the tenor through the vehicle of Old Testament accounts such as Abraham's.

In the mind of the believer, Abraham's narrative triggers attentiveness to its theological recursion in Christ's teachings, retrospectively comparing the requirement of faith in both accounts. In Romans chapter 4, for example, Paul metaphorically recounts Abraham's justification by faith in order to connect the fundamental principle exhibited in the gospels, a correspondence that carries a deeper significance to those looking for Christic undertones in the Old Testament. Recognizing the thematic repetition in both accounts, the reader is alerted to typological intent and attempts to identify the tenor that is predictively illustrated through Abraham's Old Testament vehicle. Upon further study of the metaphoric comparison between Abraham's faith and the Christian's call to faith, the reader recognizes that Abraham prefigures the Christian Church. In this way, Abraham's narrative operates as a vehicle through which important messages of instruction and comparison are conveyed with the Church as tenor. Noticing the parallels

between Abraham's life of faith and the belief that obligates Christians, Abraham's typology is of personal interest to the believing reader, who is called to imitate Abraham.

Abraham's account, as recorded in Genesis, is the vehicle for a prominent New Testament illustration concerning faith, the principle that people are neither born righteous nor able to lift themselves to righteousness, rather righteousness must be imputed. Just as Abraham "believed and it was counted ... to him for righteousness" (Gen. 15:6, KJV), the Bible consistently teaches that believing God and following him is the only way to receive justification and salvation. As an example for the Church, Abraham's faith is spoken of in terms that are suggestive of the New Testament premise of justification by faith in God, not by merit. The vehicle established through Abraham's account is the starting point for Paul's teaching of the tenor, and it provides a comparison that can continually instruct the faith of the church.

The Typology of Jacob

As this study expands upon the legacy of the Old Testament patriarchs for New Testament readers, the premises of typology imply that a complete picture of salvation should become clearer with each type studied. Thus far, Abraham has been seen from the Christian perspective to prefigure the New Testament condition of justification by faith, a necessary component of salvation that is fully revealed in the New Testament. Jacob, also a patriarchal type for the Christian Church, will be examined in the remainder of this chapter. As with Abraham's narrative, this study will not investigate every detail of Jacob's life; rather it will concentrate on how the character's relationship with God parallels the understanding of the Christian church that unfolds in the New Testament.

Reading Jacob's account typologically distinguishes him as one who foreshadows the Christian church while illustrating an essential principle of salvation.

The Jacob narrative explained.

Jacob's story is often read as a dramatic illustration of the mysterious and unexpected ways in which the God of Israel works.⁸³ Where Abraham's narrative points toward the saving merit of faith in God, Jacob's story foreshadows the principle of election, or predestination. Both typological interpretations pertain to the theology of salvation and both inform the believer's relationship with Christ, yet through Jacob's narrative, a general biblical principle is revealed, the universal concept of sin. That God works in spite of human sin follows this principle, a theme demonstrated by Jacob's narrative. Jacob's account teaches readers that the covenant purposes of God always prevail, but they are often tangled in the web of human sin and selfishness.

To provide some background knowledge, Jacob is the son of Isaac and the grandson of Abraham. Jacob is depicted, in Genesis 25-35, as being sinfully selfish, a quality that eventuates perpetual strife, throwing Jacob into conflict with all those around him. In this story, Jacob is portrayed as clever, deceptive, and strong; his actions and attitudes are seen as shameful if not offensive. Yet, in spite of his sinful attitudes and behavior, God chooses to carry out his divine plan of salvation through Jacob. Read backwards through a New Testament lens, Jacob can be identified as a type for believers, a character that prefigures the Christian Church and informs the New Testament understanding of the doctrine of election.

⁸³ Flanders, H.J, Jr, Crapps, R.W., & Smith, D.A. (1996). People of the Covenant: An Introduction to the Hebrew Bible. (p. 150). New York; Oxford Press.

Conflict is a central theme of Jacob's narrative and is introduced at the very beginning of the account while his mother Rebekah is pregnant with him. Jacob, whose name means "he deceives," struggles with his twin brother Esau even in the womb;⁸⁴ the account reads,

The babies jostled each other within her, and she said, 'Why is this happening to me?' ... The Lord said to her, 'Two nations are in your womb, and two peoples from within you will be separated; one people will be stronger than the other, and the older will serve the younger' (Gen. 25:22-23).

In the verses following this, the twins' birth is recorded, and the text says, "The first to come out was red, and his whole body was like a hairy garment; so they named him Esau. After this, his brother came out, with his hand grasping Esau's heel; so he was named Jacob" (Gen. 25:25-26). Genesis records that Jacob struggled with his brother in the womb, and in his birth he battled with his brother.

As Jacob and his brother Esau grow older, rivalry mounts between them. Esau is the eldest son and his father's primary heir; as the firstborn son, he is entitled to a special birthright that includes a double portion of the family inheritance along with the privilege of becoming the family's leader. Jacob, his mother's favorite son, envies Esau's inheritance and plots to trick Esau into giving him his birthright. Jacob knows that the oldest son can sell his birthright or give it away if he chooses, and in doing so he loses both material goods and the leadership position. Jacob desperately wants Esau's inheritance and is willing to go to any length to cheat him out of it.

As soon as Jacob sees an opportunity to trick Esau, he takes it, offering to trade Esau his inheritance for a simple bowl of soup. As the account reads, Esau arrives home hungry from hunting one day while Jacob, a skilled cook, is preparing stew. Esau says to

Jacob, “Quick, let me have some of that red stew! I’m famished!” (Gen. 25:30). Jacob cunningly replies, “First sell me your birthright” (v. 31) and incredibly, Esau agrees saying, “I am about to die . . . What good is the birthright to me?” (v. 32). Within this single dialogue, Esau forfeits the benefits of his inheritance for a bowl of Jacob’s soup.

Many years pass, when their father Isaac, blind and nearing death, prepares to pass on his inheritance to his eldest son, unaware of the bargain made years earlier. When his wife, Rebekah, learns that Isaac is preparing to bless Esau with his birthright, she quickly devises a plan to help Jacob trick Isaac into blessing him instead. Rebekah takes matters into her own hands, even though God told her during her pregnancy that Jacob would become the family leader (Gen. 25:23-26).

As Isaac prepares to formally bless Esau, he insists that his eldest son hunt his favorite game in order to prepare his favorite meal. When Esau leaves, Rebekah takes action and deceptively prepares a substitute meal for Jacob to deliver to his blind father, instructing him to impersonate Esau. Fearful that he could not completely disguise his voice in the trickery, Jacob wraps his arms with goatskin hoping to authentically mimic Esau’s hairy arms. Isaac, too old and too blind to distinguish between his two sons, is deceived, and he bestows his inheritance upon Jacob. Sealing the consecration, Isaac performs the traditional ceremony of blessing, giving Jacob a formal oath that the coveted birthright is his. Jacob, therefore, has procured his father’s blessing through fraud, tricking Isaac into granting him both the spiritual inheritance of God’s covenanted promises that originated with Abraham and the earthly blessing of wealth and prosperity.

The reverse side of Jacob’s blessing is the disappointment and anger of his brother Esau, who is depicted in this narrative as the victim of his more resourceful and daring brother. Returning to the climax of this story, Esau arrives home with the wild

⁸⁴ Flanders, Crapps, & Smith, p. 150.

game for father and was furious to find that his younger brother had just been blessed with the birthright, a blessing that included the right of Jacob to rule over Esau (Gen. 27:37). Esau knew that his father could not, according to custom, withdraw the blessing and oath he had given to Jacob. Because of Jacob's trickery, Esau seems to lose everything and Jacob to gain it all; God's blessing to Abraham now rests upon the family of Jacob, instead of Esau. Though Esau pleads with his father for a blessing of his own, Isaac answers only by reiterating the central point of Jacob's blessing: "You will serve your brother" (Gen. 27:40). The best Isaac can do is prophecy to Esau that he will one-day shake off the yoke of his brother, a promise that was not entirely reassuring in view of the rich blessing given to Jacob.

The narrative of Jacob and Esau continues in the book of Genesis, however this study is mainly concerned with the portion of the account just summarized, as it relates to Jacob's typological significance and his role in the foreshadowed plan of salvation. In this narrative, the essential New Testament teaching of predestination or election is demonstrated. The theme of God's "choosing" his people emerges in Jacob's story, implying that God chose Jacob over Esau to be the heir of the covenanted promise, electing him to continue God's work in history. The unique point exhibited here is that, despite Jacob's trickery and deceit, God allows him to receive Isaac's blessing, choosing him to continue in the line of his covenanted promises. The principle of election or predestination that is illustrated through Jacob's account is meaningful because of its interpretation in the New Testament. Paul's writings in the book of Romans uses Jacob's account to typologically teach this doctrine, asserting that God saves people not because of their merit or goodness, but through his own sovereign choice. Jacob's story

demonstrates this as God chose him before he was born, and in spite of his deception, to continue the family line of the faithful.

Theoretical tenets of typology applied to the Jacob narrative.

The Christian reader would be likely to notice the recursion of Jacob's story within several New Testament accounts, repeating the theme of election in the context of different circumstances. One of the most dramatic recapitulations of Jacob's narrative is the account of Saul, recorded in the book of Acts; in order to demonstrate the first theoretical characteristic of typology, historical realism and correspondence, his story will briefly be recounted.

When Saul (later named Paul) is introduced in Acts, he is well-known for his hatred for Christ's followers; he is so zealous for his Jewish beliefs that he begins a persecution campaign for anyone who believes in Jesus (Acts 9:1). One day, as Saul travels to Damascus in pursuit of Christians, he is unexpectedly confronted by "a light from heaven" (9:3) out of which the risen Christ speaks to him. The voice from heaven says, "I am Jesus, whom you are persecuting ... go into the city and you will be told what you must do" (vv. 5-6). Obeying the voice of Christ, Saul repents of his sin, is immediately baptized, and at once begins preaching that Jesus is the son of God (Acts 9:18,19). In arguable the most dramatic Christian conversion recorded in the Bible, the principle of election is reiterated as the voice of God says about Saul, "This man is my chosen instrument" (Acts 9:15). Saul's account is one of several Gospel narratives that could be interpreted as illustrative of the doctrine of election prefigured by Jacob's character.

A fundamental conviction of typology is that God is consistently active in history. This implies that two things must be true about Jacob and Saul's accounts: both must be considered an accurate expression of history while demonstrating the consistent activity of God. Retaining their individual historicity in a typological reading, both Jacob and Saul's stories can be meaningfully interpreted independently of one another. Jacob's narrative, for example, could be interpreted by Jewish readers, who do not seek a typological interpretation, as instructive of God's eminent purposes, teaching that human intentions and actions – good and evil – are woven by God into his ongoing plan. In the same way, Saul's account may be interpreted without reference to Jacob's, affirming God's sovereign will in salvation. Though typology adds a secondary interpretive dimension, understanding biblical principles does not require that the Old and New Testament be read in retrospect to one another; a Christian reading of the Bible assumes that both Jacob and Saul's narratives are historically meaningful independent of each other.

The recursion of Jacob's account in Saul's would signify to the believer that these narratives may be read in relation to one another. Demonstrating correspondence between the Old and New Testaments, Jacob and Saul's narratives fundamentally agree with one another both in principle and in structure. Saul, like Jacob, is depicted as having evil-intentions, and though their sins are expressed through different types of destructive behavior, when reduced to the core issue, each operates out of a spiritually dark condition. Both men are also marked by personal encounters with God, and are depicted as approaching every task with great zeal, both before and after their respective conversions.⁸⁵ The essential correspondence between Jacob and Saul's accounts is a

⁸⁵ This study only covers the first portion of Jacob's life, which is typically divided into four stages. In the remaining three phases, Jacob realizes his dependence upon God and God works profoundly in his life.

theological one, concerning their role in salvation. Neither man, by his own good will or pleasing behavior, delighted God enough to merit salvation; the Bible teaches that no one can earn God's love. Rather, God chooses both Jacob and Saul by his sovereign will to receive his grace in salvation. In this respect, the basic correspondence between the two accounts is evident.

The premises of typology also warrant that the type be fulfilled in the antitype, suggesting that there is an increase or progression from the type to its antitype. In this narrative, Jacob is the type, the exemplar for God's election of believers. The fulfillment of his typological prefiguration is the Christian Church, the antitype, who can be symbolized by Paul, one of the first New Testament Christians; Jacob's character then is an Old Testament prefiguration of the entire body of believers, not just of Paul. Many times in the New Testament, Jacob's fulfillment in Christians is suggested as they are frequently referred to as God's "chosen" ones. The progression of naming Jacob as "chosen" to include the entire church body in the title signifies obvious fulfillment; one man elected by God is fulfilled by the entire body of believers. Jesus' words also imply the Church's fulfillment as he says to his followers in John 15:16, "You did not choose me, but I chose you," implying that his followers actualize the principle of election that was prefigured by Jacob. The letter to the Ephesians (1:4) also states that God "chose" the Church before the creation of the world to receive his salvation, again indicating that Christians, foreshadowed by Joseph, are his elect. In this way, Jacob can be understood as the pattern to which the Christian Church, as God's elect, conforms and fulfills, being the precursor for the New Testament teaching of predestination.

A Christian reading of Jacob's account also invites a typological interpretation because of its compliance with the third theoretical stipulation, divine intent and Christic

correspondence. The divine intent of typology, particularly of Jacob's, is often thought to be self-evident since Christians ascribe the entire Bible to God's intentional design. Not only does Paul's account in the New Testament reiterate Jacob's, but also his writings in Romans reinterpret the Old Testament account in order to illustrate the doctrine of election. Assuming the entire Bible is supernaturally inspired, Christians interpret such recursion and repetition as verification that a typological reading is appropriate. Jacob's account is read as typological because its New Testament correspondence is believed to be both intentional and Christic, pointing its audience toward the redemptive activity that is ultimately concerned with Christ. Jacob's account is considered Christological in the sense that it relates to a believer's relationship with God, demonstrating the means to salvation through Christ.

Having outlined how Jacob's account complies with the theory of typology, it is appropriate to clarify a certain central assumption of typological exegesis. Resting on the pattern of recursion and repetition between an Old and New Testament account, typology is often readily recognized by readers. However, it is important to note a specific limitation implicit of such exegesis. When an instance of typology is identified, the type must be probed for its Christic significance insofar as it resembles a consistent theological pattern. For example, to say that Jacob is a type for the Christian Church demands that this statement be qualified, because as has been seen, Jacob's character is deceptive and deviant. Certainly Christians do not interpret his narrative as typological in the sense that it justifies or warrants imitation of Jacob's sinful behavior. Instead, recognizing Jacob as a type for Christians compels an audience to explore the consistent theological issue that is uncovered by typology. Upon examination, a believer would recognize, through the lens of the New Testament, that Jacob is a typological figure for

the Church to the extent that he foreshadows the Christian teaching of God's elect.

Identifying Jacob as a type for Christians, limited to his Christological correlation, aids a believing audience in patterning their faith after this distinct teaching of Jacob's typology.

Richard's metaphoric terminology applied to the Jacob narrative.

The question that follows this is what, then, goes on in the Christian exegete's mind when identifying Jacob as a primary type for election in the Church? Richard's terminology aids in understanding this, slowing down the interpretive process of the Christian reader by more consciously identifying the symbols that emerge in the narrative. Metaphorically compared in this case are the elective components of Jacob's account and the Church's, symbolized through Paul's personal experience and his writings to believers which teach the New Testament principle of divine election and predestination. Through a retrospective reading, the vehicle of Jacob's character conveys important information concerning God's role in people's salvation, an issue of primary concern to a Christian audience who would readily identify themselves as the tenor of the comparison. As Jacob's account is described in the Old Testament and reinterpreted in and by Paul in the New Testament, very clear claims about salvation are made for the Church's admonishment. Seeking to make the typological link between this Old and New Testament comparison, the Christian reader would use Jacob's typology to build understanding of the tenor.

A backward reading of the text alerts the reader of this sort of metaphoric connection, revealing the depth of insight that the vehicle affords the tenor. Paul's letter to the Romans holds the key to this typological comparison as he seemingly goes to great

lengths to explain Jacob's role in election so that the Church might understand theirs. Paul writes that "before the twins were born or had done anything good or bad ... [Rebekah] was told, 'The older will serve the younger'" (Romans 9:11,12). As Paul cites the case of Jacob and Esau, twins who according to human expectation would stand on equal terms before God, he informs his audience of the idea that God chooses who receives salvation. Through Paul's interpretive guidance, steered by his own encounter with God, a Christian would reread Jacob and Esau's account and notice that their natural descent from Isaac did not assure them of the same place in God's plan, conveying the same about truth about their own salvation. Genesis makes clear that God made a distinction between them before they were born, before their characters had been shaped or any deeds had been performed that might form a basis for evaluation. Unpacking the message conveyed by the vehicle, Paul reviews this account in order instruct believers, the antitype, teaching that as God acted in the past, so he will act in the future. Paul implies that just as God chose Jacob over Esau to receive spiritual blessing, so he elects believers over nonbelievers to inherit eternal life.

Explaining this further, Paul claims that Jacob was chosen over Esau "in order that God's purposes in election might stand" (Romans 9:11), and to support this he quotes Malachi 1:2-3 saying "Just as it is written: 'Jacob I loved, but Esau I hated'" (Romans 9:13).⁸⁶ The value of Paul's using the familiar illustration of these two brothers for a Christian audience is that he makes clear a central assumption about the tenor. Paul explains that in election God does not wait until individuals or nations are developed and then make a choice on the basis of their character or achievement. This would mean that the grounds of salvation lie with human beings rather than with God. Instead, God's

dealings with Jacob and Esau underscore that his will supercedes human worth or merit. Paul teaches that God predestines the elect based on his mercy, not on human effort.

Using the account of Jacob and Esau typologically, Paul makes a clear claim about the tenor, asserting that human salvation cannot be attained by natural descent or works of merit, but only “because of Him who calls” (Romans 9:11). As Jacob’s story is interpreted as a vehicle for the Church, his character provides essential salvational information to the Christian exegete. Typologically interpreting God’s election of Jacob as symbolically standing for God’s election of the Church, Paul expresses the simple message that salvation cannot be earned. The vehicle of Jacob’s narrative conveys to the tenor that people cannot save themselves or make themselves righteous, instead salvation rests on the basis of divine grace which arises out of the eternal purposes of God. As Paul put it in Romans 9:16, “[Salvation] does not, therefore, depend on man’s desire or effort, but on God’s mercy.”

It should be mentioned that just as Jacob prefigures God’s elect, so Esau foreshadows God’s un-elect. For the purposes of this project, the typology of Esau will not be analyzed as it is contrasted with the typology of Jacob, though it too carries relevance for the Christian Church. That God chooses some inadvertently implies that he rejects others, and in this way Esau symbolizes non-believers.

If the full typological implications of their entire account were considered, Christians would discover that just as Jacob is called to reconciliation with his brother Esau, so believers are called to reconciliation with non-believers. The parameters of this paper do not permit detailed study of the flip side of Jacob’s typology, but it should be

⁸⁶ Malachi 1:2-3 refers to the nations of Israel and Edom rather than to the individual brothers. Hatred in the ordinary sense does not fit the situation since God bestowed many blessings on Esau. This “hatred” is

noted that Christians traditionally do not believe that God entirely excluded Esau from knowing him or receiving his blessing.

Conclusion

Returning to the doctrine of election, typology supplements basic Old Testament exegesis by casting New Testament light on the narrative of Jacob. Through the New Testament dialogue concerning predestination, Paul is able to illustrate the consistency of God's activity in history through the typology of Jacob, implying the Christian assumption that as God acted in the past, so he could and would act in the future. Jacob's narrative is used for a New Testament audience as the key with which to clarify the message of Christ, making sense of the gospel teachings through Old Testament narratives. Jacob's account carries a poignant message to the Church about God's sovereign will and his appropriation of salvation. Old Testament accounts like Jacob's shadow the specialized doctrines and patterns made complete through the New Testament. Using a typological method to make New Testament beliefs more acceptable and reliable to a Christian audience, the Jacob narrative sets a pattern to which the teaching of the election in the Bible would conform.

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CHAPTER 4

THE TYPOLOGY OF ISAAC AND JOSEPH

Introduction

Since Christian audiences accept biblical premises, the goal of this study is to examine how typology works in the mind of believing readers to build their concepts of salvation. Since such readers are the typical audience for Christian rhetoric, an understanding of this interpretive process would be vital to any theory of homiletical invention. Rhetorical invention from a Christian standpoint cannot be understood in isolation from a Christian notion of exegesis – the rules governing interpretation of sacred literature.

Reading the Bible typologically means interpreting Old Testament narratives through the New and the New Testament through the Old. This sort of retrospective reading of the Hebrew Bible is customary for Christians. They use typology as an interpretive guidepost and believe that both Testaments were meant to read together. Because typology is based on the premise that God’s activity is consistent and therefore recurring, Christian exegetes are prompted to recognize Old Testament characters and events as foreshadowing Christ and the New Testament doctrine of salvation.

To demonstrate how typology operates upon the believing reader’s mind, this chapter is devoted to illustrating, through the Old Testament’s typological “shadows,” the revelation of Christ’s salvation. Illustrating the claim that Old Testament types illuminate salvation, the goal of the current chapter is to analyze two additional Old Testament patriarchs, Isaac and Joseph, as types for the persona and sacrificial atonement

of Christ. Specifically, this chapter will explore some ways that Isaac and Joseph may be understood by believing audiences as figures foreshadowing Christ's messianic office.

The Typology of Isaac

The Isaac narrative explained.

Because the typology of Isaac is tied up with that of Abraham, this chapter must return briefly to the conclusion of the Abraham narrative where the account of Isaac, his promised son, is documented. When the previous chapter left off, Abraham was one hundred years old and celebrating the long awaited birth of his son (Genesis 21:8). Abraham's faith had been tested, but God fulfilled his promise through the birth of Isaac, symbolizing the living evidence of his covenant with Abraham and Sarah.

The Isaac narrative opens in Genesis 22 after the promised baby's birth, where Isaac is depicted as having matured into a young man. Concerning his covenanted son, God tests Abraham's faith with a troublesome command. Giving Abraham clear instructions, God says, "Take your son, your only son, Isaac, whom you love, and go to the region of Moriah. Sacrifice him there as a burnt offering on one of the mountains I will tell you about" (Gen. 22:2). In obedience to this command, Abraham awakens early the next morning, saddles his donkey, and sets out for the place God told him about (Gen. 22:3). After traveling fifty miles to Mount Moriah, Abraham prepares to sacrifice his son. Asking his servants to wait for him, "while I and the boy go over there," Abraham says, "we will worship and then we will come back to you" (Gen. 22:5). With this, Abraham ascends the mountain with Isaac, preparing to sacrifice his son even though these last words suggest a joint descent (22:5).

As the text recounts the details of their ascent, Isaac carries the wood for the sacrifice, and Abraham the fire and the knife. As they walk, a dialogue between the father and son begins in which Isaac inquires, “The fire and the wood are here, but where is the lamb for the burnt offering?” Abraham answers, “God himself will provide the lamb for the burnt offering, my son” (Gen. 22:6-8). Although his answer is vague, Abraham’s ambiguity suggests faith in God, and the two continue on. In obedience to God’s command, Abraham builds an altar, arranges wood upon it, binds his son Isaac, and places him upon the wood, seeming full intent upon killing his son. But as Abraham raises the knife, an angel intervenes, and, as Abraham’s words to his son had seemed to suggest, God provides a substitutional sacrifice for Isaac, a ram caught in a nearby thicket. Upon God’s command Abraham then sacrifices the ram instead of Isaac, saving his son’s life; Abraham then names the altar “Jehovah-Jirah”, meaning “The Lord will provide”.⁸⁷

Brief commentary.

This narrative exemplifies a theme that is treated regularly in the Old Testament, that of God’s concordant purposes to protect and save his chosen. In the Isaac story, God is shown to have had a preeminent purpose in summoning Abraham to Mount Moriah, testing his faith and deepening his capacity to believe in his purposes and obey his commands. Conveying a moral lesson about faith in God’s purposes, Isaac’s story provides a model for readers that implicates faith in the supremacy of God’s plans, even when his intentions are unknown. In addition to this tropological interpretation, Isaac’s narrative also avails itself of a typological reading that suggests a christological intent. Reading the story of Isaac retrospectively from the vantage point of the New Testament,

a believing exegete would interpret the substitutional sacrifice of Isaac as a type for Christ's substitutional atonement. In this sense, Isaac typologically foreshadows the redemptive act of Christ.

Dissecting this idea, it is necessary to recognize a foundational principle of Christianity that is based on the assumption that Christ was crucified in the New Testament as a substitutional sacrifice for the sins of mankind. Rereading Isaac's account through this lens, a correspondence becomes evident between the ram God provided in place of Isaac and the New Testament characterization of Christ, whose death in Christian theology atones for sin. Within the Isaac narrative then is a twofold prefiguration of this aspect of Christian salvation, whereby both Isaac and the ram may be interpreted as symbolic of Christ's atonement. Isaac, considered one of the clearest typological prefigurations for Christ, foreshadows the character and events of Christ's life surrounding the New Testament crucifixion. Also, the ram caught in the thicket and sacrificed in Isaac's stead, when interpreted typologically, both resembles and prefigures Christ's substitutional death on the cross.

Theoretical tenets of typology applied to the Isaac narrative.

The first premise outlined by the theory of typology requires that the type be ascribed inherent historical value in addition to its prophetic one, while corresponding to the New Testament account it prefigures. In satisfaction of this, it is presumed that Christians may read both Isaac's and Christ's accounts as independent historical chronicles. The Isaac narrative may be read without reference to the New Testament to teach the moral lesson of faith in God's plans, and Christ's may be read without Old Testament knowledge to teach the doctrine of substitution. Individually, the Old and

⁸⁷ Barker & Kohlenberger, p. 33.

New Testament accounts have their own value; however, when read together, a relationship between the historical facts becomes evident and a typological meaning becomes available.

In determining this typological meaning, the correspondence between these historical facts is key. As D.L. Baker writes, “correspondence and increase” are the bases of typology, and where two accounts are typologically connected, there must be basic points of recursion and comparison.⁸⁸ The details of Isaac’s account correspond with Christ’s in numerous instances. A series of traits that recur in both stories involve the details of both Isaac and Christ’s birth. Both sons were promised and long awaited, both were conceived through supernatural intervention, and both names were announced in advance. When God called Abraham out of his native land, he was promised a son (Gen. 12:3), a promise fulfilled after twenty-five years through the miraculous conception of Isaac, whose name was given to Abraham in advance by God (Gen. 17:19). Similarly, Christ was promised before his birth (Mark 1:7), and his coming seemed long delayed. The birth of Jesus, like that of Isaac, also involved miraculous conception, in this case by a virgin mother, to whom an angel appeared to give the name “Jesus” before the baby was born (Matt. 1:20, 21). The correspondence of these birth accounts is clear, demonstrating a central aspect of typology that holds, according to Hugenberg, that “the former should be a true picture of the latter in some particular point.”⁸⁹ In this sense, the events surrounding Isaac’s birth provide a “true picture” of the circumstances surrounding Christ’s.

⁸⁸ Baker, D.L. (1976). Typology and the Christian Use of the Old Testament. In G.K. Beale (Ed), Right Doctrine from the Wrong Texts? (p. 317). Grand Rapids, Mich: Baker Books.

⁸⁹ Hugenberg, G.P. (1994). Introductory Notes on Typology. In G.K. Beale (Ed) The Right Doctrine from the Wrong Texts? (p. 338). Grand Rapids, Mich: Baker Books.

Beyond this, similarities between Isaac and Jesus are also found in the stories of their sacrifice. One example lies in the language used to describe Isaac in God's command of Abraham, "Take your son, your only son, Isaac, whom you love" (Gen. 22:2) to be sacrificed, which reflects the language used in the New Testament describing Jesus as God's "one and only son" (John 3:16). In addition to being identified as the "one and only" sons of their fathers, both Isaac and Christ are also described in these texts as their fathers' well-beloved sons. The language used in Genesis 22:2 to describe Isaac as Abraham's son "whom you love" repeats itself again in the New Testament when God speaks to Christ saying, "You are my son, whom I love, with who I am well pleased" (Luke 3:22).

A further point of parallelism between Isaac's symbolic sacrifice and the account of Christ's sacrifice is the manner in which both proceed to their purposed destination. As Genesis records, "Abraham took the wood for the burnt offering and placed it on his son Isaac ... the two of them went on together" (Gen. 22:6). Abraham lays the wood for the burnt offering upon Isaac, who carries it to the altar. Analogously, the account in John 19:17,18 records, "Carrying his own cross," Jesus "went out to the place of the Skull Here they crucified him." Christ carries the wood on which he is to be sacrificed just as Isaac had carried his.

In a similar vein, the attitudes displayed by both Isaac and Christ as they approached the destination of their sacrifice are markedly alike. The Old Testament account records that the father and son went up to the altar "together" for Abraham to sacrifice Isaac, implying submission on the part of the son yielded to the authority of his father. The image of this scene carries the Christian reader's mind to the New Testament scene at Gethsemane many centuries later, where just before being crucified, Jesus says

to his father, “Not my will, but yours be done” (Matthew 26:39). In the New Testament, Christ similarly displays submission to his father’s will, even though it meant death.

A final correspondence between the stories of Isaac and Christ, one that typologists frequently recount, is a parallel between Abraham’s three day journey with Isaac to Mt. Moriah and the three days Christ spent in his tomb. The details of the Genesis account indicate that upon hearing God’s command to offer up Isaac as a burnt offering, Abraham intended to obey God, even though it meant slaying his promised son. Thus, from the day God gave his command until three days later when Abraham and Isaac reached Mt. Moriah, Isaac was symbolically dead in the mind of Abraham. From the Old Testament record, as evidenced from the preparations he made, Abraham intended to literally carry out God’s command: he took wood for the sacrifice, fire for the offering, and a knife to slay Isaac (Gen. 22:6). For three days Abraham considered his son dead, and figuratively, he was. Analogously, Christ was crucified and was dead for three days (Matt. 27:63), and on the third day he rose from the dead. This correspondence may seem trivial, but when examined in tandem with other similitudes, a multidimensional shadow is recognized through the Isaac narrative, one that affirms its connection to the New Testament antitype.

Isaac’s figurative prediction of Christ’s future work and persona also suggests an “increase” or “progression” from type to antitype, constituting Christ’s fulfillment of Isaac’s shadow.⁹⁰ The idea of progression in the antitype is closely tied with the notion of fulfillment in the antitype, because they both suggest that while types foreshadow

⁹⁰Baker, p. 326. Baker asserts that an “increase” or “progression” from type to antitype is simply an aspect of the progression from Old Testament to New and not necessarily a characteristic of typology. I disagree, however, and think that to believe the new covenant is the progressive fulfillment of the old, it necessarily

similarities they also manifest disparities. In this sense, typology holds that when the antitype fulfills the type, it transcends its shadow, in this case suggesting that Christ is a greater Isaac. To illustrate this, Isaac, in his sacrificial role, represents to a lesser degree the character and activity of the sacrifice that Christ performed. Christ's atonement symbolizes the ultimate fulfillment of Isaac's, completing on a greater scale what Isaac foreshadowed. Isaac's character then can be interpreted as predicting New Testament fulfillment, due to the discrepancy between he and Christ; Isaac's character falls short of sacrificial perfection (since Old Testament law required that the perfect sacrifice be an innocent substitute) which foreshadows the coming of a perfect substitute.⁹¹

Theologically speaking, Isaac provides a clear shadow of the events surrounding Christ's substitutional death, yet he fails to prefigure the spiritual accomplishment of the New Testament messiah. In this way, Christ as antitype represents the progressive realization of Isaac's foreshadowing, by which he, on a greater scale, became the supreme atonement for sin, the one "who takes away the sins of the world" (John 1:29). The "increase" here lies both in the revelatory progression from the Old to New Testament and in the progression from physical realities to spiritual. The "increase" in Isaac's shadow is consummated by Christ's perfect sacrifice for sin that offers salvation to all humanity. It is because of this progressive comparison from Old to New Testament that Reformers referred to the advancement from type to antitype as moving from "dark shadows to bright substances, veiled hints to open sights, and mystical promises to merciful performances."⁹²

follows that the antitype transcend the type it foreshadows, giving fuller meaning to the former in light of the latter.

⁹¹ It should be noted that the text does not explicitly say that Isaac's death not that of the ram's was intended as to atone for sin, though readers might infer it since it was the customary meaning of human sacrifice in the surrounding cultures. Therefore Isaac's potential sacrifice is often interpreted metaphorically as symbolizing atonement in light of Christ's revelation.

⁹² Clarke, p. 16

By the same token, Christ can also be understood as the transcendent fulfillment of Isaac's substitute, the ram. An apparent contradiction in the Isaac story is often considered typologically significant, crediting symbolic function to Abraham's reference to a sacrificial lamb. In the Genesis account, Abraham prophetically informs Isaac that God will provide a lamb for the sacrifice, however, in the story's resolution this prophecy is not fulfilled; the animal that God provides to be sacrificed is a ram, not a lamb. Abraham's prophecy concerning a sacrificial lamb is not fulfilled in the Old Testament; it is not until the New Testament when Christ, "the Lamb of God" (John 1:29), is sacrificed that Abraham's prophecy is accomplished. Therefore, in this sense too, Christ fulfills the role that the sacrificial ram prefigured by its insufficiency, offering the perfected completion of the substitutional sacrifice that is foreshadowed in the Isaac narrative.

Two theoretical premises for typology have been established thus far in Isaac's narrative, a correspondence between Isaac and Christ's narratives as well as the fulfillment of Isaac's sacrifice in Christ's. Additionally, a third theoretical function is perceptible in a typological reading of the Isaac narrative, that of divine intent and Christic correspondence. Because Christians assume that the entirety of the Bible is of God's design, the spiritual intent of typology is often thought to be self-evident. In the instance of Isaac's narrative, the type is assumed to be designed by divine appointment because he bears a detailed likeness to Christ, the antitype. Arbitrary similarity between an Old and New Testament person or event would not allow such a reading, but the precision of correspondences between Isaac's account and Christ's, in their birth, sacrifice, demeanor, and renewal/resurrection signifies typological intent. This is affirmed through Scriptural evidence in the New Testament book of Hebrews as the author interprets Isaac's sacrificial offering and his figurative resurrection (11:17-19) as a

forward looking act of faith, suggesting to readers that the interpretation of Isaac's narrative can be augmented by reading it in light of the New Testament. The intricacies of Isaac's correspondence with Christ not only imply divine intent but also point toward a Christological interpretation. The detailed agreement between Isaac's persona and Christ's were discussed in previous pages, and because a typological reading of the texts compare Isaac directly to Christ, the Christic correspondence of the accounts can be assumed without repeating what has previously been stated.

Richards' metaphoric terminology applied to Isaac's narrative.

Going further to explore how typological connections operate in the mind of the Christian exegete, it is helpful to return to I.A. Richards' metaphoric terms of "tenor" and "vehicle." Because metaphoric connections are the basis of typological interpretation, it is important to restate that typology assumes a backward reading of the Bible. New Testament repetition of Old Testament events alerts the believing exegete to possible typological intent and compels the interpreter to search for the tenor (antitype) and vehicle (type) relationships. The metaphoric aspect of typology works to transfer certain characteristics of one idea to the conception of another, enabling the vehicle to augment a reader's interpretation of the tenor. In this narrative, the tenor is Christ and the vehicle is Isaac, a symbolic trope through which Christ is depicted. Here, as Isaac's account is read in retrospect from the vantage point of Christ's revelation, specific aspects of his narrative recur in Christ's, motivating the believing audience to read Isaac's story as a typological metaphor for Christ's. Characteristics of Isaac are then seen as suggestive and predictive of Christ, allowing a Christian audience to further probe the tenor of the metaphor. To the Christian reader, the events of Isaac's narrative, his birth, his sacrificial

role, his obedience to his father, and his “resurrection,” reappear in Christ’s story, adding an auxiliary level of interpretation to both accounts, particularly to Christ’s.

Salvational implications of Isaac’s narrative.

While the typological comparison between Isaac and Christ foreshadows and affirms Christ’s messianic office for the Christian follower, it also serves to underscore the detailed consistency of God’s purposes in history. Isaac therefore functions as the typological vehicle not only for the character and sacrifice of Christ but also for a specific salvific principle, one that foreshadows God’s grace. Using typology as a unique method of biblical interpretation that aims at uncovering God’s salvational work in history, the Christian reader assumes that each type ultimately imparts meaningful information about salvation, in addition to foreshadowing an individual antitype. Through Isaac’s story, a clearer picture of Christ emerges while typologically demonstrating a distinct dimension of salvation, that of God’s grace.

Romans 8:30 has provided the parameters for this study’s investigation of typology and salvation since the apostle Paul describes therein the doctrinal ingredients that constitute the true believer.⁹³ However, in order to illustrate the salvational significance of the Isaac narrative, I am going to deviate from this pattern slightly. In the larger context of the Bible’s salvific theme, Isaac’s story foreshadows the grace of God in giving his own son to be sacrificed so that many might receive salvation. To demonstrate the salvational component foreshadowed by the Isaac narrative, an extension of Romans 8:30 will be used; it reads, “He who did not spare his own Son, but gave him up for us all

⁹³ Romans 8:30 reads, “those [God] predestined, he also called; those he called, he also justified; those he justified, he also glorified.”

– how will he not also, along with him, graciously give us all things” (8:32). Here, Paul remarks about the ultimate act of God’s grace in sending his only son to be sacrificed in order that people might receive salvation, a grace that Paul notes is characteristic of a God who provides all things. Having described what salvation looks like in believers’ lives in the previous verses, Paul uses verse 32 to describe what makes Christian salvation possible, God’s supreme act of grace in sending Christ as a substitutional sacrifice for all.

That God “did not spare his own Son, but gave him up for us all” (Romans 8:32) is the particular salvific principle that Isaac foreshadows, symbolized by God’s grace. While the ram can be interpreted as a foreshadow of the actual substitution of Christ’s death, it is Isaac who predicts the grace that is at work in this act of salvation. In the Old Testament narrative, God’s grace is illustrated through the substitutional sparing of Isaac’s life. The central aspect of grace in salvation is typologically predicted through the parallel between Isaac’s life being spared in the Old Testament and believers’ in the New because both are attributed to God’s grace in sending substitutional offerings. Rereading Isaac’s narrative through this lens, believers may reinterpret Christ’s story as the completion of the Old Testament theme of God’s grace, the theme that characterizes New Testament salvation.

Summary

In the mind of a Christian reader, Isaac’s character operates to illuminate the earthly realities of Christ, as well as to prefigure the spiritual dimension of God’s grace in Christian salvation. The Isaac narrative provides a typological link to the New Testament messiah and his relationship with his elect, equipping believers with an interpretive tool

that allows deeper study of Christ and his salvation. In harmony with the other patriarchal types that have been studied, Isaac's typological function advances and informs the Old Testament prediction of Christ in the New, while demonstrating a central salvific theme, that of God's grace. Isaac's account poignantly reflects the grace in salvation. From a believer's perspective, this narrative provides a manifest prefiguration of the New Testament sacrifice, making Christ's offering more meaningful in its anticipated completion.

Typology of Joseph

As this study attempts to demonstrate a Christian understanding of typology, the biblical tool of interpretation that ultimately refines the theology of salvation, the patriarchal narrative of Joseph remains to be examined. Like Isaac, Joseph is a type for Christ, and when his account is probed in this fashion, it too effectively anticipates Christ's work of redemption. Because this thesis operates out of the assumption that types illuminate specific salvific features that are revealed in the New Testament, three patriarchal narratives have been explored through this lens. Thus far, Abraham and Jacob have been treated as types for the Christian Church, illuminating the doctrines of justification and predestination as they pertain to salvation. Similarly, Isaac has been treated as a type for Christ, illustrating the aspect of God's grace in salvation. A final typological investigation of Joseph, also a type for Christ, will complete this study's inquiry as he foreshadows the salvific concept of glorification.

Rivaling Isaac's narrative, Joseph's story is thought to represent the most complete depiction and typological foreshadowing of Christ in the book of Genesis and,

for that matter, in the entire Old Testament.⁹⁴ According to DeHaan, Joseph's account is the most clearly detailed typological narrative in the Old Testament, consisting of over one hundred incidents that parallel and point to Christ.⁹⁵ This examination will focus on only a few of the most consequential similarities in Joseph's history that the believing reader would be likely to interpret as typological.

Joseph's narrative explained.

Joseph's life as recorded in Genesis is divided into three parts. The three main episodes in the account deal with: Joseph's relationship with his brothers in Canaan, Joseph's solitude in Egypt, and his reunion with his brothers in Egypt. The individual parts of this narrative are unified by the predominance of God's continuing presence among his chosen; this narrative emphasizes the supremacy of God's purposes in Joseph's life. Even though the three portions of Joseph's account center on conflict, the narrative as a whole is a story about reconciliation. Briefly, the details of the three parts of Joseph's story will be described, with emphasis placed on the last portion of the account, the most typologically significant segment.

The first segment of the narrative portrays Joseph in conflict with his brothers. As the youngest and favored son of Jacob, Joseph often stirs up jealousy and sedition among his eleven older brothers. He not only wears an ornately colorful coat given to him by his father as a sign of privilege, but also flaunts recurring dreams that predict that his brothers will all bow in obeisance to him one day. Resentful of Joseph's privileges and pride, his brothers plot to kill him. Two of the brothers, Reuben and Judah, intervene and talk the others out of murder and instead throw him into a pit and later sell him as an

⁹⁴ DeHaan, p. 163.

⁹⁵ DeHaan, p. 163.

Egyptian slave. The brothers tear and bloody Joseph's colorful coat and present it to Jacob with the lie that Joseph was killed by a wild animal.

The second part of Joseph's narrative revolves around his position as a slave in the household of Potiphar, one of Pharaoh's chief officials. Joseph is purchased as a servant, but soon rises to a highly favored position in the household of Potiphar, a situation reiterating Joseph's favored status at home. The narrative records that Joseph was prosperous because God was with him: "the Lord gave him success in everything he did" (Gen. 39:3). With this turn in Joseph's life, the theme of God's intent to bring good out of evil arises and continues to dominate the narrative. Joseph's brothers had intended evil by selling him into slavery, but God used it for Joseph's good, prospering him both politically and monetarily. This concept repeats itself throughout the narrative, the idea that what humans view as harmful, God will use for the good of those faithful to him.

In this same portion of the story, conflict again presents itself in Joseph's life when Potiphar's wife falsely accuses him of trying to seduce her; based on his wife's allegations, Potiphar casts Joseph into the king's prison for attempted rape. It is significant here that the author of Genesis notes that while Joseph was in prison, "the Lord was with him, he showed him kindness and granted him favor in the eyes of the prison warden" (Gen. 39:21). Over the course of many years in prison, Joseph again rises to a favored status and begins interpreting dreams as a prophet. Joseph became renowned for his dream interpretations, and even though he was in prison Pharaoh asked him to interpret his recurrent dreams. Upon rightly interpreting them, Pharaoh appointed Joseph to a high position in Egypt; as Genesis records, "Pharaoh said to Joseph, 'I hereby put you in charge of the whole land of Egypt.' Then Pharaoh took his signet ring from his finger and put it on Joseph's finger. He dressed him in robes of fine linen and put a gold

chain around his neck” (Gen. 41:41-42). Here again, the narrative suggests that God’s purposes for Joseph prevail over the conflicts that arise in his life. This theme recurs as God turns into good what Potiphar’s wife intended for evil, restoring Joseph to a position of power so that he could eventually save Egypt in a time trouble.

The third part of the story returns to the original topic of Joseph’s conflict with his brothers, but in this final portion of the narrative the tables turn. Joseph, who dreamed that he would one day exercise sovereignty over his brothers, has now risen to a position of authority and is clearly one to whom they must submit. Because of famine in Palestine, their father Jacob sends the brothers to Egypt to buy food, and Joseph, being the overseer of the food supply, is given the opportunity to either take revenge on his brothers or to show them mercy. Concealing his identity, Joseph decides to test them. While testing them, the brothers express how greatly they love their father and one another (Gen. 44:18-34), and they apologetically confess to selling and presumably killing their youngest brother. Joseph, still masking his identity, recognizes that his brothers have changed. This moves Joseph deeply and prompts him forgive them and welcome them into his palace. In two dramatic speeches, Joseph surveys the paradoxical events in his life since his brothers had last seen him; he proclaims that their attempt to bring about his death had been used by God to save the lives of all of Egypt. At the end of this climactic segment, Joseph expresses forgiveness for his brothers and underscore his transcending faith in God. Joseph sums up the meaning of his life story, saying to his brothers, “You intended to harm me, but God intended it for good to accomplish what is now being done, the saving of many lives” (Gen. 50:20). Joseph acknowledges the underlying theme reiterated throughout his narrative, that God turns evil to his own good purposes. The story emphasizes that God directs all events for the good of his people.

Theoretical components of typology applied to Joseph's narrative.

The thirteen chapters in Genesis that document the life of Joseph foreshadow the life of Christ as well as a New Testament salvational theme. The typological reading of the Joseph narrative will be presented as an Old Testament picture of the final element of Christian salvation, "glorification," in addition to prefiguring the New Testament messiah. To illustrate how these typological connections are recognized and utilized by Christian interpreters, Joseph's narrative must first be shown appropriated for typological study through a brief review of the conditions that warrant such interpretation.

As exhibited in the previous types, the first characteristics of typology are historical realism and a correspondence between the type and antitype. The historical aspect of typology is given primary significance because it distinguishes typology from other interpretive renderings of the Bible, such as allegory. The assumption of the historical veracity and independence of both Joseph's and Christ's accounts is central to a Christian understanding of typology, which assumes the historicity of both the Old and New Testaments. Joseph and Christ's accounts, in other words, are valued independently and not reliant on the other for their basic meaning. As mentioned earlier, Joseph's account can be interpreted tropologically (i.e. morally), teaching an audience merely about God's purpose of bringing good out of evil in the lives of his chosen. In the same way, Christ's account in the Gospels is meaningful without referral to Joseph's, depicting the story of a servant who is glorified as redeemer.

In addition to the historical independence of the Old and New Testament narratives, the theory of typology posits that the two should be historically related as well. This is certainly evident in the narratives of Joseph and Christ, where similarities of

character and action are readily recognized. The Christian reader, for instance, might notice the following parallels between Joseph's story and the New Testament accounts of Christ: both of their fathers love them dearly; they are both shepherds of their father's sheep; both are sent by their fathers to their brothers, both are hated by their brothers; others plot to harm them both; both are tempted; both are taken to Egypt; robes are taken from them both; both are sold for the price of a slave; both are bound in chains; both falsely accused, placed with two other prisoners, one who is saved and the other lost; both were 30 years old at the beginning of public recognition; both are exalted after their suffering, forgive those who wrong them, and save their nation. In Joseph and Christ's lives, a common theme persists as God turns the evil done to them into good. These are just a few of the historical similarities that lay the foundation for a typological reading of Joseph's narrative.

In order to illustrate the second feature of types, their fulfillment in an antitype, this examination will be restricted to three outstanding roles in which Joseph foreshadows Christ: as "shepherd", "prophet", and "deliverer." Concerning his role as shepherd, Genesis records that when Joseph was seventeen years old he was recruited by his father to tend the family's sheep along with his brothers. For the New Testament reader, the role of shepherd suggests the character of a gentle caretaker, and it is often used as a metaphoric way of describing Christ. In the New Testament, however, Jesus is described as a shepherd of people, not of sheep. In John 10:14 Jesus says, "I am the good shepherd: I know my sheep and my sheep know me – just as the Father knows me and I know the Father – and I lay down my life for the sheep." In the New Testament, the term "shepherd" was used figuratively for religious leaders, which is why Jesus is named the "great Shepherd of the sheep" (Heb. 13:20) and the "Chief Shepherd" (1 Pet. 5:4). To

Christian readers of the Joseph account, his role of shepherd stands out as unique because it suggests a typological correspondence between Joseph and Christ, one that Christ consummates. Just as Joseph is the caretaker of his father's earthly sheep, so also Jesus is the spiritual caretaker of his father's human "sheep." Christ's role in this regard "advances and perfects" Joseph's; Christ, the "Chief Shepherd", the supreme caretaker, was sent to protect and save the entirety of his father's human flock.⁹⁶

A second role that Joseph shares with Christ is that of "prophet," a foreteller of the future, a role that is associated with rejection. In Genesis, Joseph's brothers hate him not only because he is their father's favorite son, but also because of his dreams, which are later proven prophetic. Joseph's role as prophet is a highlight of his narrative, and it is the means through which God elevates his status in Pharaoh's kingdom. Similarly, in the New Testament, Jesus' role as prophet is central to his character. Jesus, assumed to be the greatest prophet, predicts, much like Joseph did of his brothers, that all people will bow down to him, a comparable vision to Joseph's yet much more absolute. Both Joseph and Christ predict their rule over their people, and both of their audiences hate them for it; Joseph's brothers stop just short of killing him, and Christ's audience, the Scribes and Pharisees, hate him enough to crucify him. In this sense, Jesus' account in the New Testament implies an "increase" from Joseph's narrative; Jesus is not "a" prophet but "the" prophet, greater than Joseph as God is greater than his creation.

Their corresponding roles as "deliverer" is the final way in which this study will examine Joseph's prefiguration of Christ. In this capacity, Joseph is an Old Testament type for Christ's exaltation as messiah. This theme of exaltation is reflected both in Joseph's descent into slavery and in his subsequent rise to a kingly position over Egypt.

⁹⁶ The terms, "advance and perfect," are used by Clarke (in *Christ Revealed*, p. 16-19) to refer to the assumed relationship between the type and antitype; this idea seems to have originated with the Reformers.

As deliverer, Joseph not only shows undue mercy to his estranged brothers, redeeming them of their sin and guilt, and elevating them from shepherds to royalty, but he also delivers Egypt from famine, saving many lives. In numerous ways, Joseph's role as deliverer resembles Christ's, as he too is depicted as a redeemer and savior of his people. Christ, much like Joseph, was sent to earth as a servant (Phil. 2:7), was crucified by the enemies who hated him (Matt. 27:36), yet was exalted to the throne of God (Acts 2:33) to rule over the earth and deliver his people. These attributes of Joseph's life then are heightened and completed in Christ's. On a comparable scale, Joseph's role as Egypt's earthly deliverer predicts and is fulfilled by the spiritual deliverance that Christ extends to all peoples.

Returning to the third and final theoretical component of typology, "divine intent and Christic correspondence," is also exhibited through Joseph's narrative and can be implied through ideas that have already been discussed. Because a typological reading of the Bible assumes that the entirety of Scripture was designed by God and is thus concerned with redemption and ultimately with Christ, this component of typology is often thought to be self-evident. Assuming that both the Old and New Testaments were supernaturally inspired to record God's redemptive activity, Christians ascribe the recursion in Joseph and Christ's narratives to divine intent. Likewise, because Joseph's narrative repeats itself in Christ's, believers regard it as Christological, as pointing toward Christ and the deliverance he offers through salvation.

Richards' metaphor terminology applied to Joseph's narrative.

Having discussed the ways in which Joseph provides a typological silhouette of Christ, it is easier to ascertain how such typology works in the mind of a Christian reader.

As Richards' metaphoric terminology has been applied in the previous sections, so it will be utilized here in respect to Joseph's narrative in order to more cognitively analyze the mental links that are made in a Christian's reading of Scripture. Because it is only in retrospect that an Old Testament person or event is seen as typological of something in the New, the definition of typology assumes a backward reading of the Bible through which an audience searches for metaphoric relationships. Because, as Richards asserts, "the mind is a connecting organ,"⁹⁷ readers work to associate Joseph and Christ's narratives as the latter recapitulates the former; even though they depict two different kind of experiences yet involve similar themes, the reader's mind works to identify their commonality. As the New Testament repeats Old Testament events, the believing exegete is compelled to identify the comparison being made through Joseph, the vehicle, and Christ, the tenor. As Joseph's account is read in retrospect to Christ's, Joseph's roles as shepherd, prophet, and deliverer come into a metaphorical relationship to Christ's similar New Testament roles, both describing and affirming his messianic office. Recognizing Joseph as a vehicle for Christ and a mode through which Jesus is depicted, the believer can then interpret Joseph's account on a deeper level, seeing Joseph in two lights: one, as a forefather in Israel's history, and two, as a metaphor for Christ's character and deliverance. In this way, interpreting Joseph as a vehicle for Christ augments a reader's interpretation of Christ as shepherd, prophet, and deliverer. As his forerunner, Joseph conveys pertinent information about Israel's coming messiah, informing the Christian reader about God's promised savior while affirming God's salvific purposes in history.

⁹⁷ Richards, p. 125.

The salvational implications of Joseph's narrative.

In addition to broadening the reader's understanding of Christ as tenor, the relationship between he and Joseph accentuates the consistency of God's salvational activity in history. Joseph then may be interpreted not only as a vehicle for Christ as redeemer, but also as a forerunner to Christ's larger fulfillment in salvation. On this broader salvific scale, Joseph can be recognized as a type for the final aspect of Christian salvation that Paul articulates in Romans 8:30, that of "glorification."

This term stems from the verb "glorify" and is used in the Bible to refer to exaltation, elevation, or one's rising in rank or power. As has been noted, Joseph's character is progressively elevated in rank and authority, prefiguring the exaltation and glorification of Christ in the New Testament. The Christian notion of salvation hinges on this aspect of what Joseph typifies, because without Christ's resurrection and glorification to authority over earth in heaven, salvation for believers would be unattainable. Typifying Christ's glorification, Joseph's narrative completes this study's investigation of how Christians interpret the Patriarchs as symbols informing a theology of salvation.

As emphasized earlier, Joseph, unlike any other patriarch, is exalted in some sense during each phase of his life. As a child, Joseph is honored as his father's favorite child; sold as a slave, Joseph rises to power in his master's house; unjustly thrown into prison, Joseph finds favor with the guards and is glorified as ruler in pharaoh's kingdom. Similarly, Christ is exalted both on earth and in heaven, portraying a spiritual fulfillment of Joseph's earthly allusion. The same pattern emerges in the New Testament, Christ is first exalted from a common carpenter's son to master and teacher of the Jews (Matt. 7:29), considered a great prophet (Luke 7:16). Like Joseph, Jesus is falsely accused (Luke 23:13) and condemned to die. Buried in a tomb, Jesus rises again and is exalted to

the supreme adulation of “messiah.” Christ is then glorified to the right hand of God, seated on the throne of heaven (Acts 5:31) in the ultimate act of “glorification.” To an audience of believers, this common thread of exaltation that is illustrated first in Joseph’s narrative then recapitulated in Christ’s, underscores the salvational significance of this principle. Joseph’s earthly rise in power in the Old Testament foreshadows Christ’s spiritual glorification in the New, the supreme rise in authority through which Christians are delivered and salvation is actualized.

Joseph’s narrative, when read typologically, reveals this final aspect of salvation, the phase that consummates the entirety of the doctrine of salvation. With Christ’s glorification in the New Testament, salvation is presented as complete, uniquely offering deliverance from sin through a messiah who is exalted from the physical reality to the spiritual. In this respect, an earthly illustration of glorification is latent in Joseph’s account that foreshadows and anticipates Christ’s supreme glorification.

For believers, the salvational component of glorification illustrated through Joseph’s narrative is meaningful not only because it typifies Christ’s greater glorification in the New Testament completing his sacrifice in salvation, but it can also be read as foreshadowing the glorification promised to believers. The typology of Joseph’s account, then, can be extended from Christ to Christians as it completes salvation’s depiction. The glorification that Joseph typifies not only anticipates Christ’s spiritual exaltation but also portends the believer’s glorification through Christ’s salvation. In this respect, Joseph can be interpreted as a type for believers’ glorification, foreshadowing the Christian belief of eternal life, the promise of spiritual glorification with Christ after death (John 10:28). Joseph’s narrative, then, is a shadow of two types of glorification, illustrating in an earthly sense the spiritual exaltation of Christ who extends the promise of glorification

to Christians who faithfully receive his salvation. To the Christian reader, Joseph's narrative also functions as a forerunner of the promise given to believers, in addition to foreshadowing Christ's glorification. Joseph's narrative typologically predicts and instructs the Christian interpreter in the final act of salvation offered in the New Testament, the supreme spiritual exaltation of Christ and the hope of spiritual glorification for believers.

Summary

To a Christian audience, Joseph's narrative proves to be typologically significant on several fronts, foreshadowing the character and salvation that is presented in the New Testament. In a physical portrayal of spiritual realities, Joseph, as shepherd, prophet, and deliverer, provides typological shadows for Christ that deepen an audience's interpretation of Christ's New Testament coming while enhancing a believer's understanding of salvation. The forward-looking expectancy offered to Christians through Joseph's story unveils vital information pertaining to both Christ's persona and his work. For the Christian interpreter, then, Joseph is an unmistakable prefiguration and demonstration of the new covenant completed through salvation in Christ's glorification and characterized by his promise for believers' glorification. In this way, believing audiences ascribe Christ to be the new Joseph in a sense, the new deliver that was glorified to heaven to provide salvation and ultimate glorification to those who believe.

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CHAPTER 5

CONCLUSION

Summary

This thesis is an attempt to incorporate a rhetorical perspective into the analysis of the theory of typology, a subject that has traditionally been studied under the guise of biblical theology. Because the rules of interpretation are more specialized in religious rhetoric, a theory of exegesis is required that governs the interpretation of sacred literature. Understanding typology then as a distinct feature of Christian rhetoric is useful because it plays a fundamental role in homiletical invention within the Church. Merging a rhetorical interest with the study of typology offers readers a more concentrated perspective on the topic because it brings audience analysis to the forefront of biblical interpretation. Since Christians are the Bible's central audience and its chief exegetes, the aim of this project was to investigate the theory of typology from a Christian standpoint, seeking to articulate how it works in the mind of the believing reader to clarify central revelatory claims, specifically the doctrine of salvation.

Because the theory of typology asserts that Old Testament narratives expose New Testament principles, the purpose of this project has been to demonstrate how Christians typologically interpret Old Testament narratives as foreshadowing aspects of Christ's character, sacrifice and relationship with the Church. This study illustrates typology by demonstrating how Christians interpret the Old Testament patriarchs as types for Christ and his Church, types that teach distinct moral lessons while predicting specific components of the New Testament salvation plan. This sort of backward reading of the

Bible is central to a Christian understanding of the New Testament as it augments the understanding of spiritual principles by informing believers' faith and salvation.

Relevance of Thesis

Typology, as a way of reading and interpreting the Bible, carries obvious applicability for Christians as it is utilized both in personal and in corporate Bible study where the explication and application of Scripture is primary. However, an understanding of this form of Scripture interpretation does not solely pertain to Christian audiences; nonbelievers might be interested in the impression that typology has made on Western thinking and writing. While believers do indeed use typology to make sense of their lives through the expression of their faith, typological interpretations have, not surprisingly, extended from an originally religious culture into the thinking of the secular world, thus influencing mainstream rhetoric. In light of this, it is useful for non-Christians to understand typology because it plays a recognizable role in numerous arenas of Western culture that are informed beyond the scope of faith.

To illustrate how typology evolved from religious thought to secular, this discussion will briefly return to the Puritan's preoccupation with typology in the seventeenth century (described in chapter two). To review, the main motive of the Puritan emigration from Britain to the New England colonies was a religious one, and out of their exodus to America emerged several influential Christian thinkers and writers. In the seventeenth century where Protestant theology dominated religious, social, and political life, the Puritans were among the first to extend the notion of typological prefiguration from the Bible and fit it into secular history. Cotton Mather, a prominent Puritan preacher, was one of the first to interpret New England's history in light of the

plan of divine redemption. Mather conceived of the New England journey as one that corresponded to and fulfilled Old Testament prefigurations. He proved this by fitting his description of Puritan people and events into a framework of biblical correspondences, extending the analogies so that Puritans could interpret their own history as the typological reincarnation of Old Testament Israel. The ever-present type for the Puritans was the Israelites' exodus from Egypt into the wilderness and then on to the Promised Land. This connection, where the Puritans interpreted themselves as a secular fulfillment of the exodus of Israel, is a theme common to most Puritan writings and one that dominated Cotton Mather's books. As Mather attempted to define New England's place in providential history, his goal was to assure his people that they stood in particular relation to God. This conception lent the Puritans the strength and endurance necessary to withstand the trials they faced along with moral examples and instructions as they regarded their own history as evidence of God's continuing providence for his new chosen. During this period, not only were personal analogies developed with biblical types, but the wilderness itself was also employed as a metaphor for the natural environment of New England. Puritans considered the forests to be the dwelling place of Satan and frequently justified their expeditions against the Indians by ascribing to them satanic influences.⁹⁸ Establishing a system of typological analogues between histories, Mather and the Puritans were among the first use biblical types to illuminate secular events.

The Puritans, who viewed their own history as antitypical of the Old Testament exodus story, secularized typological thought by applying it to American history. Extending the significance of exegetical typology to the reading of secular history, the

⁹⁸ Lowace, M.I. (1972). Cotton Mather's *Magnalia* and the Metaphors of Biblical History, p. 146. In Typology and Early American Literature, edited by Sacvan Bercovitch. University of Massachusetts Press.

Puritans helped shape the world-view of succeeding generations by perpetuating a theological culture in America that prized being metaphorically defined by biblical characters and events. This type of thinking continued to evolve and inundate American thought, and while there are numerous examples through which it could be demonstrated, one slightly more recent involves the “Myth of the Frontier,” as studied by Richard Slotkin.

Author of The Fatal Environment, Slotkin traces the historical development of a single American myth, the Frontier Myth. Defined by the conception of American history as a heroic-scale Indian war, Slotkin follows the story of American progress and expansion during the nineteenth century as it found expression in popular characters such as Davy Crockett, Daniel Boone, Buffalo Bill, Huck Finn, Tom Sawyer, and dozens of others.⁹⁹ At the core of this Frontier Myth, Slotkin writes, “is the belief that economic, moral, and spiritual progress are achieved by the heroic foray of civilized society into the virgin wilderness, and by the conquest and subjugation of the wild nature and savage mankind.”¹⁰⁰ Through a systematic reinterpretation of the language of the “Myth of the Frontier, Slotkin argues that Americans have slowly adapted what originated in the values and traditions of a predominately religious culture to suit the ideological purposes and needs of an industrializing society.¹⁰¹ According to Slotkin, this myth is important because it has shaped the meaning and direction of American culture by interpreting American history as a metaphorically extended Indian war, characteristic of the struggle between savagery and civilization, primitivism and progress, paganism and Christianity.

⁹⁹ Slotkin, R. (1942). The Fatal Environment: The Myth of the Frontier in the Age of Industrialization, 1800-1890, p. 32. Norman: University of Oklahoma Press.

¹⁰⁰ Slotkin, p. 531.

¹⁰¹ Slotkin, p. 531.

The myth of the Indian wars is the oldest part of the Frontier Myth, and it acquired its characteristic language of symbols and narrative tropes early in colonial history. In fact, as early as the 1670's, Puritan writings about the Indians wars were among the first to show the characteristic features of the literary Myth of the Frontier: the use of the Indian war as a metaphor for the entire secular history of society and as a link with the sacred mythology of the Bible.¹⁰² The Indian wars seemed inevitable during this period as Puritan populations increased in New England settlements. Creating continual demand for new lands, which could be procured only by displacing or restricting the range of the Indians, the Puritans felt forced to enter into conflict. When it came "colonists abandoned their original conception of the Indian affairs – that Indians should be Christianized and civilized – for a doctrine of Holy War, which envisioned treating the Indians as the Israelites had treated the Amalekites – exterminating them root and branch."¹⁰³

The Indian wars of 1675 pushed the colonies perilously close to the brink of ruin. Damaging and destroying half of the towns in New England and losing a costly number of lives, the wars left the Puritans in spiritual and psychological agony. For a community who had conceived of itself as the new chosen people of the Lord, the catastrophe of the Indian war threatened their most basic assumptions about their own character and their relationship to God and their new world.¹⁰⁴ "The Puritans interpreted their struggle by aligning it with the apocalyptic mythology that underlay Protestant Christianity," interpreting their history according to the archetypes of sacred typology.¹⁰⁵ Puritan writers, such as Increase Mather and Samuel Nowell, suggested that the Indian wars were

¹⁰² Slotkin, p. 55.

¹⁰³ Slotkin, p. 55.

¹⁰⁴ Slotkin, p. 56.

¹⁰⁵ Slotkin, p. 57.

a part of “sacred history” and the “apocalyptic timetable,” specifically and divinely designed to prepare the Puritans for Armageddon.¹⁰⁶ That the Indians might have some claim to the land never occurred to them because the Puritans regarded their position as grounded in Scripture; like Canaan, they viewed New England as being granted to a chosen people by God’s will. Hardened, determined, and biblically reinforced the Puritans pressed on, viewing the events of the war as “experiments” in which God was measuring the faithfulness of his people, a new class of Israelites.¹⁰⁷

In the sermons of Mather and Nowell, the Indians began to function as a moral benchmark, becoming a symbol of unregenerate, recalcitrant infidels against which the moral status of the white frontiersmen were measured. Identifying the Indians as the means of God’s chastisement of his chosen people, they were described as the racial antipathy of Englishmen, as heathens, and as irreconcilably profane. The polemics of Mather and Nowell were primitive statements of the doctrine of the “savage warfare” that later generations conventionalized as part of the Frontier Myth; a doctrine that placed the moral responsibility for initiating unlimited warfare on the “savages.”¹⁰⁸

The Puritans and their successors combined Indian war history with the Christian myth of redemptive sacrifice. The martyrdoms of Christ and the saints were interpreted as exemplifying one sort of redemption; and the imagery of the Apocalypse offered another model of redemption, in which the militant crushing of the enemy through divinely inspired violence constituted the saving act. Grounding their positions in Scripture, the Puritans interpreted both their own murder at the hands of the Indians and the slaying of Indian life as forms of redemption. As the literary symbolism of the Myth of the Frontier evolved, these two scenarios embody the basic stories of the “captive” and the

¹⁰⁶ Slotkin, p. 57.

¹⁰⁷ Slotkin, p. 58.

“hunter.”¹⁰⁹ These story forms were developed separately during the fifty years after the Indian wars, and they were finally brought together to make a complete literary myth at the end of the eighteenth century, inspiring the development of characters such as Daniel Boone, Davy Crockett, Kit Carson, and Buffalo Bill.¹¹⁰ Hunter-heroes such as these stem from the Puritan legacy and are depicted as pioneers that “speak to the values of a natural, precapitalist Eden” while facilitating the speed of progress and civilization and embodying a belief in racial superiority.¹¹¹ These qualities progressed from key aspects of Puritan interpretation of their own typological history. Passed down from a culture that approached the Indian wars with extreme religiosity, the roots of the Frontier Myth extend from the Puritan’s aligning warfare with central biblical principles, from their interpretation of their role in history as a physical extension of biblical typology. Slotkin’s book, The Fatal Environment traces this historical development, uncovering the religious underpinnings of a myth that has been progressively secularized.

Another example of how typological thought has diffused from Christianity into secular rhetoric also comes from the seventeenth century, born out of a need to authenticate scientific knowledge. Here in the twenty-first century, it is difficult to imagine a time when science was not yet venerable; however there was a time when science had to be situated within the epistemic authority of special revelation in order that it might gain acceptance in a prevailing Christian society. It was Francis Bacon who pioneered this integral rhetorical undertaking, one that had built our contemporary scientific ideology.¹¹² As T. Lessl points out, science’s place in the world was developed

¹⁰⁸ Slotkin, p. 59.

¹⁰⁹ Slotkin, p. 59.

¹¹⁰ Slotkin, p. 63.

¹¹¹ Slotkin, p. 65.

¹¹² Lessl, T. (2001). “Small Steps and Giant Leaps,” p. 12. Chapter in an unpublished manuscript, University of Georgia.

before a sharp distinction between religious and secular cultures was visible; the “Baconian vision” offers a more modern picture of how typological thought is evident in secular rhetoric.¹¹³

Lessl asserts that while science may have been a secular concern in Bacon’s day, it could not have had legitimacy had it not related itself to religious interests. Through what Lessl terms “millenarian typology,” Bacon was able to convincingly situate the story of science within the story of salvation while drawing a clear line of demarcation between the two.¹¹⁴ The biblical notion of the millennium that Bacon associates with science is described in the book of Revelation (chapter 20) as the thousand-year period during which the human race is finally freed from the bondage of sin and brought under the authority of God’s rule. Just as the biblical millennium represents a future time when humanity will be redeemed from sin’s destruction and restored to God’s perfection, Bacon analogously presents science as a special vehicle by which creation can be brought to perfection. Bacon equates the scientific quest for the knowledge of creation with the believer’s search for knowledge of God, linking the purpose of science with God’s purpose of restoration. Situating the scientific notion of progress within the meta-narrative of biblical progress, Bacon defined science by the language and world view of his constituents, Protestant Christians. Bacon was able to depict science as a secular antitype of biblical principles by linking the correspondences between it and the symbols of spiritual restoration. Since Protestant theology insists that all doctrinal positions be grounded in Scripture, Bacon pioneered an effective biblical basis for his claim that science is an expression of God’s work in history.¹¹⁵

¹¹³ Lessl, p. 12.

¹¹⁴ Lessl, p. 13.

¹¹⁵ Lessl, p. 24.

By aligning the advancement of science with the biblical concept of the millennium, Bacon was not doing anything particularly original. He simply positioned science within one of the popular religious ideologies of his day.¹¹⁶ Throughout history, secular ideas have commonly been brought into consonance with the world-view of Protestant Christianity in order to gain public approval. This is particularly true of the period in American history when religious concerns dominated public and private affairs, a period in time when faith in God was presupposed among most people. While aligning secular ideas with biblical typology is no longer necessary to secure the authentication of modern views, studying its use in early American history provides a clear image of how religious symbols impact secular ideologies. An understanding of biblical typology's diffusion into secular narratives and myths can aid in identifying its remains and influence in contemporary mainstream rhetoric.

Application for Further Research

The examples of typology's use in American history just given, involving the Puritans and Francis Bacon, demonstrate the importance of a study such as this by highlighting the substantial role that biblical symbols have played in the development of secular myths. From a rhetorical perspective, a series of questions could be generated concerning the issues raised in this study. For instance, why or how are some secular agendas lined to sacred narratives? Also, rhetorically speaking, why do certain situations call on rhetors to situate secular stories within the story of salvation in order to satisfy or persuade a given audience?

Concerning specific suggestions for how my research might be applied by other rhetorical critics, I would like to consider two instances of extra-biblical typology as

springboards for thought. The first example comes from the realm of social and political public address, an arena where typological reasoning frequently appears but seems to have gone unnoticed by rhetorical critics. In his speeches Martin Luther King, Jr., the leader of the civil rights movement of the 1960's, provides a clear example of how typological reasoning is used in public address to ontologically connect two episodes by interpreting them through biblical consciousness. In his famous last speech on the eve of his assassination, for example, King used the metaphor of the promised land as a type for the African American journey towards equal justice. In his "I See the Promised Land" speech, given on April 3, 1968, King relied on typological symbolism to metaphorically link the African American journey toward political emancipation with the spiritual sojourn of the ancient Israelites.¹¹⁷ King drew implicit connections between himself and Moses, the leader of the Israelites who observed the promised land from a distant mountain top, knowing he would not ever enter it; similarly, King envisioned a promised land of African American liberation that he would not ever enter. Through his use of typology, King brought the civil rights movement under the sacred canopy of the biblical narrative, uniting the goals of the movement with that of salvation history.¹¹⁸ This type of typological pattern perceived in different areas of public address are important because through them a certain visionary consciousness held by both speaker and audience is insinuated, implying a world-view that continues with the antitypes of the Bible. Typological connections then are important features to public rhetoric because they afford added referential dimensions that speak to specific audiences.

¹¹⁶ Lessl, p. 24.

¹¹⁷ Carson, C. (2001). A Call to Conscience: the landmark speeches of Martin Luther King, Jr. New York: IPM/ Warner Books.

¹¹⁸ Lessl, p. 31.

Another subject of study that might be illuminated by this thesis includes the rhetoric of religious extremist groups. One example, whose logic was clearly based in typology reasoning, is the rhetoric of David Koresh, the leader of the Branch Davidians, a fringe group of Christianity. The beliefs of Koresh and his followers are directly tied to their typological interpretation of the Bible. The Branch Davidians believed that they were the literal antitypes for the Revelation prophecies, and they trusted that their fulfillment of biblical types would usher in the second-coming of Christ. While some believe that this group misread Scriptural typology, the entire purpose of the Branch Davidian mission was created around uniting worldly and spiritual events in an attempt to reread their lives into the biblical story of salvation.

In light of the tragic outcome of David Koresh's standoff with the FBI in Waco, Texas, it seems plausible that FBI experts could have studied the typological mindset of this religious group to discover the antitypical role that Koresh and his followers assumed they were fulfilling. Had the FBI read the situation from Koresh's typological perspective of the Bible, they would have identified the aggressive overtures of the federal government as likely affirmation of the group's apocalyptic reasoning, behavior that only fueled the violence of the situation. Because of this, an understanding of typology might have been used to diffuse the group's force and possibly could have saved lives.

The rhetoric of religious extremist groups like the Branch Davidians cannot be understood apart from a typological understanding of the Bible and its relation to history. In this case, typology could have been used as an important predictive tool to forewarn the FBI of the Branch Davidians' behavior, behavior that was justified through biblical typology. Without an appreciation for or understanding of the logic or types involved in

the group's typological reasoning, the FBI played right into the narrative of David Koresh.

Conclusion

While these examples certainly do not exhaust typology's influence on rhetoric, they do challenge one to consider the myriad of ways that biblical typology has manifested itself in secular thinking. Biblical typology is unique to Christianity in that it functions as an interpretive tool of sacred literature; however, as this chapter attempted to prove, typological thinking is not unique to religionists. As one scholar wrote concerning its ubiquity, he said, "typological thinking is part of all human thought, arising out of man's attempt to understand the world on the basis of concrete analogies."¹¹⁹ The ultimate significance of typology lies beyond the theological idiom in which it is expressed. Typology's significance comes from its ability to analogize basic correspondences between the natural and spiritual worlds, a tool used by many to assess and illuminate the whole of human history in light of its relation to a divine plan.

¹¹⁹ Baker, D.L. (1976). Typology and the Christian Use of the Old Testament. In G.K. Beale, The Wright Doctrine from the Wrong Text, p. 321. Grand Rapids, Michigan: Baker Books.

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