

LUCAS GASSEL

LANDSCHAP MET DE EMMAÛSGANGERS

OR

PLOT AGAINST JOSEPH?

DARIA CRISU

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ANALYSIS AND FINDINGS ON THE ACTUAL THEME THAT GASSEL
INTENDED FOR THE PAINTING

LANDSCHAP MET DE EMMAÛSGANGERS



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INTRODUCTION

Lucas Gassel. His oeuvre has certainly been overlooked for a long time and it is only recently that he receives the deserved attention and recognition as a master painter. His paintings are to be found all over the world and make part out of museums and private collections, unfortunately rarely exhibited and most of the time stored in depots. Regrettably, Gassel has been undermined as a painter and his style compared to that of his contemporary comrades. Up till recently there has been very less research done about him as a painter and about the significance of his art works. The existing research is very technical and focuses mostly on determining the authenticity of his oeuvre. There is no exhaustive analysis to be found that researches the narrative substance of his art works, nor about the significance of the elements that appear in his paintings, elements important in nature as they determine one by one the narrative of his paintings. What already exists is very abstract and superficial. This absence of exhaustive analysis is visible when analysing the painting *Landschap met de Emmaüsgangers*¹, as the title is deceiving considering the fact that Gassel intended to portray in this painting a completely different Biblical story.

Gassel has been described byf Dominicus Lampsonius, his contemporary friend, as a “sweet talker” (Jacobs & Laarschot van de, p.31), meaning that he was a good storyteller, this is in fact visible in his paintings where the stories take shape and life in front of the audience. Storytelling is described as “the interactive art of [...] revealing the elements and images of a story while encouraging the listener’s imagination” (NSN Resources). This becomes obvious

¹ Important to state that the painting *Landschap met de Emmaüsgangers* is a painting attributed to Lucas Gassel and his working place. The implication of this attribution suggests that the painting is not signed by the artist. Although no monogram can be found on the canvas this painting continues to be authenticated as a painting belonging to Lucas Gassel's atelier. During the sixteenth century artists did not use to sig their art works. The master painter used to develop the painting and his apprentices would replicate their master's creation. As such, even though the painting does not contain Gassel's signature it still continues to be attributed to Gassel and his working place.

if we take our time to analyse his paintings. Gassel liked to make his spectators interact with the painting, make them search for clues and use their knowledge and imagination.

Due to the complex relation between the multi-layered elements of his landscapes, we can certainly state that Lucas Gassel had a profound knowledge of the Bible and the Greek mythology. Nothing is coincidental, all characters and events correlate and intertwine to each other and not only enhance but also support the main narrative of his paintings. Any analysis of his landscapes requires an in-depth research of these multi-layered elements and consequently determining their function and relation to the main story of the painting.

Being aware of these distinctive characteristics of Gassel's paintings, and being acquainted with the story in the Bible (Luke 24:13-35) I started researching the interrelation between the narrative and the elements present in the painting *Landschap met de Emmaüsgangers*. To my surprise, I could not find the usual unity that is always present in Gassel's painting composition. Apart from the group of men walking on top of the bridge, which seemed to represent the walk that Jesus had together with Cleopas and Simon on their way to Emmaus - no further scenes nor subjects can be found that germinate the development of the story. Why would Gassel depict the same scene twice? Why do the frontal subjects seem to be fighting? In his paintings Gassel depicts different scenes from one story, he does not repeat, or at times combines different stories, take for example the integration of Tobias and Raphael (fig.1) in his painting *Jesus heals a blind man* (fig.2) or David and Bathsheba (fig.3) in his painting *The return of the lost son* (fig.4). Could it be that in this painting Gassel intended to portray a different story and the background scene was meant as to enhance the story behind it - just like what happens in other paintings?

The elements do not unify the story of the painting and there is something strange about the frontal group of men that seemed to have a dispute. It is obvious that Gassel depicts here a violent scene, unlike the biblical story *On the Road to Emmaus*² that is about a peaceful and enlightening walk with Jesus.

² See index texts Luke 24:13-35 New International Version (NIV) for the Biblical story *On the Road to Emmaus*

Furthermore, no violence is to be found in any other paintings from his contemporary comrades that portray this same story in their paintings. Something was dubious about the painting, the elements did not correlate to each other and the scene was displaced from its original context.

After researching the Bible I was surprised to discover that everything was pointing towards a different Biblical story namely, The plot against Joseph³, this story seemed to be coherent with the whole content of the painting. Not only it explained the reason why the main frontal group of men had a dispute but it also proved the connection of the other elements with the narrative of the story and the reason why Jesus was depicted in the background on his way to Emmaus.

In this paper I argue that the theme of the painting *Landschap met de Emmaüsgangers* is inaccurate and that in fact, in this painting Gassel intended to portray a different Biblical account namely, The plot against Joseph.

³ See index texts Genesis 37:18-36 New International Version (NIV) for the Biblical story The Plot against Joseph

CHAPTER 1

LUCAS GASSEL

Museum Helmond commemorated in 2020 - 450 years since the death of Lucas Gassel, one of the lost and found painters of Helmond, he is considered to be together with Jheronimus Bosch en Pieter Bruegel de Oude one of the founders of landscape painting of the 16th century art. What better way to celebrate Lucas Gassel than by organising the first ever extensive monographical exposition of his art works (Koopstra, 2020, p.7).

Lucas Gassel, born in Deurne around 1488 (Koopstra, 2020, p.13), he was the only boy out of a family of five children. His parents moved to Helmond in 1494 (Koopstra, 2020, p.12) when Lucas was only 6 years of age. After the death of his father Jan de Maerle, in 1512 and consequently after receiving his inheritance in 1514 (Jacobs & Laarschot, p.23), Gassel decides at the age of 26 to move from Helmond and further develop his carrier elsewhere. In between 1514 and 1523 we cannot be sure of his development as a painter as there is a gap in his biography (Jacobs & Laarschot, p.23).

During his carrier Gassel lived and worked in Antwerpen and Brussels, two of the most influential and prominent cities in the art world during that time. When he arrived to Antwerpen he was already in the beginning of his carrier as a painter and went in search of experience in the ateliers of Joos van Cleven en Coecke van Aelst (Jacobs & Laarschot, p.26). In a portrait by Jacob Binck from 1592 Gassel is portrayed as a master painter, as such, we can estimate that around that time, Gassel had finished his apprentice time and became a master painter, quite late considering that at that moment he was in his 40's (Jacobs & Laarschot, p.27).

Around his 50's Gassel decides to move to Brussel and continue there his carrier as a master painter. His years in Brussel can be considered as his most fruitful years, there he opens a successful shop and an atelier in which he works together with other artists and trains his apprentices to become master painters (Jacobs & Laarschot, p.31). Gassel dies in Brussel (Jacobs & Laarschot, p.31) in 1569 (Koopstra, 2020, p.13) at 81 years of age.

In his *Schilder-boek* from 1604, the art historicus Carel van Mander, recognises Lucas Gassel as a direct successor of Joachim Patinir and Herri met de Bles. He describes Lucas as a friendly, good man and a sweet talker but also as a good landscape painter (Jacobs & Laarschot, p.31).

Furthermore, he is also described as a father figure and acknowledged by Dominicus Lampsonius, one of Gassel's friends, humanist, poet and art historicus, as one of the 23's most famous Dutch painters of the 16th century.

Lucas Gassel was part of the *Vlaamse maniëristen* movement, together with such painters like Joachim Patinir, Joos van Cleve, Herri met de Bles, Jan van Amstel and others (Jacobs & Laarschot, p.57). *Vlaamse maniëristen* or Antwerp Mannerism was an artistic style that developed parallel to the social and cultural development of the city. This last being steered by a period of upheaval and change, that took place just after the Reformation, which started with the publication of Martin Luther's "95 Theses", in which he criticised the practice of the Catholic Church (Koopstra, 2020, p.30). Another decisive factor that was to determine the development of this new style was the increase of the Flemish population that brought with it a significant increase of the art market. As such, the Antwerp Mannerist painters tried to satisfy both the catholic and the protestant clients as well as coop with their great demand of paintings.

These two equally important factors influenced the approach in which painters created their landscape, which was done in a systematic manner. We could argue that during this period ateliers acted as production lines, the master painter would produce the outlines of a painting and the apprentices would recreate their master's work according to his instructions. This does not imply that the master painter did not produce paintings, but it does explain why most

of the paintings are lacking the artist's signature. In fact, a noticeable difference can be found between Gassel's own production, which is original in subject and of great quality, and those of his apprentices (Koopstra, 2020, p.32).

Another practice was that of sharing artistic qualities, at times artists used to collaborate in making a painting, as such, figures were painted by one artist and landscapes by another, for example, Lucas Gassel was commissioned to paint the landscape in one of Joos van Cleve's paintings, namely, Christ on the Cross (1523). This being also the case in Gassel's paintings, at times the foreground figures are painted by another artist, Gassel was an excellent landscape painter but he had difficulties with reproducing the human anatomy (Jacobs & Laarschot).

The landscape paintings of the Antwerp Mannerism movement share similar motives and elements. These paintings are characterised by depicting Biblical or mythological stories that develop across the various layers of the painting. These stories, allegorical at times, are placed in fantastical environments that contain, mountains, rock formations and rivers but also villages and castles where people go about their daily life.

Anna Koopstra, temporary curator at Museum Helmond - in charge of the Lucas Gassel exposition, argues that the paintings of Lucas Gassel are one by one so specific in their subject matter that they all suggest to have been commissioned. In difference to his contemporary comrades, Gassel was a "painter's painter", he must have been rich because he painted for friends and art lovers (Koopstra, 2020, p.30-32). This last argument implies that Gassel enjoyed a certain freedom while creating his best art works, this is certainly visible if we take our time to analyse his paintings.

SYNOPSIS GASSEL'S OEUVRE

At a first sight Gassel's paintings seem to portray tranquil landscapes with rocky mountains, rivers and trees, with villages, castles and busy people going about their busy life on a normal sunny day. At a closer look and if we take the time to examine his multi-layer paintings we will be surprised at the amount of stories, messages and details that are to be unveiled. In his magnificent landscapes Gassel has been able to interconnect the majestuosity of nature with the quotidian and at the same time with a Biblical and/or mythological story.

Even though a Biblical or mythological story takes place in front of our eyes, the spectator is placed in a 16th century city or village, with people dressed in medieval clothing and doing medieval work, activities and even sports. This first impression acts as a distraction for the spectator, a kind of foreplay before getting introduced to the real story and objective of the painting.

Trough a close study of Gassel's paintings one will discover that Gassel is a meticulous and thoughtful painter, that prepares in detail the story and content of his paintings way before bringing them to life. This is seen in the amount of hidden signs, symbols and stories that his paintings entail. Furthermore, Gassel introduces the viewer not to one but to three distinct layers, namely, the foreground, the middle layer and the background.

The foreground, being the most important layer, is the one that determines the content of the painting. In this prime layer the spectator is introduced to the main characters and the main story that is about to be told. The second layer, or the middle section, acts as a continuation of the foreground and at times is also used as to portray one or multiple sub-stories that enhance and support the content of the main story. Finally, the background layer portrays a fantastical and sublime landscape, nature in its magnificent glory, the kind of landscape that you would

expect to see in the artworks of Romanticist painters such as John Constable or Caspar David Friedrich. Could they have been inspired by Gassel?

Gassel is a storyteller and his paintings act as the perfect podium for the development of any narrative that can easily unfold in front of our eyes through the layers of his painting, from this point of view, we can easily see that his paintings share the same construction as that of ancient Greek plays.

Just like in a Greek play, in Gassel's paintings we encounter ourselves with a prologue, in which one or more characters introduce the drama of the story, in the case of Gassel's paintings the prologue being the foreground of the painting, where the main figures introduce the subject matter of the painting. The prologue is followed by the parodos and the stasima, parts in which the story unfolds through three or more episodes - the middle layer of Lucas's paintings does just that, it allows the stories of the main account to unfold, here one or several subjects act as anecdotes that support the main narrative in an immediate way. Greek plays end with the exodus, closure of the story. The exodus of Gassel's paintings is definitely visible in the background layer, the landscape itself, that intertwines the whole succession of scenes and binds the composition as a whole.

In his book *The birth of tragedy*, Friedrich Nietzsche examines art, particularly ancient Greek plays, and argues that in order for an "artistic endeavour to become superior and perfect in its construction", has to contain a fusion between two equally important elements which have to be, on the one hand, jointly exhaustive (everything must belong to one part or the other) and on the other hand, mutually exclusive (nothing can belong simultaneously to both parts). These two halves constituting Nietzsche's dichotomy of the Apollonian and the Dionysian, two concepts that are paradoxically interdependent, despite their mutual opposition (Nietzsche, *Birth of tragedy*). The Apollonian and the Dionysian represent two greek Gods, namely, Apollo and Dionysus, both sons of Zeus. Apollo being the god of the sun, rational thinking and order, and appeals to logic, prudence and purity. Dionysus being the god of wine, dance, irrationality and chaos, and appeals to emotions and instincts.

Nietzsche claimed that the drama of the main protagonist who struggles to make order of his unjust fate, is the representation of the Apollonian nature. Through his suffering the hero of the narrative becomes aware of his true nature, of his feelings and he is brought closer to his true nature, this being the representation of the Dionysian nature. Therefore, the Apollonian reasoning is alienating the individual and takes him away from nature, whereas the Dionysian negates such an alienation by placing the individual firmly in nature, by cherishing natural instincts and breaking down social barriers (Del Caro, 1989, p. 589–605).

The Apollonian of his paintings is present through his characters that are about to go through unfortunate and traumatic events, being exposed to reason in order to find their way out of these plaintive situations. The Dionysian is present through the landscape, nature in its outmost glory, incased in a divine harmony of the physical world that denotes a feeling of peace and tranquility.

This dichotomy between the Apollonian and the Dionysian concepts is not only experienced by the subjects present in Gassel's paintings but also by the spectators themselves. The Apollonian is represented by the fact that his paintings act as *Tabula Rasa*, the spectators are introduced at a first sight to a tranquil landscape, like a first delight, not knowing what is about to occur. Only by using their reason, interact with the painting and search for clues can they discover the narrative behind the painting. On the other hand, the Dionysian makes its way through by the presence of the landscape, a natural environment that relieves pressure and reminds the spectators about the fantastical surroundings in which they have been placed.

The presence of these dichotomical elements and the similarity of Gassel's oeuvre with that of ancient Greek plays classifies his painting according to Nietzsche to that of an "artistic endeavour that is superior and perfect in its construction". Having all these characteristics one can argue that Gassel's paintings are masterworks of his time - full of meaning and unique on their own.



In The return of the lost son Gassel decided to portray the exact moment in which the father receives back his son with open arms. Apart from this selected scene from the story, several other scenes appear and act as a visual continuation of the story for those spectators that are acquainted with this parable.

At first sight when viewing the painting the audience is overwhelmed by the multitude of circumstances in which these characters are placed. Only by close examination one can find the hidden scenes constituting the story. As such, we will now examine one by one the scenes and messages that Gassel hid in this painting.



In order to celebrate the return of the youngest son the father kills the "fatted calf" in his honour. This event is captured in this scene in which we can see the sacrifice taking place.



Gassel depicts in this scene the talk that the father had with his older son after he returned from working the fields and was told about the return of his younger brother. The older son was not impressed about the return of his brother and in anger he approached his father and reproached that even though he respected his father and worked many years for him, he was never celebrated as his brother that spend his fortune and now the "fatted calf" is killed in his honour. The father replies that "all that is his belongs to his oldest son" and that a celebration must take place because his youngest son "was lost and found" and "was dead and now is alive".

In the Bible the older son, represents the righteous souls that do not need repentance, that think of themselves in terms of merit and reward rather than love and graciousness - it could be argued that he may represent the Pharisees who were criticising Jesus.



Could this be the lost son after he receives clothes and sandals? The resemblance with the son received by the father is unequivocal. Also important to notice that he is wearing fine clothes and sandals. In the Biblical account it is described that upon the return of the young son, his father gives him the best robe, a ring for his finger, and sandals for his feet.

Clothing in the Bible act as symbol of a character's change in status. The changing of clothes representing the rebirth of the younger son as he "was dead and now he is alive" and the newfound state "was lost and is found". Gassel has hidden this clue cleverly between the multitude but close enough to notice the resemblance between these two figures.

To further enhance the story of the Return of the lost son Gassel introduces several accounts and symbols in the foreground and the middle layer of the painting, namely, the Biblical story of The miraculous catch of fish, a representation of a baptism that takes place on the shores of the river and also animals that act as symbols that further enhance the main narrative.



In The miraculous catch of fish we are told that one day as Jesus was preaching on the shore of the Galilean Sea, great crowds pressed in on him to listen to the word of God. He noticed two empty boats (in the painting are 2 boats depicted on the shores of the river) at the water's edge, for the fishermen had left them and were washing their nets.



Stepping into one of the boats, Jesus asked Simon, the owner of the boat, to push it out into the water. So he sat in the boat and taught the crowds from there (in the painting we can see people that gather on the balcony of the castle and around the water shores and look towards the river, are they looking and listening to Jesus, how he is preaching from the boat?).

When he had finished speaking, Jesus told Simon to fish again. This time the nets were so full of fish they began to tear, and help was needed from the other boat. After this miracle Simon and his friends left everything and followed Jesus.

Gassel places the account of the The miraculous Catch of fish strategically in this painting. This account assists the content of the main story, namely, turn towards God your father and you will be greatly rewarded. The son returns to his father and there he finds his "rewards" - the benefits he went in search for but which he had from the beginning (the Biblical idea that God is always with, we just need to recognise his presence).



A baptism in this painting? In the Bible the baptism symbolises the forgiveness of our sins in front of God our father and the beginning of a new chapter in our life as christians. As such the representation of a baptism in the painting further enhances the story of the Return of the lost son as "he was dead and now he is alive" - the baptism representing the youngest son's repentance for his acts, his forgiveness in front of God's eyes and those of his father's and the beginning of a new chapter in his life.

Apart from these scenes integrated in the painting, we can find as well other elements that support the main story.



Gassel depicts birds in his paintings but in this particular painting birds are very prominent, they sit in all layers, in the foreground, middle layer and also in the background of the painting. The interesting thing about the birds in the foreground is that they are all migrational birds, such as, swans, black ducks and also a stork that sits in the right low corner and its quite difficult to spot. Just like migrational birds that leave their home and return to it depending of the beneficial circumstance of the environment, the same happens with the youngest son that departed from home and returned when he sought that would be beneficial.



What is striking is the depiction of this stork that sits exactly underneath the scene of the return of the lost son. Due to its migratory pattern the stork always returns in the spring, because of this the ancient Greeks associated this bird to Hera the protector of the nursing mothers. Apart from their association with mothers and that of bringing babies, storks were also associated with good luck and wealth. As such the strategical position of the stork exactly underneath the return scene makes direct reference to the fact that the son has been brought back and had the good luck to be received back into his wealthy family.



Is Gassel trying to communicate with the spectator through this character? What is he trying to say? Could this be Lucas Gassel? Similar curly hair, beard, the heat on his dead, the shirt that has similar cut and collar, but also striking the clothes he wears, very wealthy.

Also important to notice is this character's central position and gestures - with his left hand holding back the woman behind him while looking very intensive exactly at the cardboard hanging on the building on the left side - is this a gesture of wait a minute pay attention to this? What exactly is the building on the left? The cardboard depicts the fall of men, the moment when Adam and Eve were cast out of heaven. Adam and Eve were tempted to sin, did not listen to God, their father, and after their fall sought forgiveness and ways to return to heaven.

Could this building be a brothel? There are also several woman that stand out from the window and make gestures at the men bellow. In the Middle Ages, the brothel was located in a fairly advantageous position, near the southern city gate, also known as, 'the fisherman's gate'. Could this make reference to the lustful life the young son was living before returning home? The Bible accounts that this son was prodigal and that he spent his inheritance on "wild living".

Finally, our last analysis is from another striking scene that is difficult to spot and is one that makes reference to the story of David and Bathsheba, story that is as well represented in another of Gassel's paintings.



Return of the lost son



David en Bathsheba

Could all these 3 women in green be Bathsheba and her servant? In art works Bathsheba is always depicted with servants at her side. Why is Gassel introducing the story of David and Bathsheba in this painting? We can see the similarities of these women in both of Gassel's paintings,

namely, the Return of the lost son and David and Bathsheba.

Anna Koopstra agrees as well in the catalogus Lucas Gassel van Helmond - Meester van het landschap of Museum Helmond about the incorporation of the story of David en Bathsheba in the painting of the Return of the lost son, apart from her remark we could have some further arguments:

David is known in the Bible as being a wise man, he has been granted wisdom from God in order to make the right decisions for his people. Could this suggest that the son made the right decision to come home and that the father was wise enough as to forgive his son and receive him back in the family? Even though, David received the wisdom from God (the lost son received his inheritance from his father) he was not able to control himself in front of his earthly desires, his lust for Bathsheba (the son could not control himself in front of having and spending his inheritance on earthly desires). God, the father forgives David for his acts (similar as the father in this story forgives his son for his bad deeds).

In their account David and Bathsheba lose a son but have another, Solomon - this could in fact make reference to the sayings of the father my son "was lost and found" and "was dead and now he is alive". The father lost his son but he got him back as a new man that learned from his mistakes.

CHAPTER 3

ASSESSMENT AND EVALUATION

Landschap met de Emmaüsgangers or Plot against Joseph?



Attributed to Lucas Gassel and working place
(1488-1568/69)

Landschap met de Emmaüsgangers

Oil on pannel, 100 X 125 cm

Museo Lázaro Galdiano, Madrid

LANDSCHAP MET DE EMMAÜSGANGERS

All previous chapters have build upon each other in order to create the fundamentals and the setting for the purpose of the analysis of *Landschap met de Emmaüsgangers*. This very intriguing painting is overflowed with incongruence and most importantly is carrying a misleading title that does injustice to the entire narrative and imagery that Gassel intended for this masterpiece.

Due to the fact that this painting has no date and no signature, in time, it has been attributed⁵ to different artists. In an article "Un lienzo de Lucas Gassel en el Museo Lázaro" published in 1957 in the *Goya, Revista de Arte* magazine, Camón Aznar discusses that S. Sulzberger was in fact the one that attributed this painting to Lucas Gassel due to its similarity to another painting of Gassel, namely, *Landscape with Mercury and Argus*. It is not clear how the painting got its title, by whom or on which basis, nevertheless, a further analysis that scrutinises the relation between the theme and the title of this painting is necessary in order to determine its original quintessence.

Our starting point for the analysis of this painting will be the deconstruction of its various layers in order to find out and determine the relation between the present elements to the main narrative of the painting, namely, the Biblical story *On the Road to Emmaus*⁶.

In Luke 24:13-35 we can read the account of the walk that Jesus had together with two of his apostels towards the city of Emmaus, about 11 kilometres from Jerusalem, just days after the crucifixion. His apostles don't recognise him and during their walk they discuss about the life of Jesus of Nazareth and how he may

⁵ This painting has been attributed in time to various artists: Camps Cazorla, Emilio (1949-1950) attributed this painting to Patinir. Lázaro Galdiano, José (1926): Patinir. Sulzberger, S: Lucas Gassel. Camón Aznar, José (1957): Lucas Gassel. Padrón Mérida, Aída (no publication, 1999): Anonymous flemish master painter.

⁶ See index texts Luke 24:13-35 New International Version (NIV) for the Biblical story *On the Road to Emmaus*

still be alive after his tomb was found empty. The story is very tranquil and enlightening as Jesus explains them that everything that had happened over the past few days, his death and resurrection, took place as to fulfil the prophecies of the Old Testament - the sacrifice of the Messiah as a means to make way to heaven for sinful mankind, who could never get there on their own. When the men get to Emmaus and join in supper, Jesus is recognised as himself when he breaks and blesses the bread. Jesus then vanishes, and the two men return to Jerusalem and inform the rest of the apostles that the Lord has risen!

It is important to bear in mind the simplicity, tranquility and the enlightening qualities of this story before we immerse ourselves in the painting.

A close inspection of the layers in this painting proves to be very controversial, not only the various characters engaged in different activities that we encounter in the various layers, but also the frontal group of men do not account for the narrative of the story.

The most obvious and discrepant scene that impacts the spectators is the frontal group of men that appear in the foreground layer. Can this group of men represent Jesus and his apostles? Unlike what happens in this tranquil Bible



account, in this art work we are confronted with a violent scene, a dispute, a quarrel between three men. We can see how one of them is pulling violently from the cloak of another while a third man tries to distract them. Not the scene we would expect to see knowing the Biblical account. You would not expect the apostles to attack Jesus nor to violently pull his cloak. This is one of the clues that Gassel has very carefully introduced and disguised in this painting as

a means of making the spectators use their knowledge of the Bible and search for these hidden elements as to determine by themselves the theme and purpose of the painting.



The only scene depicted in this painting that makes reference to the Biblical story On the Road to Emmaus, can be found in the middle layer and it is that of a group of men walking on the bridge that connects the rock tunnel with the castle. Indeed this being a representation of the walk that Jesus had with his two apostles.

We can actually recognise Jesus by the halo around his head which is a symbol of light and grace given directly by God. It is quite unusual for Gassel to depict the same scene twice, supposing the frontal group represents the walk to Emmaus, that does not occur in his paintings. Is Gassel trying to communicate something? This scene will be further analysed in the next subchapter.



Jesus is depicted in a similar way in another of Gassel's painting, namely, Parable of the weed among the wheat, also in the middle layer and also telling a story to his disciples. In this particular painting Gassel portrays the exact moment in which, the enemy of the hard working farmer comes and seeds weeds all through his wheat while everyone was sleeping, and

then goes away. In the interpretation of the parable Jesus tells his disciples what almost every element of the parable represents, the enemy seeding the weed among the wheat representing the devil that seeds bad thought into our heads and makes us commit sins that brake the 10 Commandments written by God. Considering the painting Landschap met de Emmaüsgangers as being in fact a depiction of the story Plot against Joseph, this would make sense as the brothers broke half of the 10 Commandments by taking the cloak of their brother - Thou shalt not steal and Thou shalt not covet, by trying to kill Joseph - Thou shalt not kill, by lying to their father - Thou shalt not bear false witness and Honour thy father and thy mother.

Apart form this painting, there is another painting attributed to Gassel that portrays the same scene of the story On the Road to Emmaus, namely, Valley with forest, castles and three pilgrims in Emmaus.



*Valley with forest, castles and
the three pilgrims in Emmaus*

Lucas Gassel (1570 ca)

Oil on panel, 52 x 61 cm

Complesso Monumentale della Pilotta, Parma



The landscape of both paintings are very similar, with just some difference here and there. We can find less way secondary scenes and what is crucial to notice is the absence of the group of men walking with Jesus in the middle layer (Gassel does not duplicate similar scenes in one painting) and the difference in the depiction of the frontal group.



A comparison of the group of men depicted in these two scenes shows straightway many differences. In this second painting we can see how the apostles gather around Jesus with gestures of interest and bewilderment, no one is attacking or proving any violent gestures unlike what happens in this other painting under analysis.

What is interesting to mention is the depiction of a stork in the middle layer of the painting. Just like in the painting of the Return of the lost son where the



stork symbolises the son which was “dead an now alive” has been brought back and received with open arms in his family, in this painting the stork symbolises the death and resuscitation of Jesus, the son of God, and his receival by his apostles with great admiration and acceptance of Jesus as being the Messiah. These are indeed typical clues that Gassel introduces into his painting and are lacking in this other painting

Landschap met de Emmaüsgangers, if we in fact consider it to depict the Biblical story of On the Road to Emmaus.



Apart form this comparison with these two similar paintings attributed to Gassel, which in fact attest at many levels as being the creations of this master painter, a further comparison might prove a similar attestation. If we take as an example the painting Landschap met de Emmaüsgangers by Herri met de Bles⁷, his contemporary comrade, an equivalent remark can be sustained. The central group of men

act as a conglomerate, a heterogeneous cluster in which no sign of dispute is noticed.

⁷ See Index paintings for the whole painting fig.5

PLOT AGAINST JOSEPH

The previous analysis has proven that the painting *Landschap met de Emmaüsgangers* shows some controversies with respect to the given title that does not adhere to the theme that Gassel intended for this art work. A meticulous study of the Bible proves that the theme of this painting consolidates more to another account, respectively, the Plot against Joseph⁸. Taking this particular story into account, not only, numerous elements encountered in the painting sustain the narrative of this story but also, the dispute that is taking place between the group of men is explained. Furthermore, positions this painting as making part out of a serie of painting made by Gassel that relate to each other not only by their similarity in landscape but also in the similar stories that these paintings share.

In order to fully understand the story represented in this art work, we will have to take into account various Biblical stories from the Old Testament namely, from Genesis 37 up till Genesis 46. In this painting Gassel captures in the frontal group a particular scene from the story of Joseph, a scene which does not appear often in paintings that represent this account, namely, the moment in which the brothers of Joseph take his cloak and sell him as a slave to the Ishmaelites which take him to Egypt.

Before we start the analysis of this painting from the perspective of the Plot against Joseph, it is important to understand and situate ourselves in the development of the story. In the Bible we are told that Jacob had two wives, Leah with whom he had 10 children and Rachel with how he had other two, namely Joseph and Benjamin, his twelve children became the twelve tribes of Israel. Jacob met Rachel the mother of Joseph by a wheel when they were watering the cattle.

⁸ See index texts Genesis 37:18-36 New International Version (NIV) for the Biblical story The Plot against Joseph

Jacob loved Joseph very much because he could not have children with Rachel and he was considered a blessing from God. As such Jacob gave Joseph a beautiful cloak, "When his brothers saw that their father loved him more than any of them, they hated him and could not speak a kind word to him" (Genesis 37). While he was growing Joseph had various dreams which he explained to his brothers and that made them hate Joseph even more because in these dreams Joseph was king and his brothers had to bow in front of him.

One day, while his brothers "had gone to graze their father's flocks" Joseph was sent by his father to check on them. While being on his way, his brothers saw him coming and said "here comes the dreamer" and then plotted against him, they turned on him and stripped him of the cloak his father gave him. Reuben, his older brother saved Joseph's life by suggesting to his brothers that, instead of killing him, they should throw him into the pit. As they argued about what they should do with Joseph, Judah suggested a profitable way of disposing of him, that of selling Joseph into slavery. The brothers saw a caravan of Ishmaelites heading to Egypt, for trade. The traders paid twenty pieces of silver for Joseph and brought him to Egypt. The brothers took Joseph's cloak, killed a goat and stained it with blood, and brought it back to Jacob, lying that their brother was killed by wild animals.

In Egypt, after being imprisoned for many years, Joseph made his way to power by interpreting the Pharaoh's dreams, as such becoming the adviser, the Vizier of the Pharaoh. In one of these dreams the Pharaoh saw "seven lean cows which rose out of the river and devoured seven fat cows; and, of seven withered ears of grain which devoured seven fat ears". Joseph interpreted the dreams as foretelling that seven years of abundance would be followed by seven years of famine, and advised Pharaoh to store surplus grain during the years of abundance. When the famine came, it was so severe that people from surrounding nations came to Egypt to buy bread.

In the second year of famine, Joseph's half brothers were sent to Egypt, by their father to buy goods. When they came to Egypt, they stood before the Vizier but did not recognise him to be their brother Joseph. However, Joseph recognised them and did not receive them kindly. After questioning them as to where they

came from, he accused them of being spies. After they mentioned that they had left a younger brother at home, Joseph demanded him to be brought to Egypt as a demonstration of their veracity. When their youngest brother Benjamin, Joseph's blood brother, was brought to Egypt at their return Joseph ordered one of the guards to hide a cup in his youngest brothers bag, so that he could be brought back. When they returned, Joseph revealed himself to them and the family was reunited in Egypt.

Knowing the story of Joseph, the painting *Landschap met de Emmaüsgangers* unveils in front of our eyes and for the first time the clues hidden by Gassel in this painting become evident. As such, various elements, such as, the pit, the young boy walking with a guard, the woman carrying a jar with water, the two men hunting in the forest, the caravan, the person preaching on top of a pedestal as well as the walk of Jesus with his two apostles towards Emmaus - begin to make sense and start to sustain the main narrative of the story that Gassel intended for this painting, namely, *The Plot against Joseph*.

This violent scene of a group of men having a dispute is finally elucidated. In this scene Gassel decides to depict the decisive moment of the attack of Joseph, the three men representing, Joseph (the man that wears a hat and tries to escape), Judah (the one that is pulling from Joseph's cloak) and Reuben, (the brother that saved Joseph's life by suggesting to throw him into the pit). It has to be acknowledge that the manner in which Gassel depicts this scene is quite unique in comparison to his contemporary master painters that in difference to Gassel portray this scene mostly with Joseph next to the pit and surrounded by his brothers and the Ishmaelites. In this painting Gassel parts away from the standard accepted depiction of this story and keeps faithful to his own style. By using his exceptional knowledge of the Bible he is introducing various hidden clues that intrigue the spectators and keeps them involve wit the painting.



We can see how Judah is pulling violently Joseph's cloak in an act of vengeance for being their father's favourite, for having received the cloak as such distinguishing himself

from the others and for considering himself (Joseph) superior to the rest because of his interpretation of the dreams he had. Reuben on the other hand, is portrayed in an act of distracting the misfortune, similar to what happens in the Bible.



A very specific scene which at first sight seemed to be placed out of context is now explained. In this scene Gassel captures the moment in which Joseph's brothers kill a goat as a means of staining his coat with blood.



In the village depicted in the right side of the middle layer, we can also find a well, a pit that further alludes to the successions of the story. Next to this well we find a caravan with only one person sitting in it. Could this be a

portrayal of Joseph sold to the Ishmaelites and brought by caravan to Egypt?



These next two scenes make strong reference to Joseph during his years as a Vizier, when he was advising people about the meaning of their dreams. This character is depicted

high on a pedestal as a means of differentiate it from the others. It is clear that he is in lead. Is this Joseph advising people about their dreams? Apart from being the cattle that his brothers brought to pasture, the four cows, in two different colours, two white and two red bring another account to mind. Do they make reference to Joseph's interpretation of the

Pharaoh's dream in which he saw seven fat cows eating seven thin cows, representing the years of prosperity and of famine?



In the story of Joseph we are told that when his younger brother Benjamin is brought to Egypt, Joseph orders a guard to place a cup in his brothers bag so that he could be brought back to the palace. In the right corner of the painting we can encounter a scene in which a boy holding a bag is escorted by someone whom seems to be a guard, due to his armure on the lower legs and his weapon.



A Closer look at Reuben reveals that he is not only distracting his brothers but he is also pointing towards something. Where is he pointing? At a closer look we can notice that he is pointing towards the group of men walking on the bridge, towards the Emmaüsgangers.



The importance of the scene that represents the Emmaüsgangers is reinforced as well by the repetition of the Kingfisher bird that appears for the first time in the left corner of the painting and a second time just under the bridge where Jesus is depicted with his apostles. Why is

this secondary scene so important?

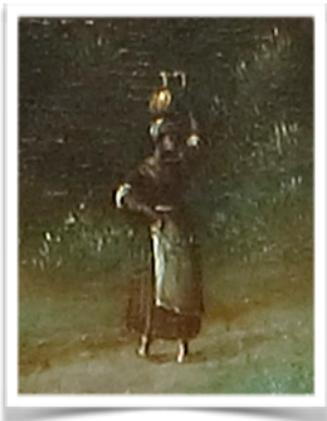
A research between the similarities⁹ that Jesus and Joseph share offers an explanation for the reason why Jesus appears in this painting and also why he is depicted during the walk towards Emmaus. Jesus and Joseph are considered to be two Biblical characters that share a similar life and allude to equivalent interpretation of their significance in the Bible. Some of the characteristics that

⁹ See Index texts for similarities between Jesus and Joseph

Jesus and Joseph share are, the fact that both were born through miracles, are described in the Bible to be very pious men who received revelations from God, both went to Egypt in their youth, the course of the lives was dramatically changed by the power of dreams, were hated by their brothers and casted away, both were sold for the price of a slave. Joseph was sold for 20 shekels of silver and Jesus was sold for 30 pieces, "Joseph miraculously gave bread to the people around him because he received God's revelation which saved the people from dying during the famine. Jesus miraculously gave bread to the people around him because he received God's revelation which saved the people from the spiritual famine" (Williams, 2017).



In his paintings Gassel introduces at times stories that relate to each other in order to reinforce the messages expressed in the paintings. By depicting the Emmaüsgangers in the Plot against Joseph, Gassel creates a parallel not only between Jesus and Joseph but also between the message that these two stories communicate. On his way to Emmaus, Jesus explains his apostles the reason why he was hated by his brothers, crucified, resurrected and let by God to go trough great suffering as a means of delivering his people from their spiritual captivity in the bonds of Satan, saving sinful people and offering them forgiveness in front of God. In a similar way, Joseph led a difficult life, hated by his brothers, sold into slavery, imprisonment, etc. because he was put on a path by God in which he was able to save in the end the lives of people and his own family. Joseph is considered to be a kind of Messiah of ancient Israel while Jesus is Messiah the saviour.



Another element that makes reference to this relation between Joseph and Jesus is to be read in the depiction of this woman carrying a jar of water. In a different account from the New Testament we are described the encounter between Jesus and a Samaritan woman "So he came to a town in Samaria called Sychar, near the plot of ground Jacob had given to his son Joseph. Jacob's well

was there, and Jesus, tired as he was from the journey, sat down by the well" (John 4:4) and he met there a Samaritan woman and asked her for water. We also know from another account that the bones of Joseph were "[...] buried [...] in the piece of ground which Jacob had bought [...] and then became the inheritance of Joseph's sons" (Josh.24:32). If this reading of this story is correct, the Samaritan woman suffered in her life in a manner similar to Joseph and Jesus - unexplained suffering was endured for the purpose of bringing salvation to Israel and respectively the salvation of humanity, so the Samaritan woman's suffering in her life led to the salvation of the Israelite Samaritans.

Apart from this painting, *Landschap met de Emmaüsgangers*, there are two other paintings, namely, *Valley with forest, castles and the three pilgrims in Emmaus* and *Landscape with Mercury and Argus*, attributed to Lucas Gassel that share similarities in the structure of the landscape and in the frontal position of the main characters that are situated in the foreground layer of the paintings.



Valley with forest, castles and
the three pilgrims in Emmaus
Lucas Gassel (1570 ca)
Oil on panel, 52 x 61 cm
Complesso Monumentale della Pilotta,



Landscape with Mercury and Argus
Lucas Gassel (1540 - 1550)
Oil on panel, 97 x 123,5 cm
Musée des Beaux-Arts de Strasbourg,
Strasbourg

Similar to other paintings of Gassel, it has been argued that the frontal figures of these three art works could be in fact painted by a different artist, due to their difference in style and technique. What is striking about these three artistic productions, is not only the composition of the landscape that is very similar in all of them, but also certain elements that reappear in these paintings and relates them to each other.

Considering the painting *Landschap met de Emmaüsgangers* as being in fact a painting depicting the Plot against Joseph, we can actually discover how these three different paintings relate to each other. In all three stories the protagonists suffer injustice, are persecuted, cast away only to persevere, succeed, save lives and in the end become acknowledged and celebrated.

Furthermore, the protagonists relate in a way to Egypt, this country being their escape from persecution but also the beginning of a new life. Jesus was saved by his parents when they had to flee from Bethlehem to Egypt. Joseph was spared by his brothers by being sold and sent to Egypt. Furthermore, after being saved by Mercury whom killed Argus - a beast with eyes all over his body and tremendous strength, by putting him to sleep with his flute - Io whom was transformed into a cow by Hera, had to run from one country to another until ultimately arriving to Egypt, resuming human form, marrying king Telegonus and consequently worshipped as a goddess (Mavromataki, p. 213/14 & Hull, p. 173/4).

Throughout the fifteenth and sixteenth centuries "[...] the mysteries of Egypt attracted and compelled intellectuals to attempt to plumb her ancient secrets. Egypt also captured the general European imagination, presenting a totally foreign and exotic perspective of life. The popularity of Egypt was further enhanced due to its biblical connections, for this was the land of Joseph and Moses" (Schocht & Bauval, p. 124).

Gassel had a successful atelier and created paintings for a broad audience, these three paintings seem to make part out of a series of paintings sharing a similar theme. A serie in which Gassel intended to capture and portray the similarities between these three stories and the ways in which they interrelate to each other. These art works seem to have been commissioned by a group of

close friends of Gassel that shared similar interests but wanted to be distinguished.

In 1529 Gassel commissioned a self portrait, which was made by Jacob Binck, here he is portrayed as a master painter. What is interesting about this portrait is the inscription underneath, in which appears the credo "Honos Alit Artes", this credo makes reference to Cicero's Tusculan Disputations in which Cicero debates various subjects in order to examine the "essentials for a happy life". The Latin phrase "Honos Alit Artes", literally translated, means honour gives life to the arts. Cicero maintains that there is no worse enemy of artists than indifference and the non-recognition of their merits; the merited esteem and consideration of others, however, put their wings on their feet. Apart from being a connoisseur of the Bible and the Greek mythology, Gassel was also an aficionado of philosophy.

His painting Mercury and Argus eludes as well to the Renaissance Hermeticism, a well known concept during the 16th century, which was a religious, philosophical, and esoteric tradition based primarily upon writings attributed to Hermes Trismegistus. According to Cicero the "Mercury who killed Argus was in fact Hermes Trismegistus who afterwards went into Egypt and gave the Egyptians their laws and letters" (Yates, F. 2002, p.126). These writings had greatly influenced the Western society and were considered to be of great importance during both the Renaissance and the Reformation (Yates, F. 2002, p. 14 - 18 & Hanegraaff, W. J. 1998, p. 360). During the Renaissance Hermes or Mercury, was considered to have been a contemporary of Moses. His writings were considered by Christians to be almost as sacred as the Bible and he was even compared to Jesus.

The analysis proves at different levels that the theme of the painting adheres from different perspectives to the Biblical story of the Plot against Joseph. The dispute between the three men depicted in the foreground is explained, the subelements represented in the painting relate to the account and furthermore, the painting completes, connects and legitimates these three paintings as belonging to a serie of paintings in which Gassel depicts similar stories that interact build upon each other.

CONCLUSION

Getting acquainted with Gassel's oeuvre takes time and requires one to act as an investigator. Gassel is a storyteller, he uses his knowledge of the Bible and mythology and his passion for philosophy in order to create paintings full of meaning that require the spectator to have a certain knowledge in order to be able to understand the development of the stories unfolding in front of their eyes and comprehend the hidden messages they contain. Being a meticulous artist, he enjoys creating his art works in such a way in which the spectators can get not only intellectually but also emotionally involved and intrigued with his paintings.

His ability to recreate natural environments allows him to create fantastical landscapes that take the breath away by their majestuousness, serenity and grandioseness. On one hand, these landscapes act as distractions for the stories they uphold, and on the other hand, offer the spectator a kind of consolidation, a relief from the, at times, traumatic experiences through which the characters of the narrative go through.

His paintings have not been thoroughly analysed but schematically categorised, by receiving a title in accordance to a Biblical or mythological account, and by fishing secondary scenes relative to such stories. His paintings have been thoroughly investigated in terms of their authenticity, style, technique, materials used, dimensions, signature and date.

This schematical categorisation is remarkably visible in the *Landschap met de Emmaüsgangers*. The analysis of the painting has demonstrated the incompatibility between the narrative of the painting and the Biblical account associated with this painting. It can be argued that this masterpiece got its subject matter by similarity to other paintings of contemporary counterparts not by analysis and findings.

The credo *Honos Alit Artes* had an important significance for Gassel, the worse thing that could happen to him as an artist, was that of not receiving the right recognition for his merits. This is precisely what happens with his *Landschap met de Emmaüsgangers* painting, or better to say, *Plot against Joseph*. The theme of the painting has to be revised and consequently changed.

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PAINTINGS



Fig. 1

Scene - [Tobias and Raphael](#)

Lucas Gassel (1540)

Jesus heals a blind man

Oil on pannel, 48,5 X 70,2 cm

Stiftung Situation Kunst, Bochum, Germany



Fig. 2

Lucas Gassel (1540)

Jesus heals a blind man

Oil on pannel, 48,5 X 70,2 cm

Stiftung Situation Kunst, Bochum,
Germany



Fig. 3

Scene - [David and Bathsheba](#)

Lucas Gassel (1544 - 1550)

Return of the lost son

Oil on pannel, 46 X 63,2 cm

Private Collection, Amsterdam



Fig. 4

Attributed to Lucas Gassel (1544 - 1550)

Return of the lost son

Oil on pannel, 46 X 63,2 cm

Private Collection, Amsterdam



Fig. 5

Landschap met de Emmaüsgangers

Herri met de Bles (1567?)

Oil on pannel, 24,1 x 33 cm

Musée Provincial des Arts anciens du Namurois, Namen

TEXTS

COMPARISON JOSEPH AND JESUS

PARALLEL	JOSEPH	JESUS
BELOVED OF HIS FATHER	Now Israel loved Joseph more than all his children (Gen. 37:3a).	This is my beloved Son, in whom I am well pleased (Matt. 3:17b).
ENVIED AND HATED WITHOUT A CAUSE	And when his brethren saw that their father loved him more they...hated him... (Gen 37:4).	...the chief priests had delivered him for envy (Mark 15:10). They hated me without a cause (John 15:25b).
A ROOT OUT OF DRY GROUND	...he was the son of his [Jacob's] old age (Gen. 37:3b).	...he [Messiah] shall grow up before him... like a root out of a dry ground (Isa. 53:2a).
HE FORETOLD THAT ONE DAY HE WOULD RULE	... your sheaves stood...and made obeisance to my sheaf (Gen. 37:7).	...ye [shall] see the Son of Man sitting on the right hand of power, and coming in the clouds of heaven (Matt. 26:64b).
ACCUSED OF BEING A DREAMER (BESIDE HIMSELF, DELUDED)	And they said to one another, Behold, this dreamer cometh (Gen. 37:19).	...they said, He is beside himself (Mark 3:21b).
SENT BY THE FATHER TO SEEK THE BROTHERS' WELFARE	Go...see whether it be well with thy brethren (Gen. 37:14a).	I will send my beloved son... (Luke 20:13b).
WENT WILLINGLY AND SOUGHT TILL HE FOUND THEM	And Joseph went after his brethren, and found them... (Gen. 37:17b).	...Lo, I come, to do thy will, O God (Heb. 10:9b). He came unto his own... (John 1:11a).
REJECTED AND CONDEMNED TO DIE	they conspired against him to slay him (Gen. 37:18b).	We will not have this man to reign over us (Luke 19:14b). But they cried, saying, Crucify him! Crucify him! (Luke 23:21).
STRIPPED OF HIS CLOTHING	...they stripped Joseph out of his coat...that was on him (Gen 37:23b).	And they stripped him (Matt. 27:28a).
THROWN INTO A PIT (ALONE, FORSAKEN)	And they took him, and cast him into a pit (Gen. 37:24a).	so shall the Son of man be three days and three nights in the heart of the earth (Matt. 12:40b).
SOLD FOR SILVER INTO THE HANDS OF GENTILES	...they sold Joseph to the Ishmaelites twenty pieces of silver; and they brought Joseph into Egypt (Gen. 37:28b).	and they bargained with him [Judas] for thirty pieces of silver (Matt. 26:15b).
RAISED FROM THE PIT	...and they drew and lifted up Joseph out of the pit (Gen. 37:28a).	...he rose again the third day according to the scriptures (1 Cor. 15:4b).

RAISED FROM THE PIT	...and they drew and lifted up Joseph out of the pit (Gen. 37:28a).	...he rose again the third day according to the scriptures (1 Cor. 15:4b).
BECAME A SERVANT	And Joseph was brought down to Egypt... and he was in the house of his master, the Egyptian (Gen. 39:1-2).	I am among you as he that serveth (Luke 22:27b). ...took upon him the form of a servant (Phil. 2:7b).
EVERYTHING HE DID PROSPERED	And...the LORD made all that he did to prosper in his hand (Gen. 39:3b).	and the pleasure of the LORD shall prosper in his hand (Isaiah 53:10b).
RESISTED TEMPTATION	The temptation by Potiphar's wife (Read Gen. 39:7-12).	For such an high priest was fitting...who is holy, harmless, undefiled, separate from sinners...(Heb. 7:26). ...[he] was in all points tempted like as we are, yet without sin (Heb. 4:15b).
FALSELY ACCUSED	The Hebrew servant, whom thou hast brought unto us, came in unto me to mock me (Gen. 39:17-18).	At the last came two false witnesses, And said... (Matt. 26:60b, 61a).
NUMBERED WITH TRANSGRESSORS	And Joseph's master...put him into the prison, a place where the king's prisoners were bound (Gen. 39:20a).	...there they crucified him, and the malefactors, one on the right hand, and the other on the left (Luke 23:33).
PROMISED DELIVERANCE TO A CONDEMNED MAN	Yet within three days shall Pharaoh lift up thine head, and restore thee... (Gen. 40:13).	Today shalt thou be with me in paradise (Luke 23:43b).
FORETOLD THE FUTURE ACCURATELY	And it came to pass, as he interpreted to us (Gen. 41:13a).	Now I tell you before it come, that, when it is come to pass, ye may believe that I am he (John 13:19).
PROVED TO BE A GREAT COUNSELOR	...Forasmuch as God hath shown thee all this, there is none so discreet and wise as thou art (Gen. 41:39).	and his name shall be called Wonderful, Counselor... (Isa. 9:6b).
PROMOTED TO HONOR AND GLORY AND GIVEN A NEW NAME	And Pharaoh said unto Joseph, See I have set thee over all the land of Egypt (Gen. 41:41). (See also Gen. 41:45a .)	...God also hath highly exalted him, and given him a new name which is above every name (Phil. 2:9).
ALL PEOPLE COMMANDED TO BOW TO HIM	and they cried before him, Bow the knee (Gen. 41:43b).	That at the name of Jesus every knee should bow (Phil. 2:10a).
PROVIDED FOR ALL IN NEED	And all the countries came...to Joseph to buy grain (Gen. 41:57a).	...I am the bread of life; he that cometh to me shall never hunger (John 6:35a).
HIS PEOPLE DID NOT RECOGNIZE HIM	And Joseph knew his brethren, but they knew not him (Gen. 42:8).	...Have I been such a long time with you, and yet hast thou not known me...? (John 14:9a). But their minds were blinded (2 Cor. 3:14a).
HIS BROTHERS WERE TROUBLED WHEN THEY MET HIM	...be not grieved nor angry with yourselves (Gen. 45:5a).	They shall look upon me whom they have pierced, and they shall mourn...and shall be in bitterness... (Zech. 12:10b).
ALLOWED HIS BROTHERS TO SUFFER A PERIOD OF TRIBULATION	Read Gen. 42:6-44:34 .	it is even the time of Jacob's trouble (Jer. 30:7b). For then shall be great tribulation (Matt. 24:21a).
REVELATION AND RECONCILIATION	I am Joseph...whom ye sold...God hath made me lord of all...come...unto me... (Gen. 45:3b-9).	And so all Israel shall be saved;...as it is written...and shall turn away ungodliness from Jacob (Rom. 11:26).

LUKE 24:13-35 NEW INTERNATIONAL VERSION (NIV)

ON THE ROAD TO EMMAUS

13 Now that same day two of them were going to a village called Emmaus, about eleven kilometres from Jerusalem. 14 They were talking with each other about everything that had happened. 15 As they talked and discussed these things with each other, Jesus himself came up and walked along with them; 16 but they were kept from recognising him.

17 He asked them, "What are you discussing together as you walk along?"

They stood still, their faces downcast. 18 One of them, named Cleopas, asked him, "Are you the only one visiting Jerusalem who does not know the things that have happened there in these days?"

19 "What things?" he asked.

"About Jesus of Nazareth," they replied. "He was a prophet, powerful in word and deed before God and all the people. 20 The chief priests and our rulers handed him over to be sentenced to death, and they crucified him; 21 but we had hoped that he was the one who was going to redeem Israel. And what is more, it is the third day since all this took place. 22 In addition, some of our women amazed us. They went to the tomb early this morning 23 but didn't find his body. They came and told us that they had seen a vision of angels, who said he was alive. 24 Then some of our companions went to the tomb and found it just as the women had said, but they did not see Jesus."

25 He said to them, "How foolish you are, and how slow to believe all that the prophets have spoken! 26 Did not the Messiah have to suffer these things and then enter his glory?" 27 And beginning with Moses and all the Prophets, he explained to them what was said in all the Scriptures concerning himself.

28 As they approached the village to which they were going, Jesus continued on as if he were going farther. 29 But they urged him strongly, "Stay with us, for it is nearly evening; the day is almost over." So he went in to stay with them.

30 When he was at the table with them, he took bread, gave thanks, broke it and began to give it to them. 31 Then their eyes were opened and they recognised him, and he disappeared from their sight. 32 They asked each other, "Were not our hearts burning within us while he talked with us on the road and opened the Scriptures to us?"

33 They got up and returned at once to Jerusalem. There they found the Eleven and those with them, assembled together 34 and saying, "It is true! The Lord has risen and has appeared to Simon." 35 Then the two told what had happened on the way, and how Jesus was recognised by them when he broke the bread.

GENESIS 37 NEW INTERNATIONAL VERSION (NIV)

JOSEPH'S DREAMS

37 Jacob lived in the land where his father had stayed, the land of Canaan.

2 This is the account of Jacob's family line.

Joseph, a young man of seventeen, was tending the flocks with his brothers, the sons of Bilhah and the sons of Zilpah, his father's wives, and he brought their father a bad report about them.

3 Now Israel loved Joseph more than any of his other sons, because he had been born to him in his old age; and he made an ornate robe for him. 4 When his brothers saw that their father loved him more than any of them, they hated him and could not speak a kind word to him.

5 Joseph had a dream, and when he told it to his brothers, they hated him all the more. 6 He said to them, "Listen to this dream I had: 7 We were binding sheaves of grain out in the field when suddenly my sheaf rose and stood upright, while your sheaves gathered around mine and bowed down to it."

8 His brothers said to him, "Do you intend to reign over us? Will you actually rule us?" And they hated him all the more because of his dream and what he had said.

9 Then he had another dream, and he told it to his brothers. "Listen," he said, "I had another dream, and this time the sun and moon and eleven stars were bowing down to me."

10 When he told his father as well as his brothers, his father rebuked him and said, "What is this dream you had? Will your mother and I and your brothers actually come and bow down to the ground before you?" 11 His brothers were jealous of him, but his father kept the matter in mind.

THE PLOT AGAINST JOSEPH

12 Now his brothers had gone to graze their father's flocks near Shechem, 13 and Israel said to Joseph, "As you know, your brothers are grazing the flocks near Shechem. Come, I am going to send you to them."

"Very well," he replied.

14 So he said to him, "Go and see if all is well with your brothers and with the flocks, and bring word back to me." Then he sent him off from the Valley of Hebron.

When Joseph arrived at Shechem, 15 a man found him wandering around in the fields and asked him, "What are you looking for?"

16 He replied, "I'm looking for my brothers. Can you tell me where they are grazing their flocks?"

17 "They have moved on from here," the man answered. "I heard them say, 'Let's go to Dothan.'"

So Joseph went after his brothers and found them near Dothan. 18 But they saw him in the distance, and before he reached them, they plotted to kill him.

19 "Here comes that dreamer!" they said to each other. 20 "Come now, let's kill him and throw him into one of these cisterns and say that a ferocious animal devoured him. Then we'll see what comes of his dreams."

21 When Reuben heard this, he tried to rescue him from their hands. "Let's not take his life," he said. 22 "Don't shed any blood. Throw him into this cistern here in the wilderness, but don't lay a hand on him." Reuben said this to rescue him from them and take him back to his father.

23 So when Joseph came to his brothers, they stripped him of his robe—the ornate robe he was wearing— 24 and they took him and threw him into the cistern. The cistern was empty; there was no water in it.

25 As they sat down to eat their meal, they looked up and saw a caravan of Ishmaelites coming from Gilead. Their camels were loaded with spices, balm and myrrh, and they were on their way to take them down to Egypt.

26 Judah said to his brothers, "What will we gain if we kill our brother and cover up his blood?"

27 Come, let's sell him to the Ishmaelites and not lay our hands on him; after all, he is our brother, our own flesh and blood." His brothers agreed.

28 So when the Midianite merchants came by, his brothers pulled Joseph up out of the cistern and sold him for twenty shekels of silver to the Ishmaelites, who took him to Egypt.

29 When Reuben returned to the cistern and saw that Joseph was not there, he tore his clothes. 30 He went back to his brothers and said, "The boy isn't there! Where can I turn now?"

31 Then they got Joseph's robe, slaughtered a goat and dipped the robe in the blood. 32 They took the ornate robe back to their father and said, "We found this. Examine it to see whether it is your son's robe."

33 He recognized it and said, "It is my son's robe! Some ferocious animal has devoured him. Joseph has surely been torn to pieces."

34 Then Jacob tore his clothes, put on sackcloth and mourned for his son many days. 35 All his sons and daughters came to comfort him, but he refused to be comforted. "No," he said, "I will continue to mourn until I join my son in the grave." So his father wept for him.

36 Meanwhile, the Midianites sold Joseph in Egypt to Potiphar, one of Pharaoh's officials, the captain of the guard.

LUKE 15:11-32 NEW INTERNATIONAL VERSION (NIV)

THE RETURN OF THE LOST SON

11 Jesus continued: "There was a man who had two sons. 12 The younger one said to his father, 'Father, give me my share of the estate.' So he divided his property between them.

13 "Not long after that, the younger son got together all he had, set off for a distant country and there squandered his wealth in wild living. 14 After he had spent everything, there was a severe famine in that whole country, and he began to be in need. 15 So he went and hired himself out to a citizen of that country, who sent him to his fields to feed pigs. 16 He longed to fill his stomach with the pods that the pigs were eating, but no one gave him anything.

17 "When he came to his senses, he said, 'How many of my father's hired servants have food to spare, and here I am starving to death! 18 I will set out and go back to my father and say to him:

Father, I have sinned against heaven and against you. 19 I am no longer worthy to be called your son; make me like one of your hired servants.' 20 So he got up and went to his father.

"But while he was still a long way off, his father saw him and was filled with compassion for him; he ran to his son, threw his arms around him and kissed him.

21 "The son said to him, 'Father, I have sinned against heaven and against you. I am no longer worthy to be called your son.'

22 "But the father said to his servants, 'Quick! Bring the best robe and put it on him. Put a ring on his finger and sandals on his feet. 23 Bring the fattened calf and kill it. Let's have a feast and celebrate. 24 For this son of mine was dead and is alive again; he was lost and is found.' So they began to celebrate.

25 "Meanwhile, the older son was in the field. When he came near the house, he heard music and dancing. 26 So he called one of the servants and asked him what was going on. 27 'Your brother has come,' he replied, 'and your father has killed the fattened calf because he has him back safe and sound.'

28 "The older brother became angry and refused to go in. So his father went out and pleaded with him. 29 But he answered his father, 'Look! All these years I've been slaving for you and never disobeyed your orders. Yet you never gave me even a young goat so I could celebrate with my friends. 30 But when this son of yours who has squandered your property with prostitutes comes home, you kill the fattened calf for him!'

31 "'My son,' the father said, 'you are always with me, and everything I have is yours. 32 But we had to celebrate and be glad, because this brother of yours was dead and is alive again; he was lost and is found.'"