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Title of the Paper: The Iconography of Narratives and A Case Study of the Lion in 1 Kings 13:11–32

One of the basic principles of the iconographic exegesis is to avoid the fragmentary use of visual images by taking their historical, cultural and artistic context into account. However, the *literary* context of biblical images is often treated in lesser extent.

Joel M. LeMon strives for more thorough treatment of literary context in his monograph YHWH's Winged Form in the Psalms (2010). LeMon borrows William P. Brown's terminology to map the "iconic structure" of individual psalms in order to acknowledge them as constellations of images, where several different motifs play a part and convey meanings. LeMon provides a convincing model for analyzing texts that belong to the genre of psalms. However, even larger literary constellations should be brought forth in the field of iconographic research in the Biblical studies.

In this paper – and in the larger project behind it – the aim is to adapt and modify LeMon's concept of "iconic structure" to the prose of the Hebrew Bible. Because of the literary genre, it is also necessary to apply tools from narrative criticism. This means drawing attention to literary devices, such as story line and narrative structure, characters and characterization, frequency and repetition, narration, narrator and focalization. All of these have significance for interpreting individual motifs.

1 Kings 13:11–32, the narrative about a man of God who is killed by a lion on the road, will be treated as a case study in this paper. The main focus is on the image of the lion, but the aim is to interpret it in reflection with other components in the narrative. The text is treated as a literary constellation of several images and motifs that provide meaning(s) in interaction with each other.

The challenge of this paper and project is to balance between two approaches, iconographic exegesis and narrative criticism. Therefore, the process of this analytical technique has to be evaluated as well. What kind of added value does the combination of approaches provide? How to use two approaches simultaneously without one exploiting or distorting the other?

In conclusion, this paper strives for a thorough treatment of both literary and iconographic contexts and opens up the floor for discussion on methodological issues of imagery in the prose literature of the Hebrew Bible.