

DISCOURSE STRUCTURE IN MATTHEW'S GOSPEL

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1 INTRODUCTION

1.1 General

Human language is patterned activity. Within the discipline of linguistics, scholars have until relatively recently concentrated on the patterns occurring at the phonological, morphological and syntactic levels of language. Attention was focused on the structure of stretches of speech or writing that were one sentence or less in length. Within the last few years, however, greater interest has been shown in the patterning of larger stretches of language.¹⁾

This article is an attempt to analyse a substantial piece of writing, namely the gospel of Matthew, and to see from a linguistic perspective what its component parts are. Though this study is to some extent impressionistic and intuitive, it is not thereby automatically invalidated. Impressions and intuitions are not unmotivated, and even if it is not possible to pin down immediately all the stimuli that cause them, a careful record of what they are is a first step in the direction of greater understanding. It is hoped therefore that the record will be of interest both to linguists working on discourse analysis and also to biblical scholars in illuminating part of their field from a different angle.

A major concern of the authors is with the translation of Scripture into other languages. It is often necessary for them to put themselves in the place of people reading the gospel for the first time, and bringing to it little or nothing in the way of Christian background. But how ever little people in this category may bring to the reading of Matthew by way of theological presuppositions, they must of necessity bring certain linguistic presuppositions.

These would include at least: 1) that the gospel was put purposefully into the form in which it now stands, and 2) that it is a coherent whole. The naive reader does not start by asking questions about sources, oral traditions, redactions and so on. He normally assumes a text to be a coherent whole unless and until he finds that within his particular frame of reference and at his level of interpretation, it is not. He takes the gospel as a unit, and reads and understands it in its own terms. An approach of this kind, lacking the sophistication of a modern academic background, must have characterized many of the original readers of the gospel, and it is surely worth while to see what can emerge by trying in a measure to simulate it.

In this study, therefore, we shall attempt to understand what the gospel says as a literary unit in itself. It is not only comprehensible as a literary whole, but also, at some level, as an *independent* whole. Despite its clear relationships with other pieces of writing, most notably the gospels of Mark and Luke, it does not make direct cross-reference to them. The probable use of Mark as a source by Matthew does not mean that the reader must have Mark available before he can understand Matthew. For Matthew often was originally (and still is today) read and understood by people who did not have access to Mark or Luke. In any case, a writer or editor cannot assume that readers will make extensive comparisons of his work with other similar ones even if this option is open to them. In another direction, Matthew has a close relationship with the Old Testament, but this again does not alter its status as an independent unit in literary terms.

To take an approach of this kind is not to deny the usefulness of other approaches. Textual, source, form and redaction criticism all have their roles to play, and all have shed light in their different ways. A discourse analysis approach is not a substitute for other approaches, and is not to be taken as an attempt to answer the same questions from another direction. Rather is it to be taken as an attempt to ask different questions, of which the primary one is "How does Matthew as a piece of writing cohere as a whole?" The answers suggested will at some points no doubt reinforce the answers given to the questions asked in other approaches. At other points they may weaken or even contradict them. Hopefully, the ultimate result will be a deepened understanding of the gospel.

In the light of these considerations, the works of biblical scholars were deliberately avoided in the initial stage of this investigation, which was the work of Clark. This must not be construed as an act of contempt, but rather as a desire to try a linguistic approach without being influenced in advance by conclusions arrived at by other routes. At a later stage, an attempt was made to redress the balance by a comparison and contrast of the discourse analysis results with the results of other approaches. This attempt was the work of de Waard and is recorded largely in the footnotes.

This study is in no way concerned with the historicity of the various incidents in the gospel. Such questions are not discussed at all. However, in keeping with the attempt to simulate the approach of the naive reader, the analytical comment is written as though each incident is taken as historical. This is not a devious means of prejudging the issue of historicity, but rather a short-hand way of avoiding it, in order to concentrate on other matters. Greek quotations are from the UBS Greek New Testament (3rd edition, 1975).

1.2 Terminology

The labels for the analytical units proposed in this study are largely taken from drama. But before these terms are applied the gospel is divided into 'blocks', which separate the 'narrative' from the 'discourse'.²⁾ The discourse blocks (roughly chapters 5-7, 10, 13, 18, 23-25) are each analysed as their content demands, and no regular scheme of internal labelling is applied to them. The dramatic terms of Act, Scene and Episode are applied primarily to the narrative material. These terms are hierarchically related: a Scene consists of two or more Episodes, and an Act of two or more Scenes. In addition to these Scenes, an Act contains also one or more of the five discourse blocks, though these stand outside the Scene structure.

In considering the semantic structure of the gospel, it is much less easy to set up a hierarchy of terms. We might suggest such terms as Plot, Theme, Motif and Topic (in roughly descending order) but at present not enough is known about the semantic structure of discourse to ensure that these terms are used in a rigorous way. In this paper the terms Theme and Motif are used quite frequently, but there is no clear-cut relationship established between them. In a biblical text, this is probably an area of analysis where final decisions should be in the hands of biblical scholars.

1.3 Establishment of Narrative and Discourse Blocks

The division of the gospel into narrative and discourse sections is traditional. It is accepted and used as a basic structural feature here because each of the five discourse blocks ends with the formula *καὶ ἐγένετο ὅτε ἐτέλεσεν ὁ Ἰησοῦς* (7:28, 11:1, 13:53, 19:1, 26:1). Though there are many places in the narrative sections where there are quite long pieces of direct speech from the mouth of Jesus, it is in these five places, and only these, that the above closing formula is used. It seems fair, therefore, to take it that Matthew intended to imply that these five passages, and these alone, are in some sense units in the overall structure of the gospel in a way in which other pieces of direct speech are not.³⁾ Hereafter, the blocks are referred to as N blocks or D blocks.

All the remaining sections of the gospel apart from the 5 D blocks ending with the same formula, are regarded as N blocks, even though they may contain substantial sections of dialogue. The N blocks form the framework into which the D blocks are embedded, since the latter are not independent and self-explanatory, and need the surrounding narrative to supply their context. However, the D blocks are easier to identify first, since they are, so to speak, the marked units.

Giving only the chapter numbers for simplicity's sake, the blocks are as follows.

	N	D	N	D	N	D	N	D	N	D	N
chs.	1-4	5-7	8-9	10	11-12	13	14-17	18	19-22	23-25	26-28

1.4 *The Establishment of Three 'Acts'*

Thus far, the divisions are the same as traditional ones and are not very illuminating. But in the course of reading through the gospel, a clear link becomes apparent between 4:23 and 9:35. In the former place the content of Jesus' ministry is announced as διδάσκων ἐν ταῖς συναγωγαῖς αὐτῶν καὶ κηρύσσων τὸ εὐαγγέλιον τῆς βασιλείας καὶ θεραπεύων πᾶσαν νόσον καὶ πᾶσαν μαλακίαν, and this is exemplified in chapters 5-9. At the end of ch 9, in v 35, identical wording is used as a summary of the preceding chapters, and is thus taken to be a formal closure of the section. From this lead, it becomes apparent that 4:23 and 9:35 are both located in short transition paragraphs pivotal to the development of the gospel as a whole. Vv 4:23-25 provide the link between Jesus' preparation for his ministry and its detailed description; 9:35-38 summarizes progress thus far, and opens the way for the wider possibilities chronicled in subsequent chapters.

So there seems reasonable ground for positing a major structural division around the end of ch 9. Chs 1-9 are approximately one third of the total length of the gospel, and therefore it also seems reasonable to anticipate a 3-part structure in the whole work. No "formulaic" evidence was found for making another break, but there does seem reason to suggest a major break at the end of ch 18. The reason for this is semantic rather than formal. In 19:1, there is a decisive change of location. Apart from the brief excursion to Phoenicia in ch 15, the record from 4:12 on is largely set in Galilee. The mention of leaving Galilee in 19:1 initiates the events leading to the climax of the record, and it therefore seems an appropriate point for a crucial structural break. Formally it is unobtrusive, but this can be taken as a product of Matthew's literary craftsmanship. In a symphony or concerto, one movement sometimes leads into another without the music actually stopping, so may there not be something analogous in literature?⁴⁾

What is the effect of breaking the gospel into three 'acts', as suggested? (Act 1, chs 1-9, Act 2, chs 10-18, Act 3, chs 19-28). The narrative and discourse blocks then fall out as follows.

(Again, only chapter numbers are given; the detailed breaking points will be discussed at the appropriate places in the text.)

Act 1	Narrative	chs	1- 4
	Discourse	chs	5- 7
	Narrative	chs	8- 9
Act 2	Discourse	ch	10
	Narrative	chs	11-12
	Discourse	ch	13
	Narrative	chs	14-17
	Discourse	ch	18
Act 3	Narrative	chs	19-22
	Discourse	chs	23-25
	Narrative	chs	26-28

Within Act 1 and Act 3 there is a 'key' pattern as it may be called, of N D N blocks. Within Act 2 there is a more elaborate version of the same pattern D N D N D. In the three acts as a whole there is the key pattern again on a larger scale, Act 1 Act 2 Act 3, with Acts 1 and 3 being of identical internal structure, and Act 2 a variation on the same structure.

Notice also the balance in the distribution of the discourse blocks. Acts 1 and 3 each contain a single long block of discourse, of 3 chapters. Act 2 also contains a comparable amount of discourse, but here it is split into three single chapter blocks. In Acts 1 and 3, the narrative blocks form the sandwich, with the discourse blocks as the filling. In Act 2, the discourse blocks form a double sandwich with the narrative blocks as the filling.

These patterns are too symmetrical and too aesthetically pleasing to be either accidental or imaginary. It must be emphasized that heuristically the division into acts was not made in order to obtain the block pattern. The acts were hypothesized for the reasons given, and only afterwards did the block pattern emerge. No other division would yield such a satisfactory pattern.

2 ACT 1

Act 1 has already been established as consisting of chapters 1-9 of the gospel. It consists of 2 N blocks and a D block, arranged in the key pattern N D N. The first N block is chapters 1-4, the D block chapters 5-7, and the second N block, chapters 8-9. These will now be analysed in order.

2.1 Formal Division of the First N Block

The first N block breaks up fairly readily. The genealogy of 1:1-17 stands apart from the rest of the section, and perhaps ought not to be included. It seems to be just as much a prologue to the whole gospel as is Jn 1:1-18. The birth narrative

and associated events (1:18-2:23) constitute the next section (labelled Scene 1), while 3:1-4:25 form a further discrete section concerning the preparation for Jesus' ministry (labelled Scene 2).

2.1.1 *The Prologue*

Vv 1-17 are clearly a discrete unit, marked as they are by a title (v 1), a highly repetitive internal structure, and a closing summary (v 17). Thus already one key pattern is apparent,

Title	Genealogy	Summary
v 1	vv 2-16	v 17

with the main content balanced by brief introduction and closure. V 1 introduces the key figures of Jesus, David and Abraham, and v 17 balances these by mentioning the same figures in reverse order. The mention of the Babylonian captivity in v 17 is an additional feature, but it does not upset the basic rhythm. Vv 2-16 are broken up into 3 sections, vv 2-6a (Abraham to David), vv 6b-11 (David to the captivity) and 12-16 (the captivity to Jesus).

The first section is the most complex, for as well as the standard formula $x \delta\delta \epsilon\gamma\epsilon\nu\nu\sigma\epsilon\nu \tau\omicron\nu\nu y$ it contains several additional pieces of information. For present purposes, we are interested in the distribution rather than the content of this extra information. Of the 13 pairs of names in this section, it is pairs 3, 4, 10 and 11 that have extra information appended. Is it too far-fetched to see another key pattern, with the pairs of names numbered as follows?

pairs 1 2 3 4 5 6 7 8 9 10 11 12 13

The pattern is a key with a double notch, and is symmetrical in terms of the distance of the notches from the beginning, middle and end of the list. The remaining piece of additional information, namely that David was the king (v 6a), is taken as closing this first section of the genealogy. Thus it has its structural place on a higher level or rank than the additional information in pairs 3, 4, 10 and 11.

The second section is more straightforward, with 14 pairs of names, with which only the first and last have any added information. This will again give a simple key pattern.

pairs 1 2-13 14

In the 14th pair, $\kappa\alpha\iota \tau\omicron\upsilon\varsigma \acute{\alpha}\delta\epsilon\lambda\phi\omicron\upsilon\varsigma \alpha\upsilon\tau\omicron\upsilon$ is taken to balance $\acute{\epsilon}\kappa \tau\eta\varsigma \tau\omicron\upsilon \Theta\epsilon\omicron\upsilon\tau\omicron\upsilon$ (6b) and $\acute{\epsilon}\pi\iota \tau\eta\varsigma \mu\epsilon\tau\omicron\iota\kappa\epsilon\sigma\iota\alpha\varsigma \beta\alpha\beta\upsilon\lambda\omega\nu\omicron\varsigma$ to close this section, as the mention of David's kingship closed the first.

The third section is almost the same as the second with 13 pairs of names, of which the first pair has an added piece of chronological information, and the last pair has a divergent content to explain why the standard formula is not used to link Joseph and Jesus.

The pattern structure of the prologue, then, emerges as key patterns of varying complexity on two levels

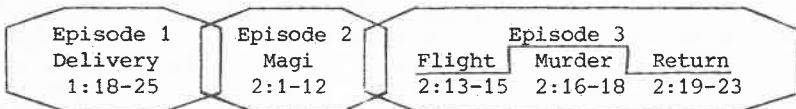
Title	1	2	3	4	5-9	10	11	12	13	1	2-13	14	1	2-12	13	Summary
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2.1.2 Scene 1

This scene is fairly clearly marked off from what precedes and follows. 1:18 opens with a clear announcement of the content of the section, and 2:23 ends with a reference to the O T, which is in this gospel a common way of clinching a point.⁵⁾ And ch 3 opens with a totally new topic, which dissociates it from what precedes in terms of content.

The scene is itself divided into three episodes (1:18-25, 2:1-12 and 2:13-23). Each of these is initiated with a genitive absolute construction, which throughout the gospel is very common as a formal marker of transition to a new section.⁶⁾ This formal feature ties in well with the content, as each episode is a semantic whole, and reasonably complete in itself. The third episode is further subdivided into three sections, the flight into Egypt (2:13-15), the murder of the children (2:16-18), and the return from Egypt (2:19-23). The first and third of these begin with a genitive absolute, and are verbally closely parallel. The second begins with τότε, another frequent transition marker. All three close with an O T formula quotation peculiar to Matthew.

Formally, then, this scene exhibits what can be called a chain pattern - the sort of pattern which typically links chronologically related incidents. It can be represented as follows (with a further key pattern involved in episode 3).



The handling of participants in this section will be dealt with in Appendix A.

2.1.3 Scene 2

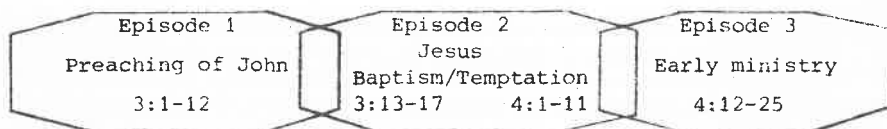
This scene starts with a distinct new topic, introduced by a rather vague temporal marker (3:1) and concludes with the important transitional paragraph 4:23-25. It is probably best taken as composed of three episodes, though it could be alternatively

analysed as four. The first deals with the activities and preaching of John the Baptist, and closes with the end of the direct quote of John's words (3:1-12). In 3:13 Jesus re-enters the account, following another τότε, and his life is at once linked with that of John. This episode is taken to go as far as 4:11, and the baptism and temptation are taken as two sides of the divine authentication of Jesus' work. This is because there is only a weak transition (another τότε) at 4:1, and there is no real change of focus. It is Jesus who is the main subject of the whole passage. However, it would also be possible to analyse this section as consisting of two separate episodes.⁷⁾

The third episode (4:12-25) gives the beginning of Jesus' ministry. It opens both with a link reference back to the (now completed) work of John, and a setting in terms of place. There is no good reason for a break between vv 16 and 17, or 17 and 18. The calling (and obedience) of the four fishermen is an example of a response, in this case positive, to Jesus and his message. 4:23-25 summarises the content and effects of Jesus' early ministry, and is very important both structurally and semantically. Structurally on the small scale it rounds off the brief account of this third episode of Scene 2. Structurally on the large scale it gives the framework on which the rest of Act 1 hangs. The lynch pin is v 23, and its connection already noted with 9:35, καὶ περὶ ἤγεν... διδάσκων ἐν ταῖς συναγωγαῖς αὐτῶν καὶ κηρύσσων τὸ εὐαγγέλιον τῆς βασιλείας καὶ θεραπεύων πᾶσαν νόσον καὶ πᾶσαν μαλακίαν. Here semantically is the manifesto of Jesus' movement, and here formally is the two-fold outline of chs 5-9, διδάσκων and θεραπεύων. In chs 5-7 (the D block) we are given an extended example of the διδάσκων (taken up in 5:2 and 7:28, 29); and in chs 8 and 9 various examples of the θεραπεύων, (8:2,3,7,8, 13,16, 9:21,22,25,30,33) though other themes are also present in that section. 9:35 repeats much of 4:23 and is a closing summary of what chs 5-9 have covered.

Perhaps justification should be given for taking as a two-fold ministry what looks at first sight (and has often been taken as) a three-fold one. If διδάσκων ... καὶ κηρύσσων ... καὶ θεραπεύων are taken as three coordinate elements, the evident content of the succeeding chapters must be played down. The θεραπεύων aspect clearly stands apart, but there is no clear evidence for a dichotomy between διδάσκων and κηρύσσων. So 4:23 is construed to mean that the κηρύσσων τὸ εὐαγγέλιον τῆς βασιλείας is the *content* of διδάσκων ἐν ταῖς συναγωγαῖς αὐτῶν, not a parallel activity. In other words the construction is a hendiadys. This fits the succeeding chapters much better, and is paralleled by the construction in 4:17, where the κατ' λέγειν, Μετανοεῖτε cannot be taken as anything but the content of κηρύσσειν.⁸⁾

To sum up, then, Scene 2 also shows a chain pattern.



2.1.4 Summary of First N Block

This block contains a prologue whose relations are mainly with the gospel as a whole, linking it to its cultural and historical context; and two scenes which ring up the curtain on the overall drama. Each scene contains three episodes linked to each other on a chain pattern. One episode in each scene shows signs of further internal structure.

2.2 Formal Division of the D Block

In chs 5-7 we enter upon a very different form of literature. In "rhetorical" terms, it would appear to fall in the category of exposition. In structural terms, it is marked by a high frequency of asyndeton, and a high number of imperative sentences, i.e. many of its sentences would belong to a different sentence class from most of the sentences in the N blocks.

This analysis sees the Sermon on the Mount as an exordium, a series of seven principles, each accompanied by illustrations and/or applications, and a peroration.

The exordium consists of the so-called Beatitudes (5:1-10) and the peroration of 7:24-27. The rest of the Sermon (5:11-7:23) supplies the seven principles and their supporting material. Thus again a key pattern can be seen, with brief opening and closing sections balancing each other either side of the main body of the discourse.

Exordium	7 Principles	Peroration
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The exordium and peroration only are in the third person - the seven principles and their illustrations are all in the second person. This is a formal reason for calling 5:1-10 and 7:24-27 different units from the rest of the sermon.⁹⁾

2.2.1 The Exordium

The introductory words of 5:1-2 give the setting, and the word ἐδίδασκεν (v 2) gives the clue that what follows exemplifies the διδάσκων aspect of Jesus' ministry stated in 4:23.

The eight beatitudes immediately follow.¹⁰⁾ They are totally asyndetic, and have a balanced internal structure, all having the form μακάριοι οἱ ... ὅτι αὐτῶν/αὐτοῦ. The second clause of the first and last beatitudes (vv 3 and 10) is identical, and all the intervening ones are different.¹¹⁾ In the second halves of the

six central beatitudes (vv 4-9) there is a balance of active and passive verb forms. The passive (avoiding the mention of God) predominates but the active occurs in the second and fifth places, thus giving a pattern of inverted parallelism, as follows:

v 3	αὐτῶν	Present	
v 4	αὐτοῖ	Future Passive	
v 5	αὐτοῖ	Future Active	
v 6	αὐτοῖ	Future Passive	
v 7	αὐτοῖ	Future Passive	
v 8	αὐτοῖ	Future Active	
v 9	αὐτοῖ	Future Passive	
v 10	αὐτῶν	Present	

2.2.2 The Seven Principles

These were arrived at basically by reading through the text and separating the plain statements from the illustrative ones. The assumption was that extended figurative passages were likely to have a different purpose from literal passages.

2.2.2.1 The First Principle

This is contained in 5:11-12. It is usually tacked rather awkwardly on to the end of the beatitudes, presumably because of its semantic link with v 10. This departs from the rhythm of the beatitudes, neglects the shift from third to second person at v 11, and affords no obvious connection with the verses that follow (vv 13-16). In this treatment a paragraph break is made after v 10 and vv 11-16 are treated as a unit.¹²⁾ V 11 enunciates a principle for which v 12 gives a reason, and vv 13-16 give two illustrations of the circumstances in which the principle operates (or three, if the city on the hill is taken as a separate one).¹³⁾ The principle is that persecution ἐνεκεν ἑμοῦ brings blessing. Persecution of this type arises because the follower of Jesus stands out against his background, often opposing its values and assumptions (like the prophets, v 12). Salt and light also stand in contrast to their surroundings - salt has no other purpose than to change the taste of what it goes with, and light has no possibility of coexisting with darkness, but must dispel it. Thus the follower of Jesus is to stand out, and risk persecution for doing so, though paradoxically (v 16) by so doing he may make some people give glory to God.

Thus this passage can be said to expand the paradox of v 10, which summed up the beatitudes by contrasting blessing from God with persecution from men.

2.2.2.2 The Second Principle

Having in the first principle established a contrast with the background, Jesus next goes on to establish a connection. Far from being antinomians, he and his followers have a high regard for the Law. His second principle clarifies his relationship with that

foundation stone of the society in which he ministered. The Law will not be abolished, but given a fullness it never had before (v 17). Such righteousness as it could confer would be quite inadequate for the followers of Jesus (v 20, cf Phil 3:9). Thus the principle is laid down in v 17 and expanded in vv 18-20.

The rest of ch 5 is taken up with specific examples of how the Law is to be "fulfilled". These six illustrations make this by far the longest section of the whole sermon, and presumably there= by indicate the importance attached by Matthew to this aspect of the gospel.

The six examples, as has often been noted, are all introduced with a similar formula (vv 21,27,31,33,38 and 43) of which the basis is ἡκούσατε ὅτι ἐρρέθη, followed by the contrastive ἐγὼ δὲ λέγω ὑμῖν (vv 22,28,32,34,39 and 44). In v 31 the formula has only an apocopated form Ἐρρέθη δέ, and this, together with the relatedness of the topics (adultery and divorce) could be taken as a ground for linking this section with the previous one and reducing the number of illustrations from six to five. Matthew evidently likes odd numbers (3s, 5s and 7s) but should not be forced into displaying them where he may not have intended to!

Each of the examples of the new attitude to the Law is backed up by practical applications, though these will not be examined in great detail. Suffice it to say that the general effect is to internalise obedience to the Law.

This section ends in a brief summary which gives its teaching and challenge in a nutshell (5:48). Of the seven principles, the second, fourth and sixth have these short summaries, which in each case are introduced by οὖν (5:48, 6:31-34, 7:12).

2.2.2.3 *The Third Principle*

This section runs from 6:1 through 6:18, and turns from the Law to religious practices. The principle is laid down in v 1 that religious activity is to be directed towards God, not towards other men. This is then applied in the three areas of almsgiving (6:2-4), prayer (6:5-15) and fasting (6:16-18). Each area is introduced by a ὅταν clause, with a negative apodosis. The first and third have μὴ with a subjunctive (6:2,16) and the second οὐκ with a future indicative (6:5). In each area, the behaviour expected of Jesus' followers is introduced with "but you" (6:3, 6:6, 6:17). Each application closes with a reference back to the principle itself, and a mention of the Father (6:4, 6:15, 6:18). The three applications are thus highly parallel in their internal structure. The biggest difference, as might be expected in a group of three, is in the middle one; this is the passage on prayer, which is considerably longer than the other two, and contains the "pattern prayer" of verses 9-13 with its own clear in=

ternal structure. It consists of two balanced sets of three requests each (9c-10b and 11-13). In the first set are three third person aorist imperatives (ἀγλασθήτω, ἐλθέτω, γεννηθήτω) and in the second, three second person aorist imperatives (δοῦς, ἄφες, ῥύσαι). The first three show an internal key pattern, the first and third having a passive verb form and a neuter noun subject and the second an active verb form and a feminine noun subject. The qualifying phrase of 10c, ὡς ἐν οὐρανῷ καὶ ἐπὶ γῆς, probably goes with all three verbs, not just the last. It can be taken as balancing the invocation of v 9b, so that this first strophe has a key pattern.

The second set has longer requests, but again an internal key pattern structure. In the first and third (vv 11 and 13) the imperative comes near the end of the clause, with the qualifying material before the main verb. In the second (v 12) the imperative comes at the beginning, with the qualifying material at the end. In all three there is the first person pronoun in both halves of the request (just as there was a second person pronoun in each request in the first set). In the first and third the pronoun comes once in each half, and in the second one, twice in each half.

The completeness of the structural pattern without the doxology might be seen as further evidence in support of its omission.

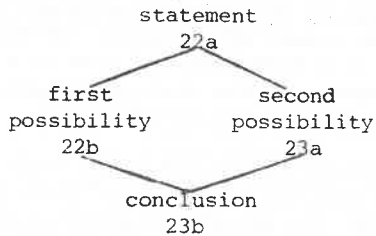
2.2.2.4 *The Fourth Principle*

This section, 6:19-34, deals with possessions in general, and especially money. Worldly wealth is contrasted with heavenly, and the latter extolled (6:19-20). These two verses have a parallel and antithetical structure, each with an imperative main clause and two descriptive subordinate clauses. V 19 has a negative main verb and positive subordinates and v 20 a positive main verb and negative subordinates. This is so clear even on a casual reading that no diagram is called for. V 21 rounds off the principle with a reason which is also in a careful, epigrammatic, symmetrical form.

The rest of ch 6 enlarges on this principle, and it is helpful here to distinguish illustrations (vv 22-24) from applications (vv 25-34).

The illustrations are in highly figurative language, and are usually presented as separate paragraphs. This makes the "light of the body" seem like an irrelevant intrusion, and breaks the clear train of thought linking vv 19-21 with 24ff. It will reduce the awkwardness if vv 22-23 are linked with v 24 as a double illustration of vv 19-21. Internally vv 22-23 show a 'diamond' pattern, with an opening general statement, a closing deduction, and in between an examination of the results of contra-

dictory possibilities.



To make sense of the content in its context of talking about money, ἀπλοῦς and πονηρὸς are best taken as 'generous' and 'envious' respectively (cf 20:15).¹⁴⁾ This yields a sort of word play in Greek which cannot be fully carried over into English because it would involve a (to us) incongruous mixture of metaphors. The two hypotheses of 22b-23a might be rendered "If your outlook is generous, your whole life will be bright, but if your outlook is envious, your whole life will be gloomy".

Vv 24 can almost be seen as an explanation of vv 22-23 in less cryptic language, in case the point has not got through. It has a similar internal structure to that of vv 22-23, a general statement, a closing deduction, and in between, an examination of alternative possibilities. In this case the closing deduction is very clear both in its content and in its link with the principle expressed in vv 19-21. For modern readers standing outside the cultural context in which the gospel was written, it also diminishes the opacity of the previous illustration. All three verses, 22-24, are saying that an obsession with money blights the life of the victim, and prevents him from serving God.

Vv 25 on are linked to what precedes in a type of converse causality. A craze for things precludes a full relationship with God: likewise, a trust in God precludes an anxiety over even the most basic physical needs of life - food and clothes. Anxiety over food is discussed in vv 26-27 and over clothes in 28-30.

This passage gives applications of the principle laid down in 6:19-21.¹⁵⁾ It opens with the basic application (25a and b), for which a reason is given in interrogative form (25c). (The way in which this is followed up with a two-fold illustration suggests the omission of ἢ τὸ πλῆτε as an analogical intrusion from v 21.)

The twin needs of food and clothing are shown from analogies in nature to be areas where God's providence is to be expected. Each analogy is set up with a command and (especially if the reading of N* is followed) three parallel negative descriptions. The point is made that God supplies the natural needs, and the application of both analogies is made by a fortiori reasoning. In

the first case, there is a further statement labelled a conclusion, and which in the second case seems to be balanced by the ὀλιγορότερον as a sort of challenge (cf 8:26). The remaining clause (28a) is a link from the base in v 25 to the opening of the second analogy. The whole principle is then resumed in the summary which follows (vv 31-34).

This is introduced by οὖν (cf 5:48, 7:12). It is longer and more complex than the summaries of principles two or six, and indeed v 34, with its own οὖν is almost a summary of the summary. Perhaps the added complexity is related to the fact that this is the central of the seven principles, and therefore an appropriate place for unique elaboration.

2.2.2.5 *The Fifth Principle*

The principle is laid down in 7:1, and its reason added in 7:2. The short section enlarging on this contains one expanded and rather humorous illustration, followed by the related double word-picture in the famous chiasmus of v 6. Some texts, by having v 6 start a new paragraph, imply that it stands apart from vv 1-5. If the whole paragraph is viewed as one more example of a key pattern, perhaps a relationship may become clearer. If vv 1 and 2 give the principle and vv 3-5 the illustration, v 6 gives a rider or qualification, so that the principle will not be misapplied.¹⁶⁾ The principle is

Principle	Illustration	Rider
vv 1 - 2	vv 3 - 5	v 6

"Don't be hypercritical" and the rider is "But don't fail to be discriminating". It would be hard to find a more concise exposition of how to handle everyday interpersonal relationships!

2.2.2.6 *The Sixth Principle*

This section is structurally similar to the previous one - the principle briefly stated 7:7 (cf 7:1), justified 7:8 (cf 7:2), illustrated 7:9-11a (cf 7:3-5) and concluded 7:11b (cf 7:6). It is an a fortiori argument - if even sinful human beings give good things to their children, how much greater is God's willingness to do the same for those who ask him.

V 12, a summary with οὖν (cf 5:48, 6:31-34), extends the principle as seen in the illustration from the limited realm of family relationships to the general realm of communal life, and again the point is clinched with a reference to the O T. To reflect God's attitudes towards us in our attitudes towards others is indeed the pith of the Law and the Prophets. Thus this summary, like those following principles two and four, broadens the scope of the teaching in the preceding section. The consideration of the Law leads to the demand for total imitation of God's character (5:48); the consideration of legitimate human needs leads to the demand

for total trust in God's providence (6:34); and the consideration of God's generosity leads to the demand for a total reflection of his attitudes (7:12).

2.2.2.7 *The Seventh Principle*

After six principles dealing, in general, with the ethics of the kingdom, the seventh principle speaks of entry into the kingdom. Perhaps significantly in the light of 13:10-17, this is the only one of the seven principles to be expressed wholly in figurative language. The principle itself is given very tersely, in 13a, and 13b and 14 show contrastive parallelism in their double-barrelled expansion of the principle. The reading $\delta\tau\tau$ in 14 would make the parallelism even closer, but even reading $\tau\upsilon$ it is still very close.

Vv 15-23 show the principle of entry to the kingdom at work on two levels. Vv 15-20 describe would-be leaders who have failed to enter the narrow gate and are therefore false; and vv 21-23 describe would-be followers who have failed to enter the narrow gate, and are therefore false. These are typical of the many who travel the broad and easy road, and are identified primarily by their deeds (vv 20,21).

In the first application (15-20), the false prophets are given one brief pictorial characterisation (v 15), then the metaphor is abruptly changed for the rest of the paragraph. The means of identification is stated in 16a, two specific cases are given in 16b, and the two-sided generalisation arising from this follows in 17 and 18. A consequence is asserted in 19, and the means of identification repeated in 20.¹⁷⁾ There is thus quite a complex recursive pattern, with formal and semantic elements closely interwoven. This section may be displayed as a pattern of inverted parallelism.

Means	v 16a	}
Specific cases	v 16b	
Double generalisation	vv 17-18	
Consequence	v 19	
Means	v 20	

It is interesting to see that at least one modern translation (TEV) seems to have reacted to the text in this same way, in that it has dropped the metaphor in the outer layer (vv 16a and 20) but retained it in the inner layers (16b-19).

The second application (21-23) is structurally very different, and is the only piece of the whole sermon which has dialogue form (5:22 and 7:4 are not dialogue, because although there is direct speech, there is only one participant). Is not the extra vividness introduced by this change particularly effective here in the mounting climax of the sermon? The final principle is dealing

with the \$64 thousand question of entry to the kingdom. The first application has considered would-be leaders. Not all aspire to leadership, but here in the final thrust, the scope is widened to take in all who would follow. And the personal nature of the challenge is surely heightened by putting it in the form of a face to face confrontation with the Son. So much for the use of dialogue form at this point. Internally, the structure is simple, a generic statement in v 21, with a single example of its application, through a single utterance-response pair. The triple claim of the false followers is dismissed by the single refutation and sentence of the Son.¹⁸⁾

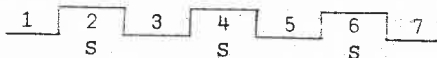
2.2.3 *The Peroration*

The last few verses of the sermon give the final, overall summary, again introduced by οὖν. (Cf 5:48, 6:31-34, 7:12). Their relevance to the sermon as a whole is evidenced by their very general mention of μου τοὺς λόγους τούτους (vv 24,26). And in their position as final challenge, they invite a response from *all* who hear. The theme of response is one which assumes increasing centrality as the gospel proceeds. The two-fold possibility of obeying or disobeying Jesus is shown in the two-fold simile of housebuilding. The two halves are very closely matched in structure, for apart from the punch lines, and lexical changes and negative/positive changes necessary to the sense, the only other difference is between the relative clauses in 24 and the participial clauses in 26. In typical parabolic fashion, the challenge is given only through the simile, and is not elaborated. Thus the sermon ends.

The introductory words of 5:1-2 are balanced by the narrative comment of 7:28-29, which contains the D-block closing formula, and a note on reaction to Jesus' words. The recurrence of δὲ δόξα (v 29) is another glimpse back to 4:23. But whereas in 4:24-25, the reaction to Jesus' activities is rather neutral, here it is recorded as the more positive one of amazement, because of his authoritative pronouncements.

2.2.4 *Summary of the D Block*

The D Block consists then of an exordium, a main section of seven principles, and a peroration. The exordium consists of eight beatitudes, the eighth of which serves topically as a link between the exordium and the beginning of the main section. Within the main section, there is a symmetry of arrangement in that principles two, four and six have appended a summary (S) introduced by οὖν.



Each statement of a principle is reinforced by various illustrations and/or applications. With one major exception, these too are of symmetrical distribution.

1	2	3	4	5	6	7
2 Ill.	6 App.	3 App.	2 Ill. 2 App.	3 Ill.	2 Ill.	2 App.

Apart from the six applications of principle 2, the numbers of illustrations/applications are balanced around the fulcrum of the fourth principle. There is a second type of balance in that the fourth principle is the only one to be followed both by illustrations and applications. It is preceded by one illustrated principle and two applied principles, and followed by two illustrated principles and one applied principle.

2.3 *Formal Division of the End N Block*

On the ground of the sense connections of the various incidents recorded in this block (8:1-9:38), it seems most appropriate to divide it into four scenes, which will be labelled in continuing sequence from the end of ch 4. The main (but not exclusive) emphasis of this block is on healing, as we would expect from the programme outlined in 4:23. Scene 3 includes 8:1-17, an account of three healing miracles. Scene 4, 8:18-34, links three episodes at first sight disparate, but actually related in terms of the reactions to Jesus that they record. Scene 5 (9:1-17) links another three episodes apparently unrelated, but actually linked in terms of the teaching for which Jesus uses them as a launching-pad. Scene 6 (9:18-34) contains three more healing miracles, and 9:35-38 is a transition paragraph which is an epilogue to Act 1, recapitulating the programme laid down in 4:23, and pointing towards the widening ministry of Act 2. Although each scene holds three episodes, this was not contrived for convenience, but rather, arose from the sense links.

2.3.1 *Scene 3*

This scene is marked off from the D block by a change of location (8:1) and concluded by a clinching O T formula quotation peculiar to Matthew (8:17). The three episodes involve the healing of a leper (8:1-4), the healing of the centurion's servant (8:5-13), and the healing of Peter's mother-in-law and others (8:14-17). The first two episodes begin with a genitive absolute, and the third with a nominative participle. The key pattern is again apparent in various ways. There are short initial and final episodes, enclosing a longer middle one. In the first and third episodes, Jesus deals with Jews, and the episodes are appropriately closed by a reference to the O T (8:4, 8:17). In the second episode, Jesus deals with a Gentile, and there is no closing reference to the O T. In this episode there are two utterance-response pairs between Jesus and the centurion 8:6-9, 13, but they are interrupted by an "aside" from Jesus to the crowd, drawing a lesson from the centurion's words. This lesson holds up a Gentile as an example

of faith to the Jews, and includes reference to the O T. This interruption of the dialogue flow for didactic purposes anticipates the recording of incidents purely for their didactic value in Scene 5. In this scene, however, the absence of teaching in the first and third episodes, and its incidental introduction in the second, show that in this scene the emphasis is on resuming the theme of healing announced in 4:23, and thus establishing Jesus' role as a healer, and concomitant fulfilment of Messianic prophecy.¹⁹⁾

2.3.2 Scene 4

This scene is both marked off externally from others by changes of location, and bound together internally by the same means. In 8:18 Jesus orders a change to escape from the crowds, and in 8:34 the Gadarenes request him to leave, which he does in 9:1. Internally, the first episode (8:18-22) takes place between the time of the decision to move (8:18) and its execution (8:23). The second episode takes place on the journey, and the third immediately following its conclusion (8:28).

This scene introduces a new theme, in that each of its episodes focuses on people's response to Jesus. This is an appropriate point to introduce such a change, for his reputation as teacher (5-7) and healer (8:1-17) has now been firmly established. In the first episode people say "We want to follow" and in the last "We don't want to follow". In between, those who are following ask "What kind of man is this?" There is thus a sort of progression from a positive reaction to a neutral reaction to a negative reaction. The neutral, interrogative reaction of the second episode is the climax of that episode, and left as it is as an unanswered question, it invites reader participation. Probably any literature which tries to carry a message uses the technique of the unanswered question (or more precisely, the implicitly answered question) to stimulate reader involvement.

There seems to be much less obvious internal structure in these three episodes, though there is something of a chain sequence in the lengthy narrative of episode 3. Finally, it may be noted that each episode is introduced by a participial clause, only the last being a genitive absolute. The significance of this case as against others in participial constructions seems to be one of focus.²⁰⁾ (See Appendix B.)

2.3.3 Scene 5

The three episodes of this scene are linked in that they are recorded not so much for their intrinsic value as for the reaction they provoked, and the resultant teaching given by Jesus. The whole of this scene (and the next) is set somewhat vaguely in "his own city" (9:1), presumably Capernaum, but the exact locations are not prominent. The second episode opens with a participial clause

(9:9) and closes with an O.T reference (9:13).²¹⁾ The third episode opens with ῥότι, and is separated from the beginning of Scene 6 by the genitive absolute with which that scene starts (9:18). This is a structural break: semantically, the end of Scene 5 and the beginning of Scene 6 are closely linked in their time sequence.

In episode 1, Jesus is shown as deliberately provoking a confrontation with the scribes by his claim to forgive sins (9:2). The healing of the paralysed man is almost incidental, and serves merely to substantiate Jesus' claim, and face the scribes with the need to change their view.

In the second episode, the teaching arises out of the situation more readily. Matthew's calling and response simply provide the setting for the meal with the tax collectors and sinners. Jesus' association with such people is used as an object lesson about God, and about the purpose of Jesus' ministry.

In the third episode, there is a question from John's disciples, which is the springboard for the teaching in the three-fold metaphor of the wedding party, the new cloth and the new wine.

2.3.4 Scene 6

As remarked already, the beginning of Scene 6 is temporally closely linked with the end of Scene 5, but is structurally set off by its initial genitive absolute. The scene has three episodes, the first and third initiated by a genitive absolute (9:18, 32) and the second by a participial clause in the dative (9:27). Each episode involves further instances of healing. The remaining verses (9:35-38) serve as a sort of epilogue to round off this particular N Block, and indeed the whole of Act 1.

The first episode (9:18-26) is perhaps the archetypal example of a key pattern, imposed in this case probably not for the sake of artistic design, but as a reflection of the actual events. The synoptic writers all agree that the woman with the haemorrhage touched Jesus between the time of the official's request and Jesus' arrival at the man's house. It seems right to treat this section as a composite episode with its own further internal structure, rather than as two separate episodes. The focus is upon the healing but the result of the raising of the official's daughter was, not surprisingly, a further increase in Jesus' reputation.

In the second episode, it is important to note the reactions of the blind men; they both express faith in Jesus and address him as 'Son of David'. This recognition is the object of the strong ἐνεβουλήθη in v 30. In the third episode, the actual healing is rapidly dismissed (9:33a) in order to concentrate on the result.

This is conveyed effectively in a two-fold reaction which is a fitting climax to Act 1, and at the same time a shadow of things to come. From the crowds came the wondering acknowledgement that such events were utterly unprecedented (9:33). But from the religious leaders came the wilful blindness of attributing these miracles to powers demonic rather than divine.

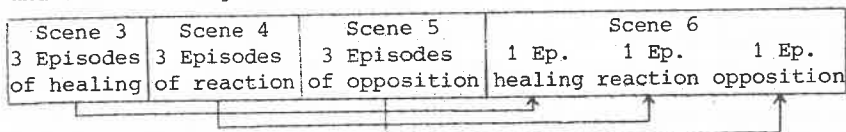
The closing paragraph 9:35-38 joins together again the twin avenues opened up in 4:23 and explored in chs 5-7 and 8-9 (9:35). In the closing verses (9:36-38) the sight of the helpless crowds is the stimulus to the prayer for more workers to gather them into God's kingdom. In this thought lies the link with the opening section of Act 2, in which the disciples are sent out to share in and enlarge the reach of Jesus' ministry.

2.3.5 Summary of 2nd N Block

This block contains four scenes, each with three episodes. They may be viewed as follows:

- Scene 3 3 plain healing miracles (8:1-17)
- Scene 4 3 instances of reaction to Jesus (8:18-34)
- Scene 5 3 causes of opposition to Jesus (9: 1-17)
- Scene 6 1 healing, 1 reaction, 1 opposition (9:18-34)

and could be diagrammed thus



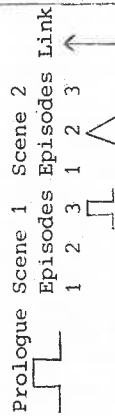
This arrangement shows the thematic unity of the whole block, and reveals Scene 6 as thematically focal. The healing miracle it contains is in fact a raising from death, the only one in this gospel, and a fitting pinnacle to the healings in Scene 3. The 'reaction' is the blind men's recognition of Jesus as 'Son of David', a theme suppressed by Jesus here, but accepted at the end of his ministry in 20:29-21:17. The 'opposition' is the ultimate blasphemy of attributing Jesus' power to a demonic source, a theme developed in Act 2. Thus the picture suggested here makes the analysis of chs 8 and 9 both internally coherent, and externally relevant to the total development of the gospel.

2.4 Summary of Act 1

At this point it may be helpful to summarise what we have found in Act 1 in diagram form. In each scene, the episodes are linked, usually somewhat loosely, in a chain pattern, which for simplicity is omitted from the diagram. Arrows indicate a link of sense and \square indicates a key pattern linking the units embraced, or the constituent parts of an episode if written below its number. \wedge indicates that an episode has two parts. The summary in diagram form is found on p 21.

Summary of Act 1

1st N Block

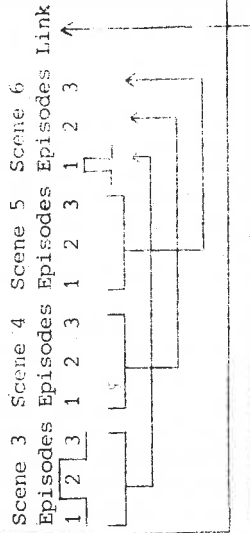


D Block

Exordium Principles Peroration
8 Beatitudes 7 principles

The diagram shows a single horizontal line representing the D Block, with the text 'Exordium Principles Peroration' and '8 Beatitudes 7 principles' written above it.

2nd N Block



3 ACT 2

Act 2 is taken as embracing chs 10-18. It contains three separate D Blocks enclosing two N Blocks, in the pattern $D \boxed{N} D \boxed{N} D$. The three D Blocks (using only chapter numbers for simplicity) are chs 10, 13 and 18. In terms of the blocks, then, the double key pattern has already been noted.

Now it is worthy of comment that Matthew alone of the evangelists makes any significant use of repetition. Mark and John apparently do not use repetition at all, and Luke has only a couple of occurrences, whereas in Matthew topics are repeated, often with very similar wording, in a number of important places. This can be noticed most readily in such occurrences as Ch 5 and Ch 23 with their formulaic repetitions, and in the closing formula used to end each of the five D Blocks. But it occurs also in a number of places where it seems to be structurally significant, e.g. 4:23 = 9:35, 9:34 = 12:24 (cf also 10:25), 12:38,39 = 16:1,4, 9:27-31 = 20:29-34.22)

The particular themes of interest in Act 2 are those of John the Baptist, and of the demand for a sign. The first demand for a sign is in 12:38, and initiates a lengthy response from Jesus. This interchange is seen as the climax of a series of clashes in Ch 12, and as a suitable break as the end of a scene. The demand is repeated at the beginning of Ch 16, and is again refused. Yet almost all the narrative material between these two points consists of signs, signs more dramatic and impressive than the healing miracles of Chs 8 and 9. They include the feeding of the 5 000, the walking on the water, and the feeding of the 4 000. The repeated demands can, then, be viewed as semantic parentheses, or an inclusio, and the material between them taken as some kind of unit in itself. This argument gains force from the fact that Matthew is the only gospel which includes the demand for a sign twice. The very repetition suggests structural significance in the development of the story.

John the Baptist is mentioned at the beginning of Ch 11, and at the beginning of Ch 14. In the first instance, his question from prison leads Jesus into a lengthy discussion of the role and significance of John, and in the second instance, John's death is reported. Both of these occurrences are at the beginning of the units suggested above, and this is at least congruent with the use of John's ministry as an opening theme in Act 1, Scene 2. John is also mentioned in Ch 17, following the transfiguration, where he is identified with the Elijah of the eschatological interpretation of the scribes. This is not by any standards at the beginning of a new scene. Rather it is near the end of an N Block before the D Block of Ch 18. Of this, more later.

If this hypothetical division of the N Blocks is accepted, the units will be as follows: 11:2-12:45, 14:1-15:38, 16:1-17:?. On this scheme, the second N Block, which is a lot longer than the first, breaks almost exactly in half, so we can bear in mind the possibility of regarding the N Blocks as effectively three rather than two (cf the uncertainty over the number of episodes in Act 1, Scene 2).

Now it will be noticed that a small amount of material remains unallocated - 12:46-50, 13:53-58, and a rather fuzzy-edged area at the end of Ch 17. References to the exact extent of the D Blocks have up to this point been somewhat loose, and have been only to chapter numbers; in Act 2, this means Chs 10, 13 and 18. As was noted in section 1.3 the N Blocks have some kind of priority over the D Blocks, since the latter are not self-explanatory, and must be embedded in some kind of narrative framework to give them an explicative context. We must now examine the extent of the embedding of the D Blocks. In Act 1 this question was passed over, since the sole D Block presented no real problems in this direction. The immediate setting is very brief (5:1-2, 7:28-29), but it is able to be so because a broader setting has already been established in 4:23-25. This was recapitulated in 9:35-38, and the latter passage, which includes the prayer for harvest workers, can be seen as the broader setting for the D Block of Ch 10.²³ Following this prayer, Jesus selects his workers (10:1-4) and thus these strictly speaking narrative verses form the immediate setting in which the mission charge is embedded (10:5-42). 11:1 is the closing setting. Thus although the actual monologue runs only from 10:5-42, the total D Block is best regarded as 10:1-11:1 (just as in Act 1, the D Block is 5:1-7:29, though the monologue is only 5:3-7:27).

This may seem to be labouring a point which is obvious, but it must be clearly made in order to apply it to the odd sections of Act 2 as yet unaccounted for. The D Block of Ch 13 differs from the previous D Blocks in that in addition to the immediate setting material of 13:1-3a,53, it also contains *internal* setting material (13:10-11a,24a,31a,34-37a,51b-52a). It is here viewed as differing also in containing wider setting material, namely 12:46-50 and 13:53-58. In both these incidents, members of the immediate nuclear family of Jesus are featured. In the first Jesus uses their presence to show how spiritual relationships transcend physical ones, and in the second, the people of Nazareth use their presence as an excuse for recognising nothing beyond Jesus' natural relationships. These two incidents, then, form a complementary and appropriate setting for the D Block whose main elements concern the growth of the kingdom of heaven, i.e. the manner in which human relationships can be changed and transcended.

The D Block in Ch 18, in addition to the immediate setting mate=

rial of vv 1-3a and 19:1-2, also has an internal setting piece in 18:21-22a. The last incident of the previous chapter, 17:24-27 is also here regarded as part of the D Block setting. If attached to what precedes, it forms a strange anticlimax after the transfiguration, the healing of the demoniac boy, and the second passion prediction. Furthermore it contains two important topical links with the opening verses of Ch 18. The $\sigma\kappa\alpha\nu\delta\alpha\lambda\acute{\iota}\sigma\mu\epsilon\nu$ of 17:27 is resumed six times in 18:6-9, and also Jesus' words about kings and their sons (17:25-26) lead very naturally into the disciples' question of 18:1, which is otherwise abrupt and unmotivated. We may also note both the close temporal link of 18:1 with what preceded, and the repetition of the particle $\acute{\alpha}\rho\alpha$ in 17:26 and 18:1.²⁴⁾

A certain amount of support for the foregoing suggestions may be gained from the pattern of the resultant pieces. We may now divide the whole act into three reasonably well balanced and reasonably homogeneous units. Each unit consists of a D Block plus an N Block or half-block. Giving the precise verse divisions, the three units are as follows:

- A) D Block (10:1-11:1) + N Block (11:2-12:45)
- B) D Block (12:46-13:58) + 1/2 N Block (14:1-15:39)
- C) 1/2 N Block (16:1-17:23) + D Block (17:24-19:2)

In diagram form (abbreviated), this is

D + N D + 1/2 N 1/2 N + D

To obtain a key pattern of the type familiar from Act 1, the unit with the deviant order of elements ought to be the middle one. However we have already noted that *semantically*, the demand for a sign, coming at the end of the N in the first unit, and at the beginning of the 1/2 N in the third unit, encloses the whole of the second unit in 'thematic brackets'.

The N section of the first unit and the 1/2 N section of the second unit both begin with reference to John the Baptist, while the third reference to John comes almost at the end of the 1/2 N section in the third unit. That is to say the unit with the reversed sequence of elements also displays a reversed position of its reference to John.

3.1 Formal Division of the First D Block

It has already been noted that the exact extent of the D Block is 10:1-11:1, and that 10:1-4 and 11:1 comprise the setting for the actual monologue of 10:5-42. The opening setting gives Jesus' choice of 12 disciples, and is a kind of answer to his suggested prayer of 9:38 for more workers. The 12 are given a share in Jesus' $\acute{\epsilon}\xi\omicron\upsilon\sigma\epsilon\alpha$ (v 1), and in the occurrence of this word, there is perhaps a backward glance to the closing setting of the pre-

vious D Block in 7:29. Vv 10:2-4 give the names of the 12, and it is interesting to observe the occurrence of such a list at precisely this point, where it is the equivalent of the genealogy at the beginning of Act 1.

The actual monologue of 10:5-42 can be divided into four sections three of which have the phrase ἀμὴν λέγω ὑμῖν in their final sentence. The sections then consist of vv 5-15, 16-23, 24-33 and 34-42. The third of these is the one which lacks the ἀμὴν λέγω ὑμῖν, and also cuts across the usual paragraph breaks.

The first section is concerned with the practical aspects of the mission. The disciples are told where to go (vv 5-6), what to say and do (vv 7-8), what preparation to make (9-10), and how to interact with their hearers and/or hosts (11-14). The final verse sums up the fate of those who reject the messengers and their message (v 15) and receives emphasis from the formula ἀμὴν λέγω ὑμῖν to which attention has already been drawn.

The second section deals with the psychological aspects of the mission. Despite Jesus' warning in v 15, many people will reject the message, and this paragraph forewarns and forearm the disciples. V 16 speaks of the attitudes required from them for the mission. The hostile treatment they will receive is made clear (17-18), as is the help they can expect from God (19-20). Despite the divisive effects of the message, the disciples will require a resilient endurance (21-23). They can carry on in the assurance that the task will not become impossible before some cryptic eschatological intervention. Again the final assurance gains added emphasis from the ἀμὴν λέγω ὑμῖν formula.

There is no compelling reason for linking vv 24-25 with the preceding verses, whereas the οὖν at the beginning of v 26 suggests that they are to be closely linked with vv 26-31. In the same manner the οὖν in v 32 serves to give a closer link between 24-31 and 32-33 than some editions of the Greek text allow.

If the second section gives the disciples the emotional equipment to face the rejection of the message, the third section gives them the intellectual equipment for reconciling this rejection with the content of the message - ἤγγικεν ἡ βασιλεία τῶν οὐρανῶν (v 7). Not that a full rationalisation is given, but vv 24-25 point to the rejection of the king himself as the key to the understanding of the rejection of the kingdom. The reference to Beelzebul in v 25 harks back to 9:34, and looks on to 12:24. (The occurrence of this motif here is perhaps intended to show how deeply this insult had affected Jesus. It gives strength to the view that 9:34 is a fitting climax to the first Act.) If Jesus himself (the διδάσκαλος, κύριος and οικοδεσπότης vv 24-25) could endure such rejection, then a fortiori, the disciples can expect

nothing better. Like Jesus they should fear God rather than men (v 28) for he knows all and will eventually set everything in its right perspective (v 26). In the light of this, those who trust Jesus publicly can be confident of a final public vindication, while those who do not trust him can expect only a final public rejection (vv 32-33). This division makes the section 24-33 into a more coherently argued unit than other paragraph breaks would. If the use in this D Block of the ἀμὴν λέγω ὑμῖν formula as a paragraph closure indicator is valid, the question may be raised why it does not occur in v 33. The answer suggested is that it would give too strong a semantic clash with the ἀρνῆσομαι κἀγὼ which is already present.²⁵⁾

The final section (34-42) speaks of the spiritual demands of the mission upon its proponents (34). It will provoke painful decisions about priorities in both the closest personal relationships (35-37) and in the individual experience (38). Yet the right decisions will validate themselves contrary to all natural expectations (39). The closing verses (40-42) are something like an epilogue summarising the results of the mission. Despite the opposition mentioned earlier, there will be those who receive and in their reception will find present blessing (40) and future reward (42). The certainty of this outcome is again emphasized with the formula ἀμὴν λέγω ὑμῖν.

A certain amount of parallelism can be observed between section 1 and section 2, and between section 3 and section 4. Perhaps this will be seen most easily if set out in parallel columns.

vv	<u>Section 1</u>	<u>Section 2</u>	
5- 6	Imperatives Animal analogy πρόβατα	Imperatives Animal analogies πρόβατα λύκοι, ὄφεις, περισσότερα.	16-17a
7- 8	Content of the mission	Reaction to the mission	17b-18
9-10	Absence of physical anxiety	Absence of emotional anxiety	19-20
11-14	Reactions to the messenger	Reactions to the messenger	21-22
15	Eschatological implications	Eschatological implications	23
	<u>Section 3</u>	<u>Section 4</u>	
24-25	Analogies from human relationships	Analogies from human relationships	34-36
26-31	Whom to fear	Whom to love	37-39
32-33	Eschatological implications	Eschatological implications	40-42

Some of these labels are perhaps a bit vague, but the fact that they can be given at all lends a certain amount of a posteriori support to the original division into these sections. It is also interesting to observe the prominence of eschatological considera=

tions at the end of each of the four sections. This is unlikely to be accidental.

3.2. Formal Division of the First N Block (Scene 1)

Each N or 1/2 N Block in Act 2 can be said to constitute a scene. Smaller divisions can be made, though they tend not to be so clear cut as in Act 1. This is because the focus of attention is often more on the discussion arising out of an incident than on the incident itself. The label 'episode' is therefore sometimes less appropriate than it was in Act 1, but is retained to avoid multiplying terminology.

Scene 1 is coterminous with the first N Block of Act 2 and runs from 11:2-12:45. It may be divided into five episodes, after the third of which there occurs a brief editorial comment which we label an interlude. Other divisions are possible and are discussed as they arise.

Episode 1 is the longest and most complex, and is taken to embrace 11:2-30, i.e. the whole of Ch 11 apart from the first verse. A brief historical incident leads into a lengthy monologue from Jesus which can be further divided. The incident is the question from the imprisoned John via his disciples as to whether Jesus is $\acute{\omicron} \acute{\epsilon}\rho\chi\acute{\omicron}\mu\epsilon\nu\omicron\varsigma$. Perhaps the reference to Messiahship was made in such a veiled way for political reasons.²⁶⁾ Anyway, the conditions he found himself in seem to have removed the certainty John showed in 3:14-15 about Jesus' true identity. Jesus' reply to the messengers is couched in prophetic language reminiscent of Isaiah, and they depart, apparently satisfied with an answer as veiled as the question (7a).

Then begins the monologue. In the light of the various pieces of setting material, it can be divided into three parts, with successively decreasing connection with John. The parts are 11:7b-19, 11:21-24 and 11:25b-30. The first part is spoken to the crowds (7a) and the second has no audience specified, though the crowds could still be in view. The third part, overfamiliar for its spiritual content, is a curious mixture of prayer to God and invitation to people,²⁷⁾ though whether the same crowds are still involved is not clear. Anyway, vv 28-30 presuppose listeners, despite the apparent ignoring of them in 25-27.

The first part, 7b-19, falls into two paragraphs. The first discusses, in continually cryptic terms, the significance of John, and attributes to him a unique role in the *Heilsgeschichte*. He is a prophet, and more; he is apparently the one whose coming signals the end of the old era. In v 15 Jesus challenges his hearers to try to grasp the inner import of his words. 11:16-19 reproaches the inconsistency of hearers who manufacture excuses for re=

jecting the spiritual challenge both of John's asceticism and of Jesus' liberal associations. Vv 18-19 are broadly parallel in structure, the main divergence coming in the quoted words Δαιμόνιον ἔχει (v 18) and Ἴδοθ ... ἁμαρτωλῶν (v 19). This could be because the words are actual verbatim quotes rather than summaries of typical excuses. The final sentence of v 19 καὶ ἐδοκίμασθη ἡ σοφία ἀπὸ τῶν ἔργων αὐτῆς evaluates the ministry of both John and Jesus in figurative terms.

The second part of the monologue, 11:20-24, leads on from the reproaches of vv 16-19. Specific towns are castigated for their failure to understand and respond to the miracles done within them. Vv 21-22 are closely parallel to 23-24. In the first, Chorazin and Bethsaida are contrasted with Tyre and Sidon, and in the second Capernaum is contrasted with Sodom. The asymmetry of having pairs of names followed by single names, rather than two sets of pairs or a series of three is perhaps suggestive of something approaching verbatim recollections. At any rate, it does not seem to be the most artistically elaborated approach.²⁸⁾

Whereas in v 20 the τότε²⁹⁾ presumably gives a reasonably close temporal link with what preceded, the ἐν ἐκεῖνῳ τῷ καιρῷ of v 25 appears to reflect a looser connection. The content of vv 25-30 is also less obviously linked with the early part of the chapter. Possibly the failure of the privileged cities of vv 21 and 23 is the link with the response of the less privileged of v 25. Thus the ἔκρωψας (v 25) reflects the failure of the cities, and offers the euphonic contrast with ἀπεκάλυψας. This in turn supplies the link with the new thought of v 27 - as the Father reveals spiritual truth to the νηπύους, so the Son can reveal himself ὅτι ἐάν βούληται. In this fact lies the rationale for the offer of vv 28-30. It is almost as though these few verses are intended to reflect an expansion of Jesus' awareness of what is involved in his Messianic office. The prayer of vv 25-26 is directed to God and speaks of him revealing truth. The meditation of v 27 shows that what God wants to reveal concerns the Son, and that conversely the Son alone is the source of knowledge of the Father. From this realisation there springs the offer of vv 28-30 to those who are burdened, to come to the Son and through him to experience something of the quality of life that emanates from the Father.³⁰⁾ If John the Baptist closed the old era, here is something of what the new era holds.

The next two episodes are short and both concerned with Sabbath observance. In episode 1 (12:1-8) the issue is plucking grain (i.e. working) on the Sabbath. The Pharisees objected to the disciples doing this, but Jesus justifies it on two different grounds. Within the Old Testament, its own rules were broken, both regularly by the priests in the course of their duties (v 5), and exceptionally by David and his men in a case of extreme need.

(v 4). And now, in the new era there is something here greater than the temple (i e the old era). Whereas the temple required sacrifice, the something greater requires the higher quality of mercy. This too was foreseen by the prophets (cf 9:13).

Episode 3 gives an example of how this mercy works (12:9-14). Faced with the question of whether to heal on the Sabbath (and thus defile it with work) Jesus confutes his adversaries on the ground that people are more important than the animals whom their casuistry permitted them to help on the Sabbath. After this, the Pharisees can only plot to do away with Jesus, and thus remove the now overt challenge to their authority (v 14). Here is both the logical outcome of the attitude that crowned Act 1 (9:34), and a forward look to the climax of the gospel in Act 3. (Jesus had of course already seen this, for in 10:25,28 he implicitly links those who call him Beelzebul with those who kill the body.)

In these two episodes, it is interesting to observe that the narrative is no more than the line on which the discussion is pegged. In contrast with several of the healing miracles of Chs 8 and 9, the man healed in episode 3 is never fully in focus. His plight is viewed as no more than the occasion for a clash between Jesus and the Pharisees. This is probably symptomatic of a change of emphasis between Act 1 and Act 2. In Act 1, Jesus' character and powers of teaching and healing are being established, but in Act 2, they are already accepted, and their implications for the old order are being explored.

Since episode 2 and episode 3 both deal with Sabbath observance, it might be preferable to link them into one episode. They have been retained as separate because of the clearly "new setting" nature of 12:9. Since this is an N Block, the attempt continues to treat the narrative seriously as a framework even though the discussion is now semantically more important.

Next comes the interlude, or editorial comment (12:15-21). Because of the Pharisees' plot, Jesus departs, healing numerous people on the way. His charge to them to keep quiet about his activities is now linked to prophecy, in this case Is 42:1-4. This passage is without further explanation stated to be fulfilled in the ministry of Jesus. It contains various phrases which suggest links with other parts of the gospel. V 18 looks back to the baptism, while v 19 is presumably the link with the present context. V 20a and b is of general applicability to Jesus' dealings with people, while 20c-21 point forward to the cross and the eventual gentile influx into the church. This is the second time in this gospel that one of the Servant Songs of Isaiah has been applied to Jesus, the previous occasion being in 8:17. It was often noticed in Act 1 that a citation from the O T was the climax and closure of an

episode. In keeping with this, it would be possible to take the whole of 12:1-21 as one episode, with a clinching citation as before. This has not been done because the O T passage seems to have no connection with the topic of Sabbath observance which dominates 12:1-14.³¹⁾

Episode 4 runs from 12:22-37. There is no great need to break it there, since the same discussion appears to continue in the following episode (12:38-45). The topic of Beelzebul has already occurred in 9:34, and is clearly not unrelated to the hypocritical demand for a sign in Episode 5. If 12:22-45 is regarded as all one episode, this will then be of comparable length with 11:2-30, and may indicate the treatment of 12:1-21 as another longer episode. This would perhaps give a better balanced division to the whole scene, but is not to be dogmatically asserted in case it looks like forcing the material into a predetermined mould.

Episode 4, then, will be taken as verses 22-37. The blind and dumb man is healed and removed all in one verse (22). The rest of the episode is again concerned with implications rather than facts. The crowds suggest from the miracle that Jesus may well be the Son of David of their Messianic expectations. (Note the contrast between this politically inflammatory expression and the careful language of John and Jesus in Ch 11. Even Peter in Ch 16 does not use this expression in his recognition of the Messiah.) The Pharisees, seeing their own position threatened by the presence of such a figure, at once do their best to scotch the idea, and assert that any supernatural power Jesus has is derived from below rather than from above. But even against such plain blasphemy, Jesus gives a soft answer, arguing by analogies. The divided kingdom and the divided city plainly show the fate of Satan if he is divided (vv 25-26). Not only is the Pharisees' reasoning false, but they do not apply it consistently (v 27); if they did, their own exorcists would have to go out of business. Then in v 28 Jesus introduces the opposite possibility, that he is the agent of God. If this is true, then his powers are direct evidence of the presence of the kingdom of God (v 28). The supporting argument for this view is again analogical rather than assertive (v 29). The conclusion (v 30) is that a decision is called for. In the light of the evidence, people must decide whether they are for Jesus or against him. There is no neutral ground.

It seems that a section break would come more appropriately after v 30 than after v 32, since the argument reaches a conclusion there. Vv 31-37 can well hold together as a sense unit. This unit as a whole derives from the view put forward by Jesus in v 28. If his power comes by God's Spirit, then the Pharisees are blaspheming against God's Spirit. And while rejection of Jesus' person could find forgiveness, rejection of the Spirit's work

could not, because it is only through the work of the Spirit that people's attitudes towards Jesus can be changed. V 33 picks up the metaphor of 7:16-20. Just as trees can produce only fruit which reflects their own inner nature, so the Pharisees can speak only words which match their evil hearts. The section ends, like the sections of Ch 10, on an eschatological note. Because men's words are an accurate reflection of their hearts, their words will constitute evidence on the day of judgement. It may be noted in passing that in v 34 the expression γεννήματα ἐχιδῶν is identical with John's language in 3:7, and that the assumption πονηροῦ ὄντες also occurred in 7:11 in a different context.

Next, in episode 5 (12:38-45) we reach the climax of the scene in the demand for a sign. Following the Beelzebul charge of 9:34 and 12:24 and the incipient murder plot (12:14), this is very plainly hypocritical, and evokes a correspondingly scathing reply from Jesus. In this he links two themes which have been increasingly prominent in this scene, namely the superiority of the new over the old (ἰδοὺ πλεῖτον Ἰωανῆ ὡδε (v 41) and ἰδοὺ πλεῖτον Σολομῶνος ὡδε (v 42) and the certainty of future judgement. (Judgement has been mentioned specifically in 10:15, 11:22,24, 12:36,41 and 42, and referred to also in 10:23,26,32-33,42 and 12:32. The superiority of new over old has occurred in 11:11-14, 21,23, 12:6,8,28; this theme can also be traced in Act 1, e g at 3:11 and 9:16-17, as well as the six ἐρρέθη ... ἐγὼ δὲ λέγω ὑμῶν occurrences in Ch 5.) The heinousness of the Pharisaic attitude is thrown into higher relief by the choice of gentiles (the men of Nineveh and the Queen from the South) to put their unbelief to shame. They were like the demon-possessed man of vv 43-45. Whereas their lives should have been purified and adorned by their religion, they had in fact become worse than those who knew nothing of it. And through their influence the whole nation/generation (γενεᾶ) had become similarly infected.

Thus the scene ends with a head-on confrontation between the old and the new. From here the account moves into the somewhat calmer waters of the next D Block, which elaborates on the spread of the new.

How is Scene 1 to be summed up? The first episode deals broadly with the position and rejection of John (11:1-30). The next two episodes deal with the true purpose of the Sabbath, and the interlude emphasizes the true nature of its Lord (12:1-21). The remaining two episodes place in sharp focus the need to recognise clearly who Jesus is, and the resulting détente with the vested interests of the establishment (12:22-45). We may diagram thus

Episode 1:11:2-30 John - the end of the old era	Episodes 2-3: 12:1-21 Jesus - the Lord of the new era	Episodes 4-5: 12:22-45 - The break between old and new.
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3.3 Formal Division of the 2nd D Block

This block, including both the discourse and its setting material extends from 12:46-13:58. The wider setting consists of 12:46-50 and 13:53-58, as argued previously. On the basis of its internal setting material, the remainder of the block, 13:1-52, can be divided as follows:

Setting	1 - 3a	Setting	24a	
Parable	3b- 9	Parable	24b-30	Parables 44-48
Setting	10 -11a	Setting	31a	Interpretation 49-50
Comment	11b-17	Parable	31b-32	Setting 51-52a
Interpretation	18 -23	Setting	33a	Comment 52b
		Parable	33b	
		Comment	34 -35	
		Setting	36 -37a	
		Interpretation	37b-43	

Why there is so much apparently trivial setting material is hard to determine. If we omit it and concentrate on the rest, something of a pattern becomes more visible.

Parable	Parables	Parables
Comment	Editorial comment	Interpretation
Interpretation	Interpretation	Comment

This is the first use of parables in this gospel (cf their introduction at relatively earlier points in the framework of Mark and Luke). It seems possible that the deliberate gathering together of a whole group of them at this point in Matthew made the author feel the need for the comment sections on their nature and use. Though these sections have some parallels in Mark and Luke, they are more extended here. It is interesting to note that the first and third comment sections are from the mouth of Jesus, while the middle section is comment from the editor.

The first parable is given to the crowds (v 2) whereas the interpretation is for the disciples alone (v 10). In v 24 we are given the impression that the next three parables are for the disciples alone, but v 34 makes it clear that the crowds have been in view again. The interpretation is again only for the disciples (v 36), and so it seems in the light of v 51 are the final three short parables. The setting pieces are then much more concerned in this block with audience than with location and time as is usual elsewhere. The frequent change of audience perhaps accounts in part for the frequency of the setting pieces, though in vv 31 and 33 they seem simply to mark the end of one parable and the beginning of the next.

The first parable is that of the sower. It contains one sentence of initial setting (3b) and one of final challenge (9). The four different results of sowing are formally linked by δ $\mu\epsilon\nu$ (4) and

ἀλλα δὲ (5, 7 and 8), but the descriptions of what happened to the seed are not particularly parallel either in form or meaning.

The comment section (vv 10-17) answers the question of the disciples as to why Jesus used parables - a question many modern readers would surely echo. The answer is in some ways no clearer than the parables themselves. Parables, it appears, are transparent only to those who are predisposed not merely to look but to see, not merely to hear, but to understand. Without this predisposition, they remain opaque. In terms of the socio-political situation in which they were given, this meant that those who were truly sons of Abraham would learn more of God, while those who were merely hotheaded insurrectionists would dismiss them as irrelevant. In this way, Jesus would gain adherents who were concerned with God rather than with Roman domination. Thus the parables would be not only self-revealing, but also self-fulfilling. The supporting citation from Isaiah 6³²) leads on to the assertion that Jesus' ministry is the culmination of the highest hopes of the saints of the old era.

The interpretation (18-23) is, like the parable, fourfold - οὐτός (19), ὁ δὲ (20), ὁ δὲ (22), ὁ δὲ (23), but beyond this there again seems to be no clear parallelism of form or meaning.

The second section of the chapter (vv 24-43) is parallel to the first, except that the first part of it gives three parables instead of just one. Unlike the parable of the sower, they all begin with a statement of their figurative nature, 'Ἰμοιῶθη ἡ βασιλεῖα τῶν οὐρανῶν ... (v 24) ὁμοία ἐστὶν ἡ βασιλεῖα τῶν οὐρανῶν ... (vv 31,33). The parable of the mustard seed seems to emphasize the irresistible effect of the teaching of Jesus, while the parable of the yeast emphasizes its all-pervasive nature. The editorial comment emphasizes the low-key teaching method of Jesus in using parables, with another supporting O T quote.³³⁾ Then in vv 36-43 comes the interpretation of the parable of the weeds. If the parable of the sower showed how mixed the response is, this parable emphasizes the difficulty of identifying a genuine response and warns against the premature identification of a false response. It also has a marked eschatological element which is absent from the parable of the sower.

In the third section there are three very short parables. The first two (twin parables) apparently both emphasize the surpassing value of the kingdom of heaven, while the third is given an explicit eschatological interpretation. In the position it is in, following the parables showing the value of the kingdom, the eschatological note is perhaps intended as a challenge to get out of the fire (v 50) into the frying pan, if we may so paraphrase ἄγγος (v 48): Following the disciples' claim to have understood what the parables are about, Jesus adds that those learned in the wis-

dom of the new era will be able to bring out far more than Judaism had to give men.

The wider setting of these parables is the two incidents of 12:46-50 and 13:53-58. As commented previously, these show on the one hand the way in which a close relationship with Jesus is open to anyone willing to obey God (12:50); and on the other hand how a superficial familiarity with Jesus may hinder the development of a close relationship. In this way these setting pieces offer examples of the parables in action. Response is open to all, but some choose to reject (cf 13:10-17,34-35). Finally, a link may be noted between ἐσκανδαλίζοντο in 13:57 and the further occurrences of this term in the next D Block in 17:27 and 18:6-9. In summing up this D Block, we can say it contains a long didactic section embedded in briefer narrative setting. Thus there is a key pattern

Setting 12:46-13:3a	Teaching 13:3b-52	Setting 13:53-58
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Within the teaching matter (omitting the minor internal setting pieces), there are three roughly parallel sections each containing parables, comment and interpretation. In the third section the order is varied to parables, interpretation and comment. This gives on a smaller scale the same pattern as that suggested for the whole Act, where the order of N and D sections is reversed in the third part.

3.4 Formal Division of the Second N Block

This block is taken as stretching from 14:1-17:23. It has already been argued that it breaks into two halves, 14:1-15:39 and 16:1-17:23, each half constituting a scene. We proceed with the analysis on this assumption.

3.4.1 The First Half (Scene 2)

This section is taken as a unit because, so far as the N Block material goes, it is enclosed by the two demands for a sign. It falls into 6 episodes, all but the first marked off by a change of location (14:13,22,34, 15:21,29).

The first episode (14:1-12) reintroduces John the Baptist and in a series of flashbacks unique in the gospel, relates his death at the hands of Herod Antipas. Perhaps the purpose of setting this pericope at this particular point is to suggest that the death of John signifies the end of the old era. This is implied in Jesus' comments of 11:11-14 and 17:12-13.

On hearing the news of John's murder, Jesus goes to seek solitude and this move forms the setting for episode 2 (14:13-21). The pursuing crowds excite Jesus' pity (cf 9:36) and he performs various

unspecified healing miracles. The genitive absolute in 14:15 introduces the main topic of the episode, the hunger of the crowds and their miraculous feeding. It seems that Jesus did not up to this point get the solitude he wanted, and after the departure of the disciples by boat, he dismissed the crowds and remained alone to pray (episode 3, 14:22-33).

The significance in the context of walking on the sea of the words "ἐγὼ εἶμι" (cf Ex 3:14 LXX) was apparently not lost on the disciples. Peter's response "εἰ σὺ εἶ" seems to imply more than just Jesus' identity, in the light of the request to share the experience of walking on the sea. The fact that his achievement was limited did not obscure from the other disciples its implications. They were able to say to Jesus "You really are the Son of God", (v 33) which seems to be connected with the implicit claim of ἐγὼ εἶμι in v 27.

The fourth episode is taken to extend from 14:34 to 15:20. It may seem odd to include 14:34-36, but there are several reasons for doing so. First of all, the change of location which seems to be a constant episode initial marker in this section, occurs there. Secondly, the three verses are hardly enough to constitute an episode on their own. Thirdly, they form an appropriate contrastive setting to the discussion of true purity which is the main topic of the episode. Following the evidential miracles of episodes 2 and 3, these verses resume in miniature Jesus' healing abilities and their widespread value. It is in spite of all this that the Pharisees draw attention to pettifogging rules about hand-washing (15:2). Jesus points out to them that their scrupulosity over external minutiae blinded them to the inner purpose of the Law they were so proud of. Thus did they fulfill Isaiah's prophecy and deserve his strictures on their hypocrisy.

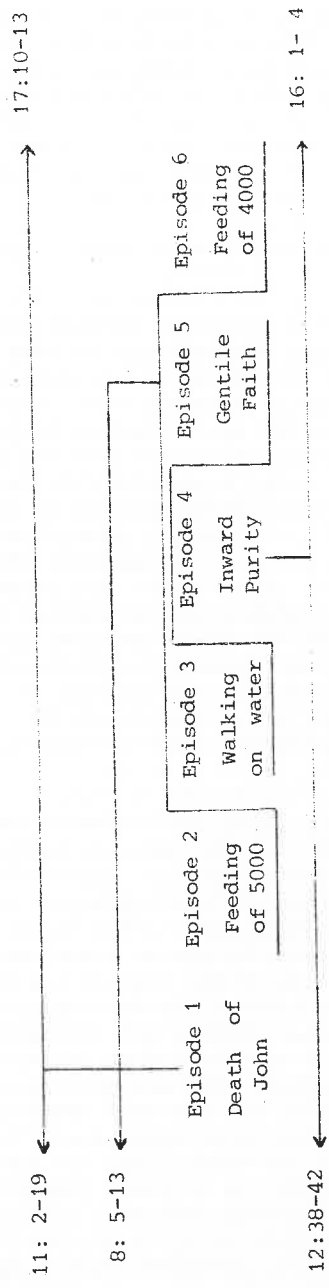
The second part of this episode begins (v 10) with Jesus giving to the crowds some semi-figurative teaching on purity arising from the Pharisees' complaint. Though sufficiently clear to annoy the Pharisees (v 12), it was sufficiently obscure to warrant the label of a parable (v 15) and to require explanation (17-20), somewhat to Jesus' surprise (16). In vv 13-14 Jesus speaks in strong, though still metaphorical terms of the spiritual blindness of the Pharisees. If despite the evidence before them, they could still think of nothing but externals, their ultimate rejection by God was assured. Perhaps in this assessment, we have a semi-humorous adumbration of the teaching of the parable of the vineyard (21:33-45).

In contrast with this rather despondent note, the fifth episode (15:21-28) gives an example of outstanding faith, and that on the part of a Gentile. This episode is reminiscent of the healing miracles of Chs 8 and 9, but here the emphasis is on the Canaanite

woman's faith, as shown in her exchange with Jesus, rather than on the healing itself. In this respect, it has most in common with the episode of the healing of the centurion's servant (8:5-13). Here even more than there, the recognition of faith is the climax of the episode. Surely it is no accident that this episode is juxtaposed to the previous one that highlights the obtuseness of the religious authorities, and that both come among the miracles that are enclosed between the two demands for a sign. Finally, we may note the contrast between the impatient embarrassment of the disciples (v 23) and the patient forbearance of Jesus himself, towards the woman's noisy importunity.

The sixth and last episode (15:29-39) combines a rehearsal of Jesus' general healing powers with another feeding miracle. The first part (vv 29-31) is the most detailed and wide-ranging of all the general summaries of healing (4:23-24, 8:16, 9:35, 14:34-36).³⁴ Since it is the last such summary to appear in the gospel, this is appropriate, as is the recording of the general attitude of the common people (31b). Here is a further contrast with the hardened unbelief of the establishment. The presence of the multitudes for healing is the cue for the feeding miracle in the second half of the episode. In the previous feeding miracle, it was the disciples who initiated the train of events (14:15); here it is Jesus himself, motivated by pity (Ἐπλαγχνύζομαι v 32, cf 14:14, 9:36) and humanitarian concern. The events themselves are naturally similar to those of the previous account, and conclude with a further change of location (v 39). The repetition of a feeding miracle, combined with the final summary of the healing miracles thus forms a suitable culmination to the section on signs, and a poignant contrast with the renewed demand for a sign which follows.

To sum up Scene 2, we must acknowledge thematic links of various "distance" from the scene itself. Episodes 2 and 6 have a clear connection of topic, and can be seen as balancing elements of a somewhat subdued key pattern. Episodes 3 and 5 may perhaps be linked in their emphasis on faith (cf Ὁλιγόπιστε 14:31 and μεγάλη ... πίστις 15:28) while episode 4 stands out starkly. Its thematic connections are rather with the demands for a sign which enclose this whole section. The remaining episode, episode 1, we have previously suggested to be linked with other episodes concerning John the Baptist in Act 1, Scene 2 and Act 2, Scene 1, as well as subsequent mentions in Chs 17 and 21. We may diagram as follows with arrows representing connections of theme outside the present scene.



3.4.2 *The Second Half (Scene 3)*

As previously argued, this section is taken as running from 16:1-17:23. It is difficult to divide it convincingly into episodes; to take changes of location or sense breaks as definitive would yield a high number of short episodes. The approach taken here therefore is to speak of four episodes, each falling into two phases. This allows for the maximum number of possible breaks, but does not fragment the narrative excessively, though it is admittedly somewhat arbitrary.

The four divisions then are as follows: 16:1-12, 16:13-28, 17:1-13, 17:14-23.

In the first half of the first episode the demand for a sign is repeated in language very similar to that of 12:38-39. The significance of this repetition has already been suggested, and the arguments will not be repeated. It is perhaps worth noting that the Sadducees are associated with the demand on this occasion, whereas previously it was only the Pharisees. This unholy union of political opponents (not mentioned together since 3:7) is an indication of the buildup of opposition to Jesus. When the exchange is completed, Jesus leaves and the change of location is a convenient watershed for the episode. Once alone with the disciples, Jesus warns them to avoid the attitude of unbelief that characterised the corrupting teaching of the Pharisees and Sadducees,³⁵ about which he had evidently been thinking. The disciples' failure to grasp his point showed that they were in measure infected by this faithless attitude, and merited the rebuke of ὀλιγόπιστοι (v 8). That they were not beyond help, however, is shown in that the point was finally taken (v 12).

A further change in location brings us into the second, long and important episode. After the busy times in the area of Galilee, Jesus retreated to the relative peace and anonymity of Caesarea Philippi. The teaching and healing of Act 1 is now well known, especially to the disciples. The "signs" of Act 2, Scene 2 have been given, and, so far as the establishment is concerned, rejected. The time is now ripe to see whether the inner circle of disciples have pierced the veil of mystery that surrounds Jesus. The popular rumours and assessments are elicited, and though they are in some ways more perceptive than the views of the religious leaders, they are quietly placed on one side. They are inadequate, but the full truth of Jesus' identity had evidently penetrated to at least one of the disciples, for Peter acknowledges both the Messiahship and the divine Sonship of Jesus. This insight is a direct revelation from God, Jesus asserts, and in some way confers a special privilege upon Peter. (The specific problems of vv 18-19 need not detain us). For the time being the truth about Jesus is to remain confined to

the disciples (v 20) and the reason for this becomes apparent in the second phase of the episode (vv 21-28). Though the disciples now knew of Jesus' Messiahship, they needed some radical re-education as to its implications. Premature and ill-informed publicity would do nothing but harm. Whereas the disciples seem to have thought of Messiahship in terms of glory and perhaps military conquest, Jesus shows that the glory will be truly manifested only through rejection, suffering and death. The shock of this was too much for the disciples, who seem to neglect the promise of resurrection. Peter's no doubt representative reaction merits a stern rebuke from Jesus, which contrasts markedly with the praise given in v 17. The word *σκάνδαλον* here alone applied to Peter, and its related verb seem to be key words in this Act. Cf 11:6, 13:21,41,57, 15:12, 17:27, 18:6-9. In the remaining verses (24-28) there is a strong thematic link with Ch 10. The principle of 10:24-25 is applied in the light of the clearer teaching just given about the cross. The fate of the master is always an open possibility for the servants. The words of 10:37-39 are now seen to have one interpretation which is unpleasantly literal (16:24-26). In 16:27-28 the atmosphere of Ch 10 is retained by a closing eschatological note, and in the final sentence a repetition of the *ἀπὸν λέγω οὐτὸν* which was there taken as a closing formula.

This episode marks a new stage in the thematic development of the gospel as a whole. Whereas in Act 1 Jesus is depicted as a teacher and healer and up to this point in Act 2 he is rejected as such by the religious leaders, here he is shown explicitly to be the key figure in God's saving purposes (cf 1:21). This new step is presented not as an abstract conclusion at the end of a reasoned argument, but as a dramatic insight on the part of one of the characters in the narrative. Presumably this helps to stimulate reader involvement, and self-identification with Peter.³⁶⁾ In one way then, this episode is in its first phase a climax to all that has preceded. In its second phase, with the freshly emphasised theme of suffering and death, it is the opening to all that follows, in which the defeat and victory of the cross are made increasingly plain. The centrality of this episode has long been recognised in gospel studies, but the study of thematic interweaving may show more clearly something of how this effect is achieved.

The third episode begins in an unusually precise way with a setting that specifies both time, place and participants. The first phase of the episode (17:1-8) has some link with the preceding confession in 16:16. Now that Jesus' true nature has been recognised by revelation (16:17) it can be at least in measure seen directly. The mention of Moses and Elijah is a clear connection with God's purposes as carried out in the old era, and the voice from the cloud gives divine approval to the