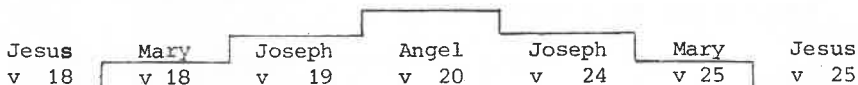


## A P P E N D I X A

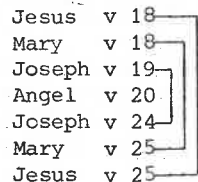
*The Handling of Participants in Act 1, Scenes 1 and 2*

The aim here is to make explicit the surprisingly patterned manner in which participants enter and leave the story, and to point out some of the syntactic devices by which focus is switched.

In Scene 1 episode 1 (1:18-25) the first sentence is a title for the whole scene. Although syntactically Jesus Christ is attributive to γένεσις, semantically it is in focus by virtue of the word order. The next sentence, structurally rather curious, introduces both Mary and Joseph, but by using oblique cases, sets both in the background and seems to focus on the event of the pregnancy. In v. 19 Joseph, now in the nominative, is brought into focus, but in v. 20 he is backgrounded again by a genitive absolute (a favourite device in this gospel for backgrounding). And as here, it is very often followed by ἰδοῦ, bringing a new element into focus. In this instance it is the angel who makes a speech lasting through v. 21 and followed by editorial comment, vv. 22-23. Then Joseph is brought to the foreground again through a nominative participle. Mary is referred to obliquely in v. 25, and finally Jesus is mentioned once more. In terms of the participants then, we see once more what may be presented as a key pattern, but of a more complex nature than any of the key patterns that have been seen in the formal structure.



An alternative presentation is in terms of inverted parallelism, thus



Episode 2 opens (2:1) with the genitive absolute which sets the whole of episode 1 into the background and concentrates on a new section. Note that the genitive absolute also obliquely introduces Herod as a character to be prominent in what follows. But the focus is now on the Magi (observe the ἰδοῦ) who come to the king's court with their question. Herod is foregrounded (2:3) with a nominative participle, and passes on the question to the religious authorities. These give their reply, but are not foregrounded in the way the Magi and Herod were. The focus is

on their reply rather than on them. Herod resumes centrality in v 7 and retains it through v 8 (but note that, perhaps because he had not been backgrounded, the nominative participle in v 7 follows the name rather than preceding it as in 1:24, 2:3). Then the Magi, who have been mentioned again in v 7, come to the fore with another nominative participle in v 9 and remain in focus to the end of the episode, though the star is syntactically subject in 9b. Nominative participles unobtrusively maintain the focus on the Magi in vv 10, 11 and 12 and in this last verse there is another oblique reference to Herod. Participation thus again follows a key pattern.

Herod	Magi	Herod	Scribes	Herod	Magi	Herod
v 1	v 1	v 3	v 5	v 7	v 9	v 12

The third episode is in three parts, of which the first and third are closely parallel. Both open with a genitive absolute (vv 13, 19) the first of which puts episode 2 into the background, and the second of which treats the middle part of this episode likewise. Both are followed by  $\dot{\iota}\delta\omicron\upsilon$  and the foregrounding of the angel with his message. Both continue by foregrounding Joseph with a nominative participle (vv 14, 21), and both end with an OT reference (vv 15, 23).

In the middle section Herod is the lone participant, and he is brought into focus with a nominative participle (v 16). This section also closes with an OT reference (v 18). The participants in the whole episode then run

Angel	Joseph	Herod	Angel	Joseph
v 13	v 14	v 16	v 19	v 21

Here is a variation on the key pattern in which the first and third sections are identical rather than being mirror images.

In Scene 2 the first episode maintains throughout a focus on John the Baptist (whose introduction is prepared by a new temporal setting (3:1)) though others are mentioned e.g. the general populace in v 5 and the Pharisees and Sadducees in v 7.

In the second episode the participation is also simple. Jesus is re-introduced (v 13); John with his initial refusal to baptise Jesus comes in (? abruptly) as the subject of a verb with no nominative participle (v 14); and then Jesus is foregrounded again with a nominative participle (v 15). Participation becomes somewhat obscure with the textual corruption and ambiguity of v 16, but probably Jesus remains in focus until the voice is brought in in v 17.

The second half of this second episode (4:1-11) probably exhibits a key pattern with the first and last verses balancing each other and a different structure in between. We may diagram vv 1 and 11 and follows:



In between there lie three utterance-response pairs, which perhaps show hostility through their asyndeton. In v 3 the devil is foregrounded with a nominative participle and Jesus' reply is given via  $\acute{o}\ \delta\acute{\epsilon}$  and a nominative participle (cf 3:14). In the second pair the Devil is brought back with  $\tau\acute{o}\tau\epsilon$  (v 5) and Jesus rejects him with  $\acute{\epsilon}\phi\eta\ \alpha\upsilon\tau\acute{\omega}$  and no link (v 7). In the third pair the Devil returns with no connective (unless  $\pi\acute{\alpha}\lambda\iota\nu$  (v 8) is counted), and Jesus spurns him again with  $\tau\acute{o}\tau\epsilon\ \lambda\acute{\epsilon}\gamma\epsilon\iota\ \alpha\upsilon\tau\acute{\omega}$ . Whether or not the linkage reflects the content, the three sharp utterance-response pairs probably do indicate something of the hostility between the participants. At any rate they are unlike any other participant alternation in the first N Block.