Jacob (Patriarch)

I. Hebrew Bible/Old Testament

In the HB/OT, the patriarch Jacob, son of Isaac and Rebekah, is the only bearer of this name. The personal name Jacob (MT *Yaʿăqōb*) is a shortened version of the theophoric name *Yaʿăqōb-ʾĒl* "God/El protects," which is frequently found in extra-biblical sources. The biblical Jacob account contains two secondarily developed etymologies of the patriarch's name, one based upon the noun *ʿāqēb* "heel" ("the heel catcher"; Gen 25:26) and one based upon the verb *ʿ–q–b* "cheat" ("the cheater"; 27:36).

The biblical Jacob narrative is in Gen 25–36. This account is the result of a long-term redactional development. Its oldest kernels consist of small, originally independent narratives like Jacob's stealing the blessing of the firstborn (27:1–40*), Jacob's dream in Bethel (28:10–22*), or the covenant between Jacob and Laban (31:43–54*).

In the oldest traditions, Jacob already appears not as a historic or mythic individual; he is neither a real figure of Israel's pre-history (as assumed by Albright) nor a fabulous character, through whom, for example, the superiority of the shepherd over the hunter is shown (see Gunkel). Rather, these older Jacob narratives already present the patriarch as the ancestor of the later people of Israel (cf. Gen 27:29, 40). Thus, from the beginning, the Jacob narratives are conceived as an etiology of Israel (Blum 1984: 478–506). The stories of the patriarch reflect fundamental issues like Israel's relationship

to God, the possession of the land, or the co-existence with members of other nations.

The older, independent Jacob stories can be traced back to the earlier monarchic time, the time of the two kingdoms. But they differ in their geographic and social origin. The Jacob-Esau-traditions like Jacob's cheat in Gen 27* focusing upon the relationship to the Edomites originate in the southern kingdom of Judah, which solely borders on Edomite territories. The Bethel-story in Gen 28*, which in its kernel is an old cult etiology about the foundation of the sanctuary in Bethel, derives from the clergy of this sanctuary. The story about the covenant with Laban in Gen 31*, which deals with the relationship to the neighboring Arameans, goes back to politically influential circles in the northern kingdom.

In a first redactional step, still at the time of the two kingdoms, the early Jacob narratives were collected, combined and enhanced to become two smaller collections: the Judean collection of the Jacob-Esau-narratives (Gen 25–27*) and the Northern Israelite collection of the Jacob-Laban-narratives (Gen 29–31*).

The Jacob-Esau-narratives describe the rivalry between Jacob and Esau, the ancestry of the Edomite people, about the predominance among the two brothers. According to the birth story (Gen 25 : 21–26a), this rivalry already begins in the womb of their mother Rebekah and thus determines their relation from the very beginning. Moreover, according to the birth story, the life of the brothers appears under the word of God that Jacob shall be stronger than Esau and that Esau shall serve his brother (25 : 23). The subsequent account of the older Jacob-Esau-narratives describes the implementation of Jacob's predominance. Jacob buys Esau's birthright for a lentil stew (25 : 29–34), cheats Esau out of the blessing of the firstborn (27 : 1–40) and with this he receives a further promise that Esau will submit and serve him (27 : 29). In all likelihood, the older Jacob-Esau-narratives originally ended with the description of Esau's departure or even his expulsion into separate territories (Wöhrle [forthcoming]). The older Jacob-Esau-narratives thus present a theological legitimation of Judah's predominance over Edom and, consequently, the subjugation of this neighbor.

The Jacob-Laban-narratives report Jacob's stay with his uncle Laban, the Aramean. Laban hosts Jacob and lets him marry into his family (Gen 29 : 1–19*). However, Laban also cheats him: contrary to their agreement, he at first gives him the bleary-eyed Lea instead of the beautiful Rachel (29 : 20–30), and he deprives him of his wage (31 : 4–8*). The Jacob-Laban-narratives end with their separation and the conclusion of a covenant: Jacob and Laban set up a stone in Gilead and swear to each other that they will not pass this stone in bad faith (31 : 17–54*). The older Jacob-Laban-narratives thus reflect through the characters of Jacob and Laban the ambivalent relationship between the Israelites and the neighboring Arameans. According to the Jacob-Laban-narratives the Arameans are closely related, but not trustworthy; the solution is therefore the separation into two nations and the mutual recognition of each's territorial integrity.

Later redactors, probably in Judah at the end of the monarchic period, took up these older collections and combined them to a comprehensive Jacob story. During this process, they re-worked the original conclusion of the older Jacob-Esau-narratives. They cut off the story about Esau's expulsion and replaced it by a short note about Jacob's flight to his Aramean relatives (Gen 27 : 41–45). They added the Jacob-Laban-narratives and finally, they created a new end to the entire story, which describes the encounter of Jacob and Esau (32–33*). Different from the older Jacob-Esau-narratives and with a deliberate rejection of the promises presented in these narratives, the Jacob story now ends with Jacob's voluntary self-submission to Esau that leads to the reconciliation of the two brothers. Thus, this new version of the Jacob story describes nothing else but the abandonment of the predominance over the Edomites, as was expected in the older tradition, and presents this fact as the basis for a new, reconciled relationship with the Edomites – an expectation that can be well understood against the background of Babylonian rule, during which the Judeans searched for allies among the neighboring nations.

In the Babylonian exilic period, further redactors combined the Jacob story as well as further Jacob traditions like the Bethel-story (Gen 28 : 10–22*) with older, formally independent Abraham and Isaac traditions to form an general ancestral narrative. During their work, they added in small promises into the different parts of the narrative (12 : 1–3; 13 : 14–17; 26 : 3*; 28 : 13–14*) and particularly focussed on the possession of the land (Köckert: 250–66). On the literary level, the Jacob narrative shows that YHWH will uphold his promise of the land, although the land, as in the case of Jacob (28 : 10–22*), has to be abandoned for a while. The Jacob narrative can now be read as a counterfactual affirmation of the exilic community to whom the promise of the land was made and still remains inviolably valid.

The last major step in the formation of the Jacob traditions is through the intervention of Priestly authors, who in the Persian, early post-exilic period took the non-Priestly Patriarchal narrative and integrated it into a larger work, which for the first time comprises primeval history, ancestral narrative, and the exodus story (see Wöhrle 2012: 71–100). During this process, the priestly authors made some minor additions to the Jacob narrative

like the short note on Esau's marriages to Canaanite wives (Gen 26:34–35), and, connected with this, the story of Jacob's departure to his Eastern relatives in order to take a wife there (27:46–28:9). These priestly passages are often understood as a general ban on mixed marriages. However, in fact, they simply make a plea against marriages to members of other groups living in the land. The Priestly version of the Jacob account thus presents, by means of the character of Jacob, a model for a separate, but otherwise peaceful co-existence with other people in the land.

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Jakob Wöhrle

II. New Testament

In the Synoptics and Acts, Jacob (Ἰακώβ) is named in the triad of Israel's patriarchs: Abraham, Isaac, and Jacob. References to the patriarchs ground the gospel message in Israel's story; thus, Abraham, Isaac, and Jacob occur prominently in genealogies (Matt 1:2; Luke 3:34; cf. Acts 7:8). The names of the three patriarchs also occur with regard to faith in God's eschatological reign (Matt 8:11; Luke 13:28; cf. Heb 11:9–10), inaugurated in the present by God's raising of Jesus from the dead (Acts 3:13; cf. Mark 12:26–27; Matt 22:32; Luke 20:37; Acts 7:32).

Yet, the vivacious stories of young Jacob, found in Genesis, do not occur in the NT, except perhaps in allusions and similar narrative structures (e.g., flight to Egypt [Matt 2; see Daube], angels ascending and descending [John 1:51], parallels between Jacob's life and the prodigal son [Luke 15:11–32]). A few NT texts deal with Jacob's latter life. For example, Stephen's speech in Acts mentions Jacob's journey to Egypt at Joseph's request and Jacob's death (7:11–16). Similarly, Heb 11 recounts the deathbed scenes of Isaac blessing Jacob and Esau, and Jacob blessing Joseph's sons (11:20–21; cf. Gen 48–49; *T. Isaac*; *T. Jac.*).

In Rom 9:10–13, the birth of Jacob and Esau illustrates God's free election: God chose Jacob before he did anything good or bad. The election of Jacob follows the pattern of God choosing the younger child. Some commentators suggest that Jacob is really a reference to the nation of Israel here (cf. Luke 1:33; Rom 11:26). Yet, Jacob clearly is depicted as an individual in these verses.

Finally, the Samaritan woman in John 4 asks Jesus: "Are you greater than our father Jacob, who gave us the well?" (4:12). The link between Jacob and wells is an important part of the tradition about Jacob (cf. Gen 29:1–14). The woman's question also locates Jacob among the important Israelite figures to which Jesus is compared elsewhere in John (e.g., Abraham in 8:53 and Moses in 6:25–40).

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Mary K. Schmitt

III. Judaism

■ Second Temple and Hellenistic Judaism ■ Rabbinic Judaism ■ Medieval Judaism ■ Modern Judaism

A. Second Temple and Hellenistic Judaism

Second Temple and Hellenistic Jewish writings mostly portray Jacob more favorably than the Bible, which presents him as a supplanter and deceiver, particularly in his early life (Gen 25:26; 27:36). Perhaps this is due to embarrassment with these negative accounts of the eponymous ancestor of the people Israel.

In the account of Jacob's relations with Esau, Jacob is portrayed as a virtuous scholar (*Jub.* 19:13–14; 35:12–13) and one who practices wisdom (Philo, *Flight* 52), while Esau is a violent and wicked warrior (Obad 1:10), the father of the Edomites and Amalekites who persecute Israel. According to *Jubilees*, Jacob kills Esau with the sword (37–38). Esau was also seen to typify Rome, the oppressor of the Jewish people, particularly at the time of the apocryphal and pseudepigraphal writings. In contrast with other early Jewish writings, Josephus mostly omits passages thought to denigrate Esau to avoid antagonizing the Romans.

Jacob received the blessing from Isaac because it was God's will, in spite of the fact that his attire was deceiving, and he told the truth in so doing (*Jub.* 26:12–19; Philo, *QG* 4.196).

The Ladder of Jacob (see "Jacob's Ladder II. Judaism A. Second Temple and Hellenistic Judaism") recounts the story of Jacob fleeing to Laban and his dream about the ladder in more detail than the biblical account (Lunt).

According to *Jubilees*, Laban followed a heavenly ordinance giving his oldest daughter Leah to Jacob; and Jacob, assuming it was Rachel, discovered it after it was too late to complain (28:6, 3–4). According to Josephus, Laban wanted to marry off his unattractive first daughter to Jacob, who was deceived by darkness and wine (*Ant.* 1.301).

Jacob's wrestling with God was a wrestling with an angel (Hos 12:3–4 [MT 12:4–5]), and he was renamed Israel, which means, according to Josephus, "one who has contended with or stood up to an angel of God" (*Ant.* 1.333). Other accounts interpret the name Israel as "being strong with [the help] of God" (Gen 32:28 LXX [29]) or as a "victor with God" (Wis 10:12). Alternatively, Philo, perhaps understanding Israel as *ish-ra'ah-el,* analyses the name as "a man who sees God" (*Dreams*, 1:171, *Flight*, 208; cf. Gen 32:30). *The Prayer of Joseph* presents Jacob as the angel Israel who wrestled with a lower angel, Uriel, who was envious of him.

Jacob's response to the rape of Dinah and the subsequent slaughter of the Shechemites by Simeon and Levi is strengthened by early Jewish writings, which justify and even give divine sanction to the sons' action, due to the fact that there should not be the defiling of an Israelite virgin and intermarriage between the children of Israel and the Canaanites (*Jub.* 30:3–6, 11–14; *T. Levi* 6:8–7:1; Josephus, *Ant.* 1.337–38, cf. Deut 7:3–6).

Jacob's favoritism toward Joseph was justified due to Joseph's wisdom (Philo, *Joseph* 4), physical beauty, and intelligent mind (Josephus, *Ant.* 2.9) and his resemblance to Jacob in all things (*T. Jos.* 18:4). Joseph was able to resist the seductive advances of Potiphar's wife because he kept the face of his father before his eyes and remembered his father's commandments (*Jos. Asen.* 7:4–5).

In Jacob's testament to his sons he foretells the future of Israel and transfers the double portion normally given to the firstborn Reuben to Joseph's sons (*Jub.* 45:14), due to Joseph's virtue and Reuben's sin with Bilhah (33:3–5). Jacob offers prayers (Josephus, *Ant.* 2.194; *T. Reu.* 1:7; *T. Jud.* 19:2) and exhorts against fornication (*Jub.* 39:6).

The Prayer of Jacob is a request for wisdom, a heart filled with good things, and immortality uttered in the name of Jacob (Charlesworth: vv. 17–19).

Additional writings from the Judean Desert include *The Apocryphon of Jacob* (4Q537), *The Temple Scroll* (29:10), and *The Apocryphon of Joseph* (4Q372 f3 1:9), which associate the temple and priesthood with God's covenant with Jacob at Bethel.

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Roger Good

B. Rabbinic Judaism

The rabbis read the biblical stories of Jacob through the lens of Jacob's election as Israel, and therefore as a metonym for his offspring, the Jewish people. Thus, Jacob's actions and motivations were interpreted positively wherever possible. Concurrently, the rabbis read Esau, who would be rejected and eventually came to be identified with Rome and Christianity, as malevolent from the start. This typology can be seen even before the birth of Jacob and Esau, in the rabbinic depiction of them in the womb. According to *BerR* (63:6), when Rebekah was pregnant with Jacob and Esau, every time she passed an idolatrous temple, Esau moved within her; and whenever she passed a synagogue or house of study, Jacob moved within her. According to the rabbis, Jacob was born circumcised and with no evil inclination. He spent his youth studying in the house of study of Shem and Ever (*BerR* 63:7, *ARN* 2:5, *bBB* 17a).

The rabbis demonstrate discomfort with Jacob's trickery, attempting to find Jacob innocent wherever possible. According to *Bereshit Rabbah*, Jacob agreed to deceive his father only to please his mother, and was anguished over his decision. When Jacob approached his father, his heart melted like wax but two angels stood beside him supporting his elbows so he would not fall, and with him came the fragrance of the garden of Eden (65). Yet Jacob was careful not to actually lie to his father; he carefully constructed his statement that "I am Esau your firstborn" (Gen 27:19) as an ellipsis, "I am [the one who will accept the Ten Commandments but] Esau is your firstborn" (*BerR* 65:18). According to a later midrashic tradition, after Jacob received the blessing and left his father adorned like a groom or a bride, heavenly dew descended on him, his bones became stronger, and he was transformed into a mighty man (*PRE* 31). When he was forced to leave his family, Jacob introduced the daily evening prayer (*bBer* 26b).

The rabbis also applied this charitable reading of Jacob, and the concomitant negative reading of Esau, to other parts of the biblical narrative. When Jacob and Esau met upon Jacob's return to the Land of Israel, Esau attempted to bite Jacob's neck, but Jacob's neck became marble and Esau's teeth were blunted by the impact (*BerR* 78:9).

Rabbinic praise of Jacob took on hyperbolic dimensions. Jacob was greater than Abraham and Isaac, since all of his children were elected (*BerR* 68:11; *bPes* 56a).The entire world was created only for the sake of Jacob (*WayR* 36.4). All of Israel's victories as well as the presence of Torah in this world are due to the merit of Jacob (*ShirR* 3:6). Jacob's

likeness is even engraved on the divine throne of glory in heaven (*BerR* 68:12, 82:2), a tradition that took on greater prominence in Hekhalot literature and debates over icons in late antiquity.

The rabbis do criticize Jacob for displaying favoritism for Joseph. A teaching in the name of Rav states that Jacob's gift of a coat to Joseph caused his other sons' jealousy and the eventual descent of the Israelites to Egypt (*BerR* 84:8; *bShab* 10b; *bMeg* 16b). Jacob was also criticized for having married two sisters, as at least the Babylonian rabbis understood the patriarchs to be obligated to observe the entire Torah (*bPes* 119a).

When Jacob was near death, he called his sons together in order to reveal to them what would happen at the end of days. At this moment, the Shekhinah departed from him. Jacob then worried that this departure meant that one of his sons was unfit for the birthright, but his sons exclaimed, "Hear, O Israel, the Lord our God, the Lord is One." Jacob then joyfully responded, "Blessed be the name of his glorious kingdom for ever and ever" (*bPes* 56a and *BerR* 99:3).

The Babylonian Talmud records two traditions about Jacob's death, both of which highlight Jacob's righteous nature. According to one tradition, Jacob and the other patriarchs, as well as Moses, Aaron, and Miriam, merited being killed directly by the mouth of God and not by the angel of death; like these other righteous people, Jacob's body was incorruptible and not subject to the predations of worms and decay (bBB 17a). However, R. Joḥanan said that Jacob the patriarch never died at all (*bTaan* 5b), an idea that medieval Jewish interpreters developed more fully (Rashi, *Tosafot*, *ad loc.*; Ramban on Gen 49:33).

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Sara Ronis

C. Medieval Judaism

Medieval Jewish writers interpreted the biblical accounts of Jacob literally, allegorically, and symbolically. Allegorical readings of Jacob can be found in *The Guide for of the Perplexed* by the Jewish philosopher Moses Maimonides (1135/38–1204). He interprets the ladder envisioned in Jacob's dream (Gen 28:12) as a prophetic parable (Maimonides, *Guide* 7a [ed. Pines]), and Jacob's wrestling with an angel (Gen 32:25) as a form of prophetic revelation (ibid., 89b). Other medieval commentators oppose this view, arguing that Gen 32:25 deals with an incident that actually "happened to Jacob while being awake and not in a dream" (Abarbanel ad loc.), indicated by Jacob's limping due to an actual physical injury to his thigh (Naḥmanides ad loc.). Judah Halevi (1075–1141), in his *Kuzari*, also prefers a literal approach while discussing the superior status of the land of Israel. He writes that "Jacob ascribed the vision which he saw not to the purity of his soul, … but to the place, as it is said: 'How awesome is this place' (Gen 28:17)" (Halevi: 91).

In a mystical context, the writings of the German pietists (*Ḥasidei Ashkenaz*) identified Jacob with the archangel Metatron (Wolfson 1995: 81–92). Particularly in kabbalistic hermeneutics, great significance was attributed to Jacob. The symbolic association of specific *sefirot* (divine potencies) with biblical figures is a common feature of theosophical Kabbalah. Yet in the case of Jacob, "the personality used as a symbol is raised … to the level of the *sefirah* that he symbolizes" (Tishby/Lachower: 289). After his departure from the world, Jacob takes over the role of the sixth *sefirah* of *Tif'eret* ("adornment"), becoming the male counterpart of the divine feminine or *Shekhinah* (Zohar 3:187b). Based on the *Targum Onqelos* on Gen 25:27 that renders the Hebrew *ish tam* ("quiet man") with the Aramaic *gevar shalim* ("perfect man"), the Zohar presents Jacob as the epitome of perfection (ibid. 1:173b). He serves as an entity that comprises the divine qualities above him (ibid.: 2:175b), and distributes the divine essence to the *sefirot* below, particularly the *Shekhinah*, consummating the sexual union of the masculine and feminine powers on high (ibid.: 2:78a–b).

Apparently, the Zohar's positive portrait of Jacob called for a discussion of his morally questionable conduct. Jacob's deception in order to gain Esau's birthright is explained as a necessity "to keep the demonic powers of the serpent apart from the side of holiness" (Wolfson 2006: 143), as "Jacob knew that Esau had to cling to that tortuous serpent, so in all his dealings he conducted himself toward him like another tortuous serpent" (Zohar 3:138b; Matt: 2:271). Elsewhere, the Zohar states that Jacob's action of having "deceptively appropriated the blessings from Esau … will only be disclosed in the messianic future," thereby alluding to the existing power structures between Jews and Christians in the Middle Ages (Wolfson 2006: 145; Zohar 1:145b). The latter notion may draw from the talmudic statement "Jacob our forefather never died" (*bTaan* 5b), and Rashi's interpretation of it as Jacob being in exile, waiting for his redemption together with Israel (Rashi on ibid.).

The identification of Jacob with *Tif'eret* also involves his association with the Tetragrammaton. In the hermeneutical system of Joseph Gikatilla (1248–1325), *YHWH* does not only constitute the quintessence of the ten divine names affiliated with the *sefirot*; it also represents the uppermost entity of a hierarchical structure, comprising all the words of the Torah (Idel: 360; Gikatilla: 176). Analogously, Gikatilla ascribes the same qualities to Jacob. He writes, "just as the blessed name *YHWH* is aligned towards the center – against all sides and all of the holy names – … thus is Jacob, representing the twelve tribes…. Therefore one can find in

Israel (i.e., Jacob) the secret of the entire chariot (i.e., sefirotic system)" (Gikatilla: 260).

Lurianic Kabbalah presents an even more elaborate model of the interrelation of masculine and feminine powers on high, perceiving Jacob and Israel as two aspects of the male configuration of *zeʿer anpin* ("the lesser countenance" – the equivalent of *Tifʾeret*, which includes the six lower sefirot from *Ḥesed* to *Yesod*). His two wives Rachel and Leah and their maids Zilpah and Bilhah are understood as four aspects of the female configuration of *nuqba deze'er anpin*.

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Patrick Benjamin Koch

D. Modern Judaism

Among modern Jews, Jacob's complexity as a figure with both laudable and lamentable characteristics has often been overshadowed by the tendency to glorify him as the third of the three traditional patriarchs: Abraham, Isaac, and Jacob. Because Jacob is also renamed Israel (Gen 32), perhaps meaning "God-wrestler" (Waskow), he takes on an added aura for modern Jews. Jacob-as-Jacob may be flawed; Jacob-as-Israel is close to flawless.

No one denies that Jacob struggles throughout his life, nor that the name Jacob has affinities with the word meaning "to supplant" (see Gen 27:36). Nonetheless, whether in rabbinic homilies, political polemicizing, or biblical commentaries, Jacob has the approbation and admiration of most modern Jewish writers. For example, Joseph Hertz (1872–1946), in his popular Pentateuch commentary, writes about the episode in which Jacob forces Esau to sell his birthright for food (Gen 25). "At first sight, Jacob's conduct appears reprehensible. On closer examination, however, we learn that the privileges of the birthright so coveted by Jacob were purely spiritual" (Hertz: 94). Elsewhere Hertz comments on Jacob's "humility and gratitude … the nobler impulses of his heart…. [T]hough he may appear self-centred, Jacob is yet delicately sensitive to spiritual realities" (on Gen 32:10; Hertz: 122).

Similarly, Nissan Mindel (1912–1999), a Hasid of Chabad-Lubavitch, explains, "Among the Three Patriarchs of our people, Jacob (Yaakov) takes a special place. He was the 'favorite' of our Patriarch[s], our Sages say. When [God] named him 'Israel,' after he wrestled successfully with the angel, 'Israel' became the name of our Jewish people. More than Abraham and Isaac, Jacob is exclusively our father."

Benno Jacob (1862–1945), a German rabbi and Bible scholar, suggests that in Genesis "[The name] 'Israel' is said to be used whenever the spiritual side of the patriarch is emphasized, 'Jacob' when the material and physical aspects are involved" (quoted in Plaut/Stein: 227, 1509). Yet Francis Nataf suggests that the Torah itself makes us aware of Jacob's "unusual double personality." It also "helps us understand some of the strange juxtapositions of the two names, such as when he strengthens himself to bless Joseph's children (Gen 48:2–3). Although he is by now Yisrael (Israel), the text tells us that he is also still Ya'akov [Jacob], even when he acts like the former. The same occurs in reverse when [Jacob] offers his parting words to Simeon and Levi, telling them that his dislike of their militancy is not only true of [Jacob] but also of [Israel] (Gen 49:7). Thus, although one personality will dominate at any given time, the other personality is always with him still" (244).

In a recent speech, Israeli Prime Minister Benjamin Netanyahu (b. 1949) subtly alluded to the Jacob-Israel connection, saying, "Israel is the nation-state of the Jewish people…. The land of Israel is the place where the identity of the Jewish people was forged. … It was in Bethel that Jacob dreamed his dreams."

Rachel Havrelock describes the narrative of Rachel and Jacob as "the Torah's greatest love story. In it the lovers – Rachel and Jacob – figure as doubles. Their lives are in many ways parallel. Each of them works as a shepherd, flees from home, steals a father's legacy, contends with sibling and God alike, tricks others and is in turn tricked, and bargains for the blessing of having children" (157).

The Plaut/Stein commentary sums up Jewish views of Jacob very well when it suggests that Jacob's "failures and successes, his sufferings and joys, as well as his moral weaknesses and strengths, will foreshadow what will happen to the people who bear his name" (184).

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David J. Zucker

IV. Christianity

A. Greek and Latin Patristic and Early Medieval Christianity

The figure of the biblical patriarch was seen by the church fathers as prefiguring Christ and his church. But the history of Jacob's reception is certainly more complex and reveals a number of interpretive representations. Jacob, the supplanter, signifies a carnal outlook. For Faustus the Manichean, Jacob's many wives (Gen 29–30) revealed a base sexual desire that ran between the women "like a billy goat"; but Augustine defended Jacob's actions as just and moral service appropriate to its time in salvation history; his wives, moreover, signified gradations in the spiritual life (*Faust.* 22.5, 47–58). The later name change from "Jacob" to "Israel" (Gen 32 : 28) is a "great mystery," according to Augustine (*Serm.* 4.15) that signifies the emergence of "one who sees God" (Origen, *Hom. Gen.* 15; Augustine, *Enarrat. Ps.* 120.6). As such Jacob/Israel represents the one chosen by God to inherit the blessing and prepare the coming of the messiah. Augustine especially stresses ecclesial imagery in the figure of Jacob. The hand of Jacob thrust forth from Rebekah's womb signifies Israel as part of Christ's body preceding the head in time, though not in dignity (*Catech.* 3.6). The entire episode of Jacob wrestling with the angel portrays the movement from Jacob as the church in reality (*in re*) to Israel as the church in hope (*in spe*) (Augustine, *Serm.* 122.3–5, here 4). Patristic and early medieval authors relied on the descriptions of Gen 25–50 to develop other christological and ecclesiological readings that place Jacob typologically in relation to the incarnate Jesus.

1. Esau and Jacob. For Augustine, the two sons of Isaac and Rebekah wrestling in the womb characterize the church's internal struggle (*Tract. Ev. Jo.* 11.10.2–3; *Serm.* 4.12; cf. Origen, *Hom. Gen.* 12.3), as well as the two nations, the older Jewish and the younger Gentile. From the latter the church will grow (Augustine, *Serm.* 4.12; cf. *Civ.* 16.35; Caesarius of Arles, *Hom.* 86.3). Jacob and Esau also occasion Augustine's reflections on God's gratuitous choice of Jacob by grace (*Ep.* 186.15). Christians are the followers of the *true* Jacob and Israel, the Word incarnate (Justin Martyr, *Dial.* 100), and will themselves become the *new* people of Israel (Heb 8 : 10; *1 Clem.* 29 : 2; Justin Martyr, *Dial.* 11; Origen, *Comm. Jo.* 1.260). Esau forfeited his birthright because he did not value it (Ephrem the Syrian, *Comm. Gen.* 23.2) and was consumed by greed and gluttony (Basil the Great, *On Renunciation*; John Chrysostom, *Hom. Gen.* 50.7). Jacob wears the garment of the firstborn just as Christ clothes himself in the flesh to redeem us (Quodvultdeus, *Liber de Prom.* 1.21.28), and his smooth skin reveals the sinless humanity of Jesus (Hippolytus, *Ben. Is. Jac.* 5). For Ambrose, who is dependent on Philo and dedicated an extensive sermon on Jacob, Esau's vestment is also interpreted as anticipating the garment of faith unused by the Jews and inherited by the church (Ambrose, *Jac.* 2.2.9). Furthermore, the two goats (Gen 27 : 8) may prefigure the members of the church transformed by Christ into sheep (Hippolytus, *Ben. Is. Jac.* 4). Consequently, the blessing received from Isaac was only fulfilled in Christ (Cyril of Alexandria, *In Gen.* 3.5; Hippolytus, *Ben. Is. Jac.* 7). (See "Esau IV. Christianity").

2. Jacob and Rachel. Just as Christ is seen as the antitype of Jacob, Rachel is the type of the church, the bride of the Lord (Caesarius of Arles, *Hom.* 88.1; cf. *Hom.* 87.2). Jacob's love for Rachel reveals the relationship between the Savior and the church among the nations (Cyril of Alexandria, *In Gen.* 4.4), and the well is a clear symbol of the purifying waters of baptism (Caesarius of Arles, *Hom.* 88.1).

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B. Medieval Times and Reformation Era

In the Middle Ages, the figure of Jacob was seen as a patriarch and dynastic founder. The historian Stephen of Salagnac stated in the 13th century (*De quatuor in quibus Deus predicatorum ordinem insignivit* 1.7.10) that the Dominicans' call to preaching derived from Jacob's example. The Dominicans also claimed to be descended from Jacob, calling themselves the "Jacobiti," though this claim was denied in some medieval texts (such as the Benedictine primacy statement, *De prima institutione monachorum*). From the 14th century onwards, the British Coronation Stone or Stone of Scone was identified with the Stone of Jacob and used as a means of legitimizing the English and Scottish monarchies as heirs of the Israelites.

Medieval exegesis frequently interpreted Jacob as a type of Christ, or assigned him a tropological meaning (e.g., in the 12th cent., Richard of St Victor, *De duodecim patriarchis* or *De praeparatione animi ad contemplationem, seu liber dictus Benjamin minor*, ch. 46–7). In medieval typological texts such as the *Pictor in Carmine* (a 13th-cent. manual for church decoration), and late-medieval moralized Bibles such as the *Bibles moralisées* and the *Biblia Pauperum*, Jacob was also often linked with Christ and presented as an allegorical figure.

Jacob was also portrayed as an allegorized or moral hero in a variety of vernacular literature based on the Bible throughout the Middle Ages. These included Otfrid of Weissenburg's 9th-century

Gospel harmony in rhyming couplets, the *Evangelienbuch*; the 10th-century Irish *Saltair na Rann* or *Psalter of Quatrains*; the *Sex Aetates Mundi*, an 11th-century short chronicle in Middle Irish; the 12th-century verse *Histoire de la Bible* by Herman de Valenciennes; and the contemporary Genesis poem by the French poet Evrat, written for Marie de Champagne. Other texts interpreted Jacob more freely. In the *Weltchronik* by Jans der Enikel from the first half of the 15th century, when Laban tells Jacob that it is not the local custom to give the younger daughter in marriage before the elder, Jacob points out that he should have told him this before the wedding. Enikel also portrays Jacob as an enthusiastic lover. In the *Mistère du Viel Testament*, written ca. 1450, the story of Jacob's marriage is made into a "medieval pastorale" (Murdoch: 158–59). Copies of the Bible text itself could also alter the story of Jacob, sometimes considerably. The Genesis in the 12th-century manuscript Vorau, Stiftsbibliothek, MS 276 states that Jacob had to wait for Rachel seven years after he married Leah, rather than the usual week, and that he did not know of Leah's existence at all until their wedding night (Gen 29). All these changes and additions clothe the story in contemporary narrative fashions, add drama, and make Jacob's character more relatable. The fact that his story was retold so often in such inventive ways is indicative of a creative engagement with Jacob as a figure for emulation and edification.

The Reformation saw no significant alterations in interpretations of Jacob, who remained a focal point of allegorical and typological interpretation. For Ulrich Zwingli, for example, he represented God's people, and the story of Jacob wrestling with God became a key reference point for Protestant piety (Ryrie: 252).

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C. Modern Europe and America

Jacob the patriarch only plays a minor role in modern Christianity. More frequently the name Jacob/James refers to the two apostles of the same name or to the brother of Jesus (see "James"). In contrast, James the patriarch is more closely associated with Jewish tradition. A Christian reception is attested with regard to the following aspects:

1. Christology. The christological interpretation of Balaam's oracle in Num 24:17 ("A star shall come forth from Jacob") has long been common knowledge in Christian education. Since the Reformation, this oracle has been adopted in Christian hymns and has become an important part of the Christmas worship service.

2. Patronage (Bethel). Churches dedicated to the patriarch Jacob (and not the apostle-pilgrim) are rare. However, the name "Bethel" is frequently used as patron name for Protestant churches, congregations, or diaconal facilities. Most renowned are the institutions near Bielefeld in Westphalia (Germany), which has been called "Bethel" since 1871. In 1914, the Baptist Bethel Seminary in Chicago was founded, which received accreditation to become Bethel University in 2004. The names of these institutions evoke the idea of the same closeness to God that the patriarch experienced in a motivational way.

3. Liturgy. The patriarch Jacob is commemorated in the festival calendar of several Christian churches. The commemoration dates vary: January 17th and December 26th (Armenian), February 5th (Roman-Catholic, Protestant), August 21st (Coptic, Orthodox), August 21st or 22nd/December 16th (Syrian-Orthodox).

4. Male Name. In Christian contexts, the male names Jacob/James are most frequently associated with the patriarch rather than with the two apostles or the brother of Jesus. The frequent choice of the names Jacob/James is part of the great popularity of HB/OT names, particularly in the United States.

5. Transfers. Genesis 28 and "Jacob's ladder" were often used to refer to remarkable or unusual objects. The plant "Jacob's Ladder," e.g., belongs to the phlox family (*Polemoniaceae*), which contains between twenty and thirty different species. A special earthwire, whose oblong electrodes are reminiscent of the two rails of a ladder, is also called "Jacob's ladder." Additionally, wooden rope ladders used in seafaring are referred to as "Jacob's ladder." "Jacob's ladder" can also refer to a folk toy that consists of wooden blocks held together by strings or ribbons. The patriarch's breeding method (Gen 30:25–43) inspired the name of a breed of sheep popular in Great Britain, "Jacob's sheep."

6. Psychology. The figure of Jacob has solicited modern depth-psychological analysis like no other figure (Recker). From this point of view, the patriarch's biography is read as a process of self-realization, detachment and assertion, embedded within complex relationships between parents and siblings. Jacob's relationship with God – located between promise, vision, and struggle - can also be read from a depth-psychological point of view. The most prominent connection to the HB/OT patriarch's legacy is the connection to his NT namesakes. The name Jacob stands for an overarching biblical identity, in which it is hardly possible to distinguish clearly between Jewish heritage and Christian adaption.

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D. New Christian Movements

The biblical proper name, Jacob, appears in extracanonical writings of several new religions, such as the *Book of Mormon* and the Bahá'í scriptures, to name a few. In the latter, Jacob is a "prophet," reminiscent of the orthodox Jewish and Islamic understanding of prophets as messengers of God, but Jacob, in this case, is also a "manifestation of God," making him more than human but less than divine vis-à-vis Jesus in the orthodox Christian tradition. Importantly, in the Báb's very first "revelation," a commentary or *tafsīr* on the Surah of Joseph (S 12), entitled *Qayyúmu'l-Asmá* or *Book of Certitude*, not unlike the Qur'ān (12 : 84), Jacob, the father of Joseph, had cried so severely after the loss of his favorite son that he went blind, regaining his sight only after his sons laid the torn shirt or *qamis* of Joseph over their father's tear-stained face and lifeless eyes upon their return from Egypt and at the bequest of Joseph. However, in the *Book of Certitude*, Joseph's dream of the sun, moon and eleven stars bowing down before him, signifies the recognition of the Báb by Muhammad and the succeeding Twelve Imams. Moreover, the *qamis* of Joseph, which heals Jacob's temporary and self-inflicted blindness, represents knowledge, gnosis, and mystical insight, as well as Jacob's undying love for Joseph and miraculous recovery the model of the believer's love for the hidden Imam, which, in this instance, is the Báb and his successors. Importantly, the Bahá'í reading of both the Bible and the Qur'ān is highly metaphorical and allegorical, due in part to the religion's universalistic and syncretistic bent. For this reason, Jacob, titular head of the Twelve Tribes of Israel and father of God's "Chosen People," literal and spiritual, seems lost on Bahá'ís and their cultural defenders and exegetes.

The Mormon or Latter-day Saints' understanding of the biblical Jacob stands in stark contrast – although, in both the Bahá'í and Mormon canons, Jacob takes a back seat to Joseph. Founder Joseph Smith claimed to be a direct descendant of the biblical Joseph, his mission in "these the latter days" foretold in the *Book of Mormon*, the Prophet "a seer … out of the fruit of [the] loins [of Joseph]" (*2 Nephi* 3 : 11). However, Jacob, as portrayed in the *Book of Mormon*, is one of the six sons of Lehi and Sariah, and the *Book of Jacob* is one of the fifteen books that make up the *Book of Mormon*. In this case, Lehi and Sariah are a type of Abraham and Sarah in the Bible. In the *Book of Mormon*, Jacob has a younger brother, also named Joseph. However, both Jacob and Joseph are minor figures in the *Book of Mormon* narrative, born in the wilds as Lehi and his family take flight from Jerusalem around 600 BCE for the Americas. Yet, in the *Book of Mormon* Jacob is nonetheless a prophet in his own right. Three "sermons" are ascribed to him, and they are significant in their own right: the first attacks racism and the greed that often attends it (*Jacob* ch. 1–3), the second attacks polygamy unless commanded by the Deity (*Jacob* 2 : 27–30), and the third is a parable in which the Lord's original covenant people – clearly an allusion to the children of Israel (Jews) and the Lost Ten Tribes – will be gathered, and their salvation assured (*Jacob* ch. 4–6). Notably, Mormons believe that they are literal descendants of the children of Israel through Joseph and his son, Ephraim. However, the fact that the name of Jacob is employed in the *Book of Mormon* to this end is instructive.

The Adventist tradition acknowledges Jacob as portrayed in the Jewish and Christian canons of scripture. Within Adventism Jacob's was regarded as particularly significant, marking the inception of the nation of Israel, which became divided into its twelves tribes, governed by Jacob's sons. This marked the beginning of the "Jewish times" which lasted until Nebuchadnezzar's invasion of Jerusalem, when the "times of the Gentiles" commenced, lasting for an equal time period. Stemming from this tradition, Jehovah's Witnesses now reckon the date of Jacob's death to be 1711 BCE (earlier Watch Tower literature gives the date as 1813 BCE), and their chronological calculations led them to conclude that the Gentile times would end in 1914, to be followed by a return of the Jews to God's favor. Believing in scriptural inerrancy, Jehovah's Witnesses accept the account of Jacob as given in the Bible, regarding him as a recipient of the Abrahamic covenant (Gen 28 : 11–13), having purchased his birthright from Esau and obtained his father Isaac's blessing (Gen 25 : 29–34; 27 : 1–40). Jacob is one of the faithful patriarchs named in Heb 11 : 20–21 and is thus one of the "faithful men of old" to be resurrected in the last days. They might expect an earthly resurrection rather than a heavenly one among the 144,000 would rule with Christ; this is because they lived before Christ's coming, and is confirmed by Paul (the presumed author of Hebrews) when he writes that they "did not obtain the fulfillment of the promise, because God had foreseen something better for us, so that they might not be made perfect apart from us" (Heb 11 : 39–40). The Watch Tower Society's second leader Joseph Franklin Rutherford set the date of 1925 for the patriarchs' return, but this date was abandoned when the event did not materialize. Rutherford subsequently commissioned the building of a large Spanish mansion in San Diego to accommodate some of them when they finally appeared, and named it Beth Sarim ("House of the Princes"). The Watch Tower Society notes that, since Jacob was given the name of Israel, the name Jacob can also be used figuratively to refer to the Jewish nation, and this explains Jesus' statement that Jacob would be "in the kingdom of the heavens" (Matt 8 : 11): Jews who accept the Christian message can find a

place in the everlasting paradise, or even among the 144,000.

Since the Unification Church supplements the biblical narrative with founder-leader Sun Myung Moon's scriptural interpretation, which derives from his presumed encounters in the spirit world, their key text *Exposition of Divine Principle* (1996) has its own gloss on the story of Jacob. Significance is attached to the role of brothers in the Bible, and how the younger prevails over the elder (Gen 25 : 23). Thus the relationship between Jacob and Esau is construed as a means of reversing the Cain-Abel relationship, in which Cain refused to submit to his younger brother Abel. Esau's submission is indicated by the selling of his birthright to Jacob, and Jacob's subsequent acquisition of his father Isaac's blessing. Notwithstanding Esau's grounds for resentment, Esau and Jacob are finally reconciled (Gen 33 : 4). According to Unificationist teaching, Jacob is a "central figure," who is commissioned to play a key role in humankind's restoration, preparing for the coming messiah. However, human sin is reckoned to have multiplied too greatly for Jacob to accomplish his task fully, and subsequent "central figures," notably Moses and John the Baptist, are commissioned for the task. The elder-younger brother relationship emerges again in the relationship between Judaism and Christianity, where the older Jewish faith is expected to submit to Christianity as the "second Israel." Subsequently, Christendom is expected to acknowledge Moon as the messiah and Unificationism as the younger faith which purportedly offers universal salvation.

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V. Islam

Jacob (Arab. *Yaʿqūb*) is not a major figure in Islam. He is not mentioned frequently in the Qurʾān, and when he is it is most often in passing (S 2 : 132, 136, 140; 3 : 84; 4 : 163 etc.; see also Tottoli: 18). His name usually appears in lists alongside Abraham and Isaac, and some scholars have argued that the grammatical structures of these clauses could indicate that the early community regarded Jacob as a son, rather than a grandson, of Abraham (see Rippin) although the exegetical tradition is quick to clarify any confusion. In other places, both in the Qurʾān and non-qurʾānic material, Jacob is clearly Isaac's son (cf. al-Thaʿlabī: 170).

The name *Yaʿqūb* is associated with *ʿaqb* ("heel"), since Jacob held onto Esau's heel during their births (as in Gen 25 : 26); the word was usually considered to be a loanword (see Jeffery: 291). The early life of Jacob is not a major concern in Islamic literature, although some sources, such as the *Qiṣaṣ al-Anbiyāʾ* literature ("Stories of the Prophets"; al-Thaʿlabī: 170–73; al-Ṭabarī 133–39) do document events, such as his strife with Esau (Gen 27 : 41–46), his relationship with Laban (Gen 29–31), and his journey to Egypt (S 12 : 99). Jacob's vision of the ladder with angels (Gen 28 : 10–17) is also found, but not often (see al-Ṭabarī: 135). An important difference between biblical and Muslim beliefs about Jacob is that the story of Jacob gaining Isaac's blessing through deceit (Gen 27 : 19–30) is not usually accepted (cf. al-Ṭabarī: 136–38).

One of the verses in *Sūrat Yūsuf*, the sūra that recounts the Joseph story, implies that Jacob was blind (S 12 : 93), a motif which is not found in the biblical text, although there Jacob is clearly very old and frail (cf. Gen 47 : 9). Joseph gives his brothers a shirt which they lay over Jacob's face, enabling him to see clearly (S 12 : 93–96).

In general, Jacob receives little attention, principally because his function in the Qurʾān is as a father. In the Qurʾān the focus is firmly on Joseph (Yūsuf), who has a greater prophetic role.

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Stephen R. Burge

VI. Literature

Jacob is one of the most popular of biblical figures in literature. The stories relating to Jacob in the HB/OT (Gen 25–50) have inspired countless poets, playwrights, and novelists. In particular, five episodes have proven especially popular sources of inspiration: the episode of Jacob buying Esau's birthright for "a mess of pottage" (the phrase is perhaps John Capgrave's, but has become almost proverbial; see Gen 25 : 29–34); of Jacob stealing Esau's blessing from their father Isaac through subterfuge (Gen 27; these first two episodes are often elided); Jacob's vision of the ladder with angels ascending and descending (Gen 28 : 10–22); the episode of the rods and spotted sheep (Gen 30 : 25–43); and Jacob's wrestling with the unnamed man (32 : 22–32). A typological relation of Jacob to Christ is commonplace

as well. An element of anti-Semitism is found in much Christian literature, to the point where Jacob's Judaism (and that of other HB/OT patriarchs) is often denied, and he is fully appropriated as a Christian before the time of Christ.

Medieval authors use the figure of Jacob in a number of ways. Geoffrey Chaucer (d. 1400) generally has Jacob portrayed as a wiseman (*Tale of Melibee*, *The Merchant's Tale*), but also, in once instance, as an excuse for multiple marriages (prologue, *Wife of Bath's Tale*). Walter William Skeat suggested that the "hooly Jew" from the prologue to the *Pardoner's Tale* might be Jacob, but this interpretation has since been proved unlikely (see Henkin). Nicholas Love's *Mirrour of the blessed lyf of Jesu Christ* (early 15th cent.) refers to a commonplace whereby Jacob's wives Leah and Rachel are figures, respectively, of the active and contemplative life; Jacob loves Rachel (the contemplative life) more than Leah (the active life), but is compelled to marry Leah first, "in token that actyf lyffe schulde be byfore contemplatyf lyffe." (*Mirrour*, Cam. xxxiijm). Jacob is prominent also in medieval miracle plays, which retell the usual episodes from Genesis in the vernacular. In the Towneley Plays, for instance, Jacob steals Esau's blessing and flees to "Mesopotameam," along the way receiving blessing and direction from God, and wrestling with God on his way to meet Esau. In the *Divine Comedy* (1320), Dante places Jacob (Israel) among the OT figures removed from Limbo by Christ (*Inferno*, 4.51–63).

Jacob retains a place of prominence in the early modern period. In a passage which has confused interpreters, John Milton (*Paradise Lost* 1667; 3.502–25), has Satan find a gateway to heaven, atop stairs "such as whereon Jacob saw/Angels ascending and descending, bands/Of guardians bright, when he from Esau fled." The stairs are sometimes withdrawn, but are now lowered in Satan's presence "whether to dare/The Fiend by easy ascent, or aggravate/His sad exclusion from the doors of bliss." Likewise (but more straightforwardly), Christiana is shown Jacob's ladder in John Bunyan's *Pilgrim's Progress* (1678; pt. 2, para. 364), which contains a number of other references to Jacob as well, as when Mr Self-will is said to have used Jacob's example as an excuse to use deceit to achieve his ends: "He said that Jacob got the Inheritance of his Father in a way of Guile and dissimulation, and therefore he could do so too." (pt. 2, para. 364). Jacob's staff is mentioned as pilgrim badge and divining rod in both *The Faerie Queene* (Edmund Spenser, 1590) and in Christopher Marlowe's *Tamberlaine the Great* (1590), and William Shakespeare's Shylock swears by it (*Merchant of Venice*, 1596; 2.5.36). Other authors (Cranmer, Donne), interpret the staff as a sign of Jacob's limitations. Enlightenment poetry tended to take a more negative tone, with authors such as John Dryden (*Absalom and Achitophel*, 1681) and Robert Browning ("The Flight of the Duchess", 1845) pointing out his vices.

In modern literature, the uses and inspirations drawn from the Jacob stories of the HB/OT are more varied. There are a number of works that draw inspiration from the Jacob stories, such as the Brazilian novel *Esaú e Jacó* (Machado de Assis, 1904). There remain simple allusions, as in the beautiful description of a bridegroom from Georges Sand in *La Mare au Diable* (1846, "Germain était grave et attendri auprès d'elle, comme le jeune Jacob saluant Rachel aux citernes de Laban"), or in Henry W. Longfellow's *Evangeline* (1847, "Harvests were gathered in; and wild with the winds of September/ Wrestled the trees of the forest, as Jacob of old with the angel" 1.2.153–4). Comparisons are common as well, as when Melville compares Benjamin Franklin to Jacob in *Israel Potter*, (1855) or when the protagonist of Ernest Hemingway's *The Sun Also Rises* (1926) is likened to Jacob, wounded, like Jacob, in groin or thigh. In the same vein is Philip Roth's *Operation Shylock* (1993), where Jacob's struggle at Peniel is used as inspiration for Roth's own struggle with his inverted self, Moishe Pipik (Moses Bellybutton). A more striking allusion is made when Tony Kushner in his play *Angels in America* (1994) has Prior Walter wrestle with an angel and ask a blessing, in this case "more life," for Walter suffers from AIDS. The fullest exploration in modern literature is probably Thomas Mann's sprawling *Die Geschichten Jakobs* (1933, pt. 1 of the even larger *Joseph und seine Brüder*, 1933–43), which is a complete re-telling of the biblical narrative.

Literary criticism has made fruitful enquiries as well. Northrop Frye has looked at the story of Jacob's ladder as part of a millennia-long tradition of ladders/stairways to heaven, from the ancient Near East, through Dante (on multiple levels, since the structures of *Purgatorio* and *Paradiso* are ascents, and Jacob's ladder is referenced in *Paradiso* 22.70–72), through Milton, T. S. Eliot, W. B. Yeats, and others (see "Jacob's Ladder IV. Literature").

The material of the latter half of Genesis is still fruitful ground for inspiration, as in the work of Australian poet Kevin Hart in his *Peniel* (1991). More recently, Canadian playwright Leah Jane Esau in her *Waterfront: The Blessing* (2011), draws inspiration from the story of Jacob and Esau, and of the prodigal son (Luke 15 : 11–32), to tell the story of two brothers' fraught relationship, both between themselves, and with their father, as they come to terms with his favouritism, his blessing of the one and not the other, and with the aftermath of his death.

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VII. Visual Arts

The earliest surviving representation of Jacob is in the synagogue of Dura Europos (245–56) where he appears as a bearded man dressed in tunic and pallium. In early Christian representations, Jacob is depicted with a short tunic as a sign of his youth and with a longer tunic as patriach. Later pictures show him mostly as a young man without arm hair and beard, which developed into images of him as a strong warrior, as well. This idealization contrasts his physical beauty in comparison to his brother, Esau (see "Jacob and Esau, Story of V. Visual Arts"), which can also be read as an expression of Jacob's chosenness and righteousness. He is shown venerable in old age. Often a staff is his attribute.

The life of Jacob is depicted in numerous Jewish and Christian Genesis cycles (Sarajevo Haggadah, 1320–35, Sarajevo National Museum; Golden Haggadah, second quarter of the 14th cent., London, British Library Add. MS. 27210 [*see* → plate 10]; Ashburnham Pentateuch, 7th cent., Paris, Bibliothèque Nationale MS nouv. acq. lat. 2334; Vienna Genesis, first half of the 6th cent.,Österreichische Nationalbibliothek cod. theol. gr. 31; mosaics in the Cathedral of Monreale, 12th cent.). Furthermore, certain scenes emerged among Christian cycles as popular and emblematic: Esau sells his birthright, Isaac blesses Jacob (see "Jacob and Esau, Story of V. Visual Arts"), Jacob's dream (see "Jacob's Ladder V. Visual Arts"), Jacob and Rachel at the well, Jacob, Laban and Leah, Jacob's Struggle with the angel, and the blessing of Ephraim and Manasseh.

The encounter between Jacob and Rachel at the well (Gen 29 : 1–14) appears in early Christian and medieval representations almost exclusively in picture cycles (e.g., Santa Maria Maggiore, Rome, 432–40). They show Jacob rolling away the stone over the well (Byzantine) or the embrace between Jacob and Rachel. The scene appears in conjunction with NT images, as a prefiguration of Jesus and the Samaritan woman at Jacob's well (John 4 : 1–42) or a typology of baptism. Additionally, just as Leah was understood as representative of the synagogue, Rachel was interpreted as symbolic of the church. In the modern era, the biblical scene is widely used within the development of landscape and pastoral paintings, e.g., in the Dutch painting of the 16th and 17th centuries (Nicolaes Claes Pietersz. Berchem, 1648, Historical Museum, Frankfurt; Jan Tengnagel, 1615, Rembrandt House Museum Amsterdam), or in the Nazarene movement of the 19th century (Christian Köhler, 1842, Niedersächsische Landesgalerie, Hannover). The encounter between Jacob and Rachel takes place in a scenic, pastoral idyll, often surrounded by companions or animals (Raffael, 1514–17, Vatican/Loggie, Rome).

From the years during which Jacob served Laban, the representation of Leah's deception on their wedding night (Gen 29 : 15–30) was particulary popular in Dutch Baroque painting where it was developed as a genre scene (Jan Jansz. van Bronchorst, 1655, Rotterdam). In two paintings, Hendrick ter Brugghen (1627, National Gallery, London; 1628, Wallraf-Richartz-Museum, Cologne) depicts an enraged Jacob speaking to Laban, while Leah emotionlessly listens. Ter Brugghen places the biblical event in shadowy interiors. The richly set wedding table in the center of the picture allows for the intricate display of fine food and wealth, presented in the style of Dutch still life painting from the 17th and 18th centuries. Genesis 31 : 30–35 also offered opportunites to depict wealth and splendor, when Laban searches for the stolen idols in the tent, after he has found the fleeing Jacob and Rachel (Giovanni Battista Tiepolo, 1726/28).

Next to his dream (see "Jacob's Ladder"), Jacob's struggle with the angel (Gen 32 : 23–33) is the most depicted motif from the life of Jacob. This theme is developed well into modern art (Paul Gauguin, 1888, *Vision after Sermon*, *see* → EBR 9, plate 16) Scottish National Gallery, Edinburgh; Marc Chagall, several works in various media, 1960s and 1970s; Max Beckmann, print, 1922; Herbert Falken, 1984, Suermondt Ludwig Museum, Aachen). In addition to the theological relevance of the biblical scene, the stuggle motif is also significant and artisticly attractive. Early Christian representations show parallels to ancient wrestling groups (Ivory casket, third quarter of the 4th cent., Brescia). Even Paul Gauguin's painting appears like a wrestling match with spectators, almost lacking any religious imagery save for the angel wing. The representation of the two figures embracing the other's shoulders or hip has emerged as a fairly constant type of image. Angels are largely characterized by large wings. In Jewish manuscripts, the iconographic representation is similar (Yahuda Haggadah, 15th cent., Jerusalem, Israel Museum MS 180/50; Second Nuremberg Haggadah, 15th cent., Jerusalem, Schocken Library MS 24087; Golden Haggadah, second quarter of the 14th cent., London, British Library Add. MS. 27210). The motif had its heyday in architectural sculpture in the high middle ages. Typologically, for example, the wrestling prefigures the juxtaposition of church and synagoge. In painting, it gains renewed popularity after the Baroque period, because of the dynamic of struggle (Rembrandt van Rijn, 1659, Staatliche Museen, Berlin). Sometimes, in landscape painting the stuggle takes second place to more atmospheric representations (Claude Lorrain, 1672, State Hermitage Museum, St. Petersburg, 1672). The visual arrangement in Eugène Delacroix's mural (1856–

61, Saint-Sulpice, Paris) uses the struggle as an existential motif where Jacob and the angel almost become mere decoration in order to show the monumental landscape painting in the church interior.

Although Jacob's blessing of Ephraim and Manasseh (Gen 48 : 17–20) appears in the Dura Europos synagogue, it has particular importance in Christian iconography where Jacob's gesture of blessing as he crosses his arms to bless Ephraim is significant. The representation of the crossed arms is employed fairly consistently from the early Christian period onwards (Via Latina Catacombs, Rome, 4th cent.) and is interpreted as a prefiguration of the crucifixion of Jesus. Moreover, Ephraim represents the Christian, while Manasseh represents the Jew. The painting by Rembrandt van Rijn (1656, Kassel Wilhelmshöhe) is among the most well known representations. In this painting, he also adds Asenath, the mother of the children.

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VIII. Music

A christological appropriation of the patriarch Jacob stands out in the medieval Latin Advent antiphon *Orietur stella ex Jacob et consurget homo de Israel* (A star shall come out of Jacob, and a man shall rise out of Israel; Num 24 : 17 with *virga* replaced by *homo*, cf. Isa 11 : 1 and the change of Jacob's name to Israel in Gen 32 : 28). Another medieval Latin antiphon quotes Jesus (Mark 12 : 26–27 par.) referring to a frequent OT formula (found, e.g., in Exod 3 : 6) *Ego sum deus Abraham et deus Isaac et deus Jacob non est deus mortuorum sed viventium dicit dominus* (*Cantus Database*; Mark 12 : 27 cf. Exod 3 : 6). Thus Jacob the patriarch had a presence in a foundational as well as symbolic way in addition to his being celebrated as a saint (on February 5). Such texts were also set in polyphony in early modernity, as, for instance, by Palestrina (*Orietur stella ex Jacob*; Lockwood) and see "Abraham X. Music" for settings of biblical passages concerning the God of Abraham, Isaac and Jacob).

Also hymns reference the patriarch Jacob in a similar way, as for instance in Philip Doddridge's hymn "O God of Jacob, by whose hand" (18th cent., set to music by several composers; *Hymnary.org*; for another hymn referencing various aspects of the Jacob narratives, see Dowling Long/Sawyer: 52 as also pp. 97–98 for a Jewish children's prayer sung to various melodies, based on Jacob's blessing of Joseph's sons, Gen 48 : 16).

In an arioso (no. 3) in the first cantata of Johann Sebastian Bach's *Christmas Oratorio* (1734), Christ is characterized as the Star from Jacob again appropriating Num 24 : 17: "Nun wird der Stern aus Jakob scheinen" ("Now shall the star of Jacob shine," Stokes: 360).

Abelard's second *planctus* (12th cent.) retells Jacob's lament about his sons Joseph and Benjamin based on Gen 42 : 36 and Gen 43 : 13, see "Abelard II. Music". Heinrich Schütz wrote a cantata (1629) based on Jacob's despair when his sons (falsely) reported Josef dead Gen 37: 35; Dowling Long/Sawyer: 8). Around 1600, Johann Hermann Schein set Jacob's farewell and death as a five-voice motet with continuo (Dowling Long/Sawyer: 114).

The (anonymous) German libretto of a sacred opera from the 17th century (the music of which has been lost) has the title *Jakobs des Patriarchen Heyrath oder die Geschicht des dienenden Schäffers Jakobs* (The wedding of the patriarch Jacob, or the story of the serving shepherd of Jacob, Wolfenbüttel 1662; Smither: 1 : 78).

In the 18th century, some Italian, German, and Latin oratorios were based on the Genesis narratives about Jacob the patriarch: *La benedizione di Giacobbe* (The benediction of Jacob) by Giovanni Battista Casali (Rome 1761; Massenkeil: 2 : 308). Adolph Carl Kunzen, *Jakobs Vermählung mit Lea* (Jacob's marriage with Lea, Lübeck 1763; Massenkeil: 1 : 352). Simon Mayr, *Iacob a Labano fugiens* (Jacob fleeing from Laban, Venice 1791; Massenkeil: 2 : 327). Valerio Santacroce, *Le nozze di Giacobbe* (The Marriage of Jacob, Rome 1766; Massenkeil: 2 : 338). Neither the abovementioned opera libretto, nor the oratorios seem to have been studied, let alone performed, in modern times. Thus, any closer description awaits further studies.

Since Jacob is also involved at various points in the narrative of Joseph and his brothers (Gen 37–50), he is referenced in George Frideric Handel's oratorio *Joseph and his Brethren* (London 1744, libretto by James Miller; Marx: 119–26), but does not appear as a character in the oratorio. Conversely, Jacob appears as a character in George Alexander Macfarren's oratorio *Joseph* (1887; Dowling Long/Sawyer: 125).

Johann Kuhnau, Johann Sebastian Bach's predecessor as Thomas cantor in Leipzig, wrote six biblical keyboard sonatas (1700), two of which refer to the Jacob narratives, sonata no. 3 depicts Jacob's wedding (Gen 29), sonata no. 6 the death and burial of Jacob (Gen 50; Dowling Long/Sawyer: 32).

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IX. Film

The morally ambiguous Jacob of Genesis, whose trademarks are cleverness and trickery, would appear to have the makings of a dynamic film character. His story is likewise full of the kind of exciting episodes that lend themselves to cinematic depiction. Yet most of the films and TV movies featuring Jacob make his behavior less questionable and more worthy of emulation. In this respect Jacob's filmic reception parallels the broader reception history, which has always had a tendency to give Jacob a charitable reading.

Jacob occasionally appeared on screen in the early days of cinema as the father of Joseph in *Joseph vendu par ses frères* (dir. Vicent Lorant-Heilbronn, 1904, FR, *Joseph sold by his Brothers*), a second film by that same title (dir. Georges Berr, 1909, FR), and *Joseph, fils de Jacob* (dir. Henri Andréani, 1914, FR, *Joseph, Son of Jacob*). The last of these shorts is especially notable; as Andréani's last and longest biblical film, it provided this prolific director ample opportunity to explore a range of human emotions that are only hinted at in the biblical narrative (Shepherd: 152).

Although none of the major mid-century Hollywood biblical epics centered on Jacob, since the 1960s he has featured in a number of lesser-known Bible films and TV movies. At least two Jacob films emerged from the welter of Italian biblical epics from the 1960s: *Giacobbe ed Esaù* (dir. Mario Landi, 1963, *Jacob and Esau*), and *Giacobbe, l'uomo che lottò con Dio* (dir. Marcello Baldi, 1963; English dubbed version released as *Jacob, the Man Who Fought with God*). Baldi's film is a straightforward and moralizing adaptation of the Genesis narrative, with a few plot modifications typical of the genre. Jacob is consistently pious, and he expresses reservations about his mother Rebekah's plot to steal Esau's blessing. Tricking Esau out of his birthright was no more than a joke, Jacob insists, while stealing the blessing would be a serious wrong against his brother. Rebekah's response invokes the oracle of Gen 26 : 23, which prophesies Jacob's ascendency over his brother. Thus Jacob's taking of Esau's birthright and blessing is divinely ordained. This theme of "the Lord's will" runs throughout the film, guiding Jacob's decision to marry Leah first (whom he recognizes *before* he marries her) so he can then marry Rachel, and directing his behavior with Laban and his flocks. Rather than being merely crafty, Baldi's Jacob possesses God-given knowledge: he removes the heavy stone at the well using sticks for leverage, and later he introduces complex water works to Laban's agricultural operations. While fleeing from Laban, Jacob's monotheistic zeal is demonstrated by moving forward the episode where he has his people bury their idols, which in Genesis occurs later. The film ends with Jacob coming to peaceful terms with Esau.

With the general transition of the biblical epic from the cinema to television (Babington/Evans: 7–8), Jacob's story was depicted several more times, including *The Story of Jacob and Joseph* (dir. Michael Cacoyannis, 1974, US), *Rachel's Man* (dir. Moshe Mizrahi, 1975, IL), *Jacob* (dir. Peter Hall, 1994, US; The Bible Collection), an episode of *In the Beginning* (dir. Kevin Connor, 2000, US), and most recently the Lifetime adaptation of Anita Diamant's 1997 novel *The Red Tent* (dir. Roger Young, 2014). These generally straightforward versions of the story again tend to mitigate Jacob's moral culpability. In Hall's film just as in, e.g., the *Book of Jubilees*, Jacob's responds to Isaac's question, "are you really my son Esau?" with the half-truth "I am your son," rather than the outright lie in Genesis: "I am" (Gen 27 : 24; *Jub* 26.19). *The Red Tent* stands apart by imagining the events from the perspective of Jacob's daughter, Dinah, and casting the men in a more ambiguous light.

Undoubtedly the most striking filmic interpretation of Jacob has been in *La genèse* (dir. Cheick Oumar Sissoko, 1999, ML). In this African film, a sparse landscape in Mali and a convincing portrayal of raw emotion stand in contrast to the lavish spectacle of the other films. The focus of the film is the brotherly strife throughout Genesis, especially in the Jacob cycle. Although still a biblical film, this thematic focus allows it to more directly address the violent problems now facing Africa and the world at large (Dovey: 255–66). Sissoko foregrounds the thematic connections between the violent crises of Jacob's through a unique narrative rearrangement: the apparent death of Joseph, the rape of Dinah and subsequent retribution on the Canaanites, and the threat of Esau now occur simultaneously (Chattaway). Yet the film ends on a hopeful note with the reconciliation of all the conflicting parties: Jacob/Israel with Esau and Hamor (the ruler of the Canaanites), and Joseph with his brothers.

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See also →Israel, People of; →Jacob's Ladder; →Jacob and Esau, Story of