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A table of contents for *Scripture* can be found here:

https://biblicalstudies.org.uk/articles_scripture-01.php

referred to the spiritual character of the kingdom. "The kingdom of God is within you" He said on another occasion. His kingdom certainly began on earth, and is still on earth, though also in heaven.

Heb. vii, 15 : "there ariseth another priest" has no reference whatever to Christ's Resurrection. It simply means that another priest comes. Just as in the Old Testament they constantly spoke of a prophet arising, in the sense of coming into being or coming to public notice. This is also the meaning in Heb. vii, 11. In both texts the Westminster Version translates the Greek ἀνίστασθαι by "to be set up."

Melchisedech, in Gen. xiv, 18 ff, priest of the most high God and king of Salem, offering bread and wine, typifies Christ's everlasting sacrifice under the appearances of bread and wine, the Sacrifice of the Mass, which is one with that of Calvary. This has been the constant interpretation of the Church, solemnly endorsed by the Council of Trent. St. Paul does not dwell on this because it was not necessary to his argument, namely that the Levitical priesthood has ceased through the everlasting priesthood of Christ.

Finally, let it be said, Catholic theology teaches that Jesus Christ was made priest at the moment of His Incarnation.

J. P. ARENDZEN.

How did the application of Ezech. i, 10 to the Evangelists originate? Is there any reliable explanation of the fitness of the symbols to the work of each Evangelist?

St. Irenaeus (Adv. Haereses III ii, 8) was the first to apply the symbolism of the four living creatures in the heavenly visions of Ezechiel (i, 10) and St. John (Apoc. iv, 3) to the four Evangelists. He follows the order of St. John (lion; calf; man; eagle), not that of Ezechiel (man; lion; ox; eagle), but the symbols of this feature of St. John's vision derive ultimately from the vision of the prophet. In both visions the four living creatures probably represent the cherubim, angels closely associated with God in the government of the material world, or the ceaseless activities of Creation in attendance upon its Creator. The symbolism of numbers played a great part in apocalyptic literature, and four has a cosmic or worldwide significance. St. Irenaeus (I, C.) accumulates arguments to show that there can only be four Gospels, neither more nor less; just as there are four cardinal points, four winds, etc., and in this connection he interprets the four living creatures of the four Gospels. The lion, symbol of "effectual working, leadership, and royal power," represents St. John's Gospel which relates Christ's "original, effectual, and glorious generation from the Father" (John i, 1). The calf symbolizes St. Luke's Gospel which, beginning with Zachary the priest offering sacrifice, takes up Christ's priestly character. The man represents

St. Matthew's Gospel which begins with His human generation and is the Gospel of His humanity. Mark is symbolized by the eagle, because he begins with "the prophetic spirit coming down from on high," i.e. with a quotation from the prophet Isaias. The real value of St. Irenaeus's testimony is its insistence that there are only four genuine Gospels, the canonical Gospels. His symbolical interpretation is a pure accommodation of the text and one that may seem a trifle forced, but the symbolism gained a wide currency in the Western Church. It was taken up by St. Ambrose (Prol. in Comm. in Lucam), St. Jerome (Adv. Jovin. i, 26; in Ezech. i, 10; Prol. in Matt.), St. Augustine (Tract xxxvi in Joannem; de consensu Ev. i, 6) and others, but their assignation of the symbols to the individual Evangelists is not uniform. St. Augustine thinks that interpretation more probable which understands the lion of Matthew, the man of Mark, the calf of Luke and the eagle of John. He applies the lion, symbol of kingship, to Matthew because the latter in his genealogy shows how our Lord was by royal extraction, of the seed of David. The man is assigned to Mark because his Gospel is concerned with the Man Christ. The eagle is John, "preacher of sublime truths and with fixed gaze contemplative of Light internal and eternal." The interpretation of the symbols best known and largely represented in Christian art is that sponsored by St. Jerome, following St. Ambrose. Matthew is the man, because as though writing of a man, he begins with the human genealogy of Christ. Mark has the face of a lion, because of "the voice of one crying in the wilderness: Prepare ye the way of the Lord," etc. The calf represents Luke who begins his Gospel with a description of Zachary, priest of the Old Law, who offered sacrifices in the Temple. It may further symbolize the priesthood of Christ. John like an eagle soars aloft and reaches the Father Himself and says: "In the beginning was the Word," etc. In this explanation the order of the living creatures is that of Ezechiel i, 10, and the symbolism corresponds with the traditional and chronological order of the Gospels. It gives a clue at least to the beginning of each Gospel. It would be too much to say that it adequately sums up the work of each Evangelist. Its value lies in its witness to the belief of the Church in the fourfold Gospel, and also in the inspiration which it has given to Christian art and poetry.

P. MORRIS.