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Nota di contenuto	Cover; Half-title; Editorial Board; Title; Copyright; Contents; Acknowledgments; 1. Reading through the "'Veil of Obscurity'": Interpreting Revelation's Imagistic Language; 2. KNOWING IS SEEING: Ancient, Medieval, and Modern Theories of Metaphor; 3. Envisioning the City as a Woman: A Metaphorical Framework in the Jewish Literary Traditions; 4. Unveiling the Bride: Nuptial Traditions and Roman Social Discourse; 5. "'Alleluia . . . the wedding of the Lamb has come'": Reading Revelation's Nuptial Imagery; Conclusion "'Like a Bride Adorned'": Reading Metaphor in Revelation Appendix Babylon-A City without a Bride: Revelation 18: 23Bibliography; Index of Biblical and Extrabiblical References; Index of Authors
Sommario/riassunto	The phrase "like a bride adorned" is one of the ways Revelation describes the new Jerusalem which descends from heaven. This phrase can also be read as describing one of the ways interpreters historically have understood the relationship between Revelation and its metaphorical language. In contrast to views that suggest Revelation's metaphorical language is simple adornment, Huber argues that Revelation's persuasive power resides within the text's metaphorical nature and she articulates a method for exploring how Revelation

employs metaphor to shape an audience's thought. In order to gain a

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