

~**Francis X. “Frank” Gumerlock** teaches Latin in the Archdiocese of Denver and is visiting professor at Colorado College.

***Japanese Hell Scrolls and other Hellish Imagery***

This illustrated presentation examines realms of Buddhist hells as depicted in medieval 12th century Japanese narrative scrolls and explores themes such as *hungry ghosts* or the *hell of dissections*. Our discussion will culminate with recent images of the great contemporary dancer, Eiko Otake, dancing near ground zero in the borderlands of Fukushima Daiichi after the nuclear disaster, which occurred nine years ago.

~**Suzanne MacAulay** is Professor Emerita and former Chair of the Visual and Performing Arts Department, University of Colorado, Colorado Springs.

***Apocalyptic as World Literature***

This paper poses apocryphal apocalyptic as particular cases for reconsidering notions of literary history within the wider scope of the global Middle Ages. Although extra-biblical texts have been largely excluded from literary histories, they pose significant networks of contact across medieval Afro-Eurasia. In particular, this paper presents the *Apocalypse of Paul* and the *Fifteen Signs before Doomsday* as two examples of apocrypha that demonstrate associations with a host of languages and cultures that contribute to an expansive sense of medieval world literature. Within this larger scope, apocryphal apocalyptic offer distinct cases for complicating traditionalist readings of medieval literature by subverting nationalist narratives of literary history and methods of literary study. Such a conception of apocalyptic thus emphasizes multilingualism, cross-cultural networks, and participation in a capacious global Middle Ages.

~**Brandon W. Hawk** is Associate Professor of English at Rhode Island College.

***The Book of Revelation and the Gog/Magog topos: Sacred Space, Imagined Geography, and Portrayal of the ‘Other’***

Jewish, Christian, and Islamic legends about Gog and Magog—unclean peoples who dwelled beyond the geography of the known world—lay at the heart of mediaeval apocalyptic understanding of the ‘Other’. The validation and reinforcement of a sense of group identity, as well as drawing a clear line in the sand between the ‘Elect’ and the ‘Other’, are primary functions in the production of apocalyptic, both now and in the middle ages. Through a survey of the textual corpus, we’ll see that, over the course of the mediaeval millennium, the treatment of the Gog/Magog topos in the Apocalypse commentaries gradually moves away from the spiritualizing tradition that had emerged during the patristic period, to embrace a historical-eschatological outlook. During the ‘fragmentation and dissolution’ stage of the common mediaeval apocalyptic model, we observe that Gog and Magog are increasingly posited as real political enemies, a strategy of defining ‘Us’ versus ‘Them’ during the formation of the embryonic nation-states.

~**Colin McAllister** is Assistant Professor of Music at the University of Colorado, Colorado Springs.

***About the Directors of Through a Glass Darkly***

**Colin McAllister** is Assistant Professor of Music at the University of Colorado, Colorado Springs. His publications include the *Cambridge Companion to Apocalyptic Literature*, a translation of the *Cambridge Glossa in Apocalypsin* (Corpus Christianorum in Translation, Brepols) and (with Lorenzo DiTommaso) *Dies irae, dies illa: Music in the Apocalyptic Mode* (Word and Music Studies, Brill, forthcoming 2022).

**Lorenzo DiTommaso** is Professor of Religions & Cultures at Concordia University Montréal. He studies apocalypticism from the biblical apocalypses to contemporary apocalyptic manga and anime. Among his current projects is the mediaeval Antichrist, for which he has received a five-year grant from the Social Sciences and Humanities Research Council of Canada. His new book, *The Architecture of Apocalypticism*, the first volume of a trilogy, is forthcoming for Oxford University Press.



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The study of humankind's fascination with the apocalyptic worldview is a vast field, and has increased in interest over the last three decades with the approach and passing of the start of a new millennium. It is a subject that spans cultures, religions, time and space, and one that resists easy categorical definition. In *Through a Glass Darkly*, scholars and artists gather each year to deliver presentations and engage in dialogue at the Heller Center for Arts & Humanities on the campus of the University of Colorado, Colorado Springs.

*Through a Glass Darkly* was founded in 2015 and is directed by Colin McAllister from the Department of Visual and Performing Arts. In 2018, Lorenzo DiTommaso of Concordia University Montréal joined as Co-Director. *Through a Glass Darkly* is generously underwritten by the UCCS Humanities Program, the Heller Center for Arts & Humanities, the UCCS Department of Visual and Performing Arts, the UCCS Department of History and the UCCS Center for Religious Diversity and Public Life.

This year's symposium will be a hybrid in-person/virtual event. All presentations may be viewed here:  
<https://uccs-edu.zoom.us/j/96426806861>

## ABSTRACTS AND PRESENTERS

### *Apocalyptic time, Chiasmus, and the Musical Flow of APOKATASTASIS: How Themes of Apocalyptic Inspire a Modern Electroacoustic Music Composition*

Introducing the premiere performance of the original electro-acoustic music composition APOKATASTASIS, this presentation showcases some of the ways in which apocalyptic themes, concepts and literary idioms inform, explicate and enrich the audition and understanding of a Modern piece of music. Specifically, a consideration of literary chiasmus as music-compositional design, and a discussion of the listening experience as microcosm of the theological doctrine of reconstitution are proposed. A brief discussion follows the performance presentation.

~**Jon Forshee** is Visiting Assistant Professor of Music at the University of Colorado, Colorado Springs.

### *'Peevish and Rude': The Monster and Norse Apocalyptic*

This paper will examine several medieval Icelandic texts that feature Norse revenants and associated monsters, in order to draw attention to the role played by these figures in Icelandic identity construction. In particular, it argues that the authors' approaches to the insider/outsider binary perpetuated by the treatment of monsters in these works, shores up the boundaries of community membership, demonstrating an apocalyptic worldview that centres Iceland and its developing communities as a kind of promised land into which only a select elite are welcomed. Texts to be examined include two thirteenth-century works, *Eyrbyggja saga*, and *Laxdæla saga*.

~**Eli Mason** is a PhD student at Concordia University Montréal.

### *Paul the Apostle and Apocalyptic: Journey into the 'Real'*

Apocalyptic literature receives significant attention as both a genre and a phenomenon. In both, it arises from the context of an identifiable system of thought. Typically, there is a general approach to what is seen as wrong with visible reality while presenting a contingent reality as the true but not yet reality that will become manifest at the right time. While apocalyptic literature is often viewed as representing a pessimistic worldview, this paper will argue the apostle Paul presents himself as an exponent and recipient of a transformative apocalyptic mode of life that is hopeful and positive. This form of thought emerges from his own claimed apocalyptic (revelatory) experience in the interstitial space between what is and what will be.

~**James Romano** is an Affiliate Assistant Professor of New Testament at Fuller Theological Seminary.

### *On The Nature Of The Apocalyptic: Towards a comprehensive definition*

This paper is intended to define the Apocalyptic as a distinct category (of the imaginary) or a special mental paradigm, respectively to circumscribe its nature from various aspects. Starting from such concepts as the Apocalypse, apocalypticism, catastrophism, eschatology, millenarianism or chiliasm, messianism, prophecy, revelation, last judgment, apocatastasis and parousia the main aim of our argumentation is to distinguish these (often misused and confused) terms from each other by illustrating them by historical and contemporary examples (in arts, literature, media, social trends and mentalities) and concomitantly demonstrate the legitimacy of proposing the Apocalyptic (alternatively Apocalypticum or Apocalypticica) as a comprehensive umbrella-term encompassing the ideas listed above. Consecutively, an attempt will be made to demarcate its nature by identifying its specific features – determined by powerful visual (visionary) rhetoric, highly adaptable symbolism, a sense of extreme crisis and liminality, a unique type of catharsis, and radical modes of behavior – through comparative interdisciplinary approaches. At the conclusion of this experimental synthesis we will argue that the Apocalyptic, beyond being a mythic frame, a scriptural genre and a religious social function, is primarily a basic archetypal structure of the imaginary characterized by a distinct mindset, a fundamental approach and adjustment to reality—to be defined as a mental, or rather spiritual paradigm.

~**László-Attila Hubbes** is Lecturer in religious studies, semiotics, rhetoric, online social media and other communication disciplines at the Sapientia Hungarian University of Transylvania.

### *Byzantine Apocalyptic Literature*

This paper presents a survey of medieval Greek apocalyptic literature and consists of three parts that outline typical characteristics of this literary genre, introduce a number of prominent Byzantine apocalyptic narratives, and sketch the respective manuscript transmission.

~**András Kraft** is a postdoctoral fellow at the Seeger Center for Hellenic Studies at Princeton University.

### *Late Medieval Illustrated Apocalypses in France: Tradition and Innovation*

Illustrated Apocalypse manuscripts remained one of the most popular and lavishly illustrated books throughout the Middle Ages. It is no coincidence that these two attributes together best describe these books. The earliest extant Apocalypses were made in northern France during the Carolingian period, with possible ties to Late Antique models. Art Historians have observed that over the centuries medieval Apocalypses sometimes form iconographic families, yet what has not been investigated is how and why these families influence subsequent groups of illustrated Apocalypses. In the late thirteenth-century a new development occurred: deluxe English illustrated Apocalypses, with their own unique iconographic tradition, were imported to the Lorraine and Normandy regions of France. Stuck in the shadow of these dazzling books, extant French Apocalypses, which are fewer in number and more varied in artistic quality than their English counterparts, have gone virtually unrecognized in art historical scholarship. This paper examines how French patrons and artists adapted the English Apocalypses, and the possible motivations surrounding the rather brief periods of Apocalypse manuscript popularity in regional centers, but never in Paris. I argue that in contrast to the close iconographic copying associated with English Apocalypses, French Apocalypses show considerable innovation and adaptation in both imagery and book design. Working in concert with regional manuscript trends and artistic practices, these books became more than devotional tools; they were art objects that reflected patrons' and reader-viewers' identities, social ambitions, interests in popular culture, as well as personal eschatology.

~**Karlyn Griffith** is Assistant Professor of Art History at Cal Poly Pomona.

### *Exegesis of the Apocalypse in the Tenth Century*

Much of the scholarship on exegesis of the Apocalypse in the early Middle Ages has focused on texts from the sixth through ninth centuries. Very little scholarship has been devoted to exegesis of the Book of Revelation in the tenth century simply because of the paucity of primary sources from that century. This paper examines three exegetical texts on the Apocalypse written in the tenth century: the *Catechesis Celtica*, an anonymous *Gloss on the Apocalypse of John*, and a commentary on *Revelation* by Arethas of Caesarea. The paper discusses the provenance and contents of each text, and concludes with comments regarding the texts' utilization of earlier sources, their lack of millennial anxieties, and a possible reason why so few commentaries on Revelation were produced in the tenth century.