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Aural Design and Coherence in the Prologue of First John

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AURAL DESIGN AND COHERENCE IN THE PROLOGUE OF FIRST JOHN

A Dissertation Presented to the Faculty of
Concordia Seminary, St. Louis,
Department of Exegetical Theology
in Partial Fulfillment of the
Requirements for the Degree of
Doctor of Philosophy

By
Jeffrey E. Brickle
May 2010

Approved by _____
                    Dr. Bruce G. Schuchard   Advisor

                    _____
                    Dr. James W. Voelz   Reader

                    _____
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To my beloved wife, Kathy,
and our family: Daniel and Ashley, Sarah, Hannah, and Leah

That which was from the beginning, which we have heard . . . we are proclaiming to you.

1 John 1:1, 3

CONTENTS

Chapter

ILLUSTRATIONS

TABLES

PREFACE

     This project has proven to be an enriching adventure. I consider myself blessed to have worked on an endeavor of this nature, allowing me to explore simultaneously my dual interests in the fascinating areas of Johannine literature and ancient media culture. We live in a time when exciting advances are being made in both of these areas of research. Portions of early drafts of this dissertation completed at Concordia Seminary, St. Louis, were "field tested" at meetings of the Society of Biblical Literature and the Society for Pentecostal Studies as well as at an annual symposium held at the Urshan Graduate School of Theology (UGST). I appreciate the helpful questions and feedback I received in response to those presentations. During this project I have served as an assistant professor of biblical studies at UGST, granting me opportunities to share and discuss my findings with colleagues and students. Generous grants from Concordia Seminary, St. Louis, and a fellowship from UGST have greatly reduced financial strain on my family.

     I owe personal gratitude to many cherished scholars, friends, and family members who lent their expertise, wisdom, and strength along the journey. I wish to call attention first and foremost to the direction and enthusiastic support of my *Doktorvater*, Dr. Bruce Schuchard, whose passionate interest in the Johannine writings is highly contagious. I have benefited greatly from taking his graduate courses, serving three years as his graduate research assistant on his Epistles of John commentary project and as his teaching assistant in Elementary Greek, and perhaps most of all from our engaging discussions. This dissertation had its inception in his suggestion to focus on the Prologue of 1 John. During the last several years we have both devoted considerable energy to the study of 1 John, frequently conferring on various aspects of the text. I regret that I have been unable to cite in detail from his soon-to-be-released volume on the Epistles in the Concordia Commentary Series, but acknowledge my profound debt to his work. His analysis of the visually-evident features of the Prologue preceded my own. Dr. Schuchard's perceptive insights and keen eye for details have vastly improved this dissertation; any remaining mistakes are solely mine. A milestone in the development of this project occurred when Dr. Schuchard wisely suggested that I incorporate some of the timely research of Dr. Chrys Caragounis, professor of New Testament exegesis at Lund University, Sweden. Dr. Caragounis has been extremely kind and helpful at various stages of this project, including supplying me with an audio tape of the Greek text of the Prologue read aloud by his colleague, Dimitrios Christidis, and a scansion with notes. Dr. Caragounis' immensely learned work, *The Development of Greek and the New Testament*, was invaluable for undertaking this project.

     I also wish to express my appreciation to the readers on my dissertation committee, Drs. James Voelz, Leo Sánchez, and Victor Raj (the latter served on the committee only during the proposal stage) for their helpful comments and suggestions for improving the dissertation. Dr. Voelz's introductory graduate course on hermeneutics several years ago opened a new thought world for me, especially with its attention to the role and perspective of the reader. Two of my former instructors, Dr. Gregory Nagy, professor of classics at Harvard University and Dr. Francis Moloney, S.B.D., now Dean of the School of Theology and Religious Studies at the Catholic University of America, unknowingly contributed to this project. Nearly twenty years ago Dr. Nagy's enthusiastic courses in ancient Greek literature, including his oral recitation of the opening of the Iliad on the first day of class, sparked in me an incipient interest in orality. Dr. Moloney, who taught a Major Figures course at Concordia, advised that—given the rather limited applicability of narrative criticism to First John—I pursue research into the epistle's

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ABBREVIATIONS[1]

ASH	Ancient Society and History
BECNT	Baker Exegetical Commentary on the New Testament
BILS	Berkeley Insights in Linguistics and Semiotics
BIS	Biblical Interpretation Series
ConcJ	*Concordia Journal*
CRC	Chi Rho Commentary
ETS Studies	Evangelical Theological Society Studies Series
EH	Explorative Hermeneutics
FRMC	Figurae: Reading Medieval Culture
FN	*Filología Neotestamentaria*
HFTS	Helps for Translators Series
HGP	Historical Greek Pronunciation
LSL	*Liddell & Scott (Intermediate Greek Lexicon)*
MCL	Martin Classical Lectures
MP	Myth and Poetics
NA	New Accents
NIVAC	NIV Application Commentary
NTM	New Testament Message
OCCL	*The Oxford Companion to Classical Literature*
PC	The Pentecostal Commentary

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[1] Abbreviations not listed here may be found in Patrick H. Alexander et al., eds., *The SBL Handbook of Style: For Ancient Near Eastern, Biblical and Early Christian Studies* (Peabody, Mass.: Hendrickson, 1999), §8.

PiNTC	The Pillar New Testament Commentary
RCL	Robson Classical Lectures
RTNT	Reading the New Testament
S&HBC	Smyth & Helwys Bible Commentary
SCJ	*Stone-Campbell Journal*
SCL	Sather Classical Lectures
VPT	Voices in Performance and Text

ABSTRACT

Brickle, Jeffrey E., "Aural Design and Coherence in the Prologue of First John." Ph.D. diss., Concordia Seminary, 2010. 236 pp.

The dissertation focuses on the aural features of the Prologue of 1 John. These features reflect an underlying design which facilitated the communication of its rhetorically powerful message within the dynamic oral culture of the late first century. The complexity of the passage's grammar and syntax has long puzzled modern biblical scholars—who typically read in silence and evaluate ancient documents from a print-based viewpoint—and hampered attempts to discern a coherent structure. The dissertation surveys these scholarly attempts to resolve the Prologue's complexity. Drawing on findings made by the study of orality and contemporary approaches to aural analysis, we propose that attention to the Prologue's aural characteristics offers an important key to understanding its form and function.

The dissertation first explores the Prologue's visually-evident aural profile. This is carried out by attending to the role of the passage's grand organizing scheme before undertaking a more detailed, linear analysis. Here we explore, for example, the central function of its two featured digressions, the highlighting of three central themes, and the placement of three recurring sound patterns which instill stability and movement into the overarching structure. As a means to uncover aural features of the Prologue not readily apparent through a visual investigation of the text, we next introduce and apply the approaches to Greek pronunciation and aural analysis advocated by Chrys Caragounis in his book, *The Development of Greek and the New Testament*. The dissertation employs Caragounis' "Historical Greek Pronunciation" (HGP) as a test case to determine the impact on the Prologue's aural landscape. This is followed by an analysis bringing to bear on the Prologue the principles for beautiful and effective composition elucidated by the ancient teacher of rhetoric, Dionysius of Halicarnassus, in his treatise, *On Literary Composition*.

A final chapter draws together the results and implications of the study. Here we note (1) the key role played by sound patterns in the passage's development and foregrounding, (2) the effects of the HGP on its soundscape as well as the results of "hearing" the Prologue through Dionysius' keen ears, (3) the connotations our study has on our assessment of the author's literary skills, and (4) the theological outcomes supported by the passage's aural contours. In addition, the final chapter offers suggestions for further ways to apply research in ancient media culture to the Prologue through the aspects of aurality, performance, and memory.

CHAPTER ONE

AURAL DESIGN AND COHERENCE IN THE PROLOGUE OF FIRST JOHN

The Thesis

Following a modernistic hermeneutic that approaches texts from a literary perspective,

studies treating the Prologue of 1 John have often drawn negative conclusions regarding its

involved structure and grammatical complexity. While some scholars have demonstrated

awareness of the passage's organization, none have attempted to fully exploit the Prologue from

the standpoint of its inherent aural[1] characteristics, reflecting a first-century culture oriented

towards reciting and hearing texts. It is proposed that an investigation of the Prologue of 1 John

from the standpoint of aural patterning and repetition will illuminate its overall design and

coherence. The dissertation first analyzes the visually evident aural characteristics of the

Prologue. It next investigates the text's acoustic features that are not visually detectable, based

on the research of Chrys Caragounis[2] on Dionysius of Halicarnassus' *On Literary Composition*.

The approach proposed by Caragounis for pronouncing ancient Greek[3] serves as a test case for

how the Prologue could have sounded to its original audience.

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[1] The designations 'oral' and 'aural' are often confused and employed interchangeably in the scholarly literature. Oral relates to a spoken utterance and aural to the reception of that utterance. While acknowledging and in some cases following the common tendency to favor the term, orality, this study ultimately focuses on aurality: how the verbal performance of a text is *heard*.

[2] Chrys C. Caragounis, *The Development of Greek and the New Testament: Morphology, Syntax, Phonology, and Textual Transmission* (Grand Rapids, Mich.: Baker, 2006), 397–474.

[3] Ibid., 339–96.

Scholars have frequently called attention to the difficult syntax of 1 John 1:1–4. Hans-Josef Klauck remarks that the bulk of the passage comprises "einen einzigen überladenen Satz," stating that "seine Syntax ist alles andere als durchsichtig."[4] Raymond Brown has pointed out three central difficulties for the Prologue: its extended length (incorporating a parenthetical interruption), postponement of the main verb, and alternation of verb tenses.[5] The list may be expanded significantly to take into account numerous ambiguities, such as the following representative samples from v. 1: the precise referents of the four neuter relative pronouns, the noun ἀρχῆς, as well as the meanings and relationships of the preposition and nouns in the concluding construction περὶ τοῦ λόγου τῆς ζωῆς.[6]

As a result, studies of the Prologue, especially those operating under a literary paradigm, have typically drawn negative conclusions as to the quality of its Greek construction. Assessments vary as to whether the complexities and ambiguities of the passage reflect the author's unclear thinking, ineptness with the Greek language, or deliberate intention. The following representative survey will trace these largely negative conclusions in publication order.

Studies Attributing Incoherence to the Prologue

In his classic commentary on the Johannine Epistles, C. H. Dodd notes that "the opening sentence of the Epistle, extending to the end of v. 3, is exceedingly complex. The writer has

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[4] Hans-Josef Klauck, *Der erste Johannesbrief* (EKKNT 23/1; Zürich: Benziger, 1991), 54.

[5] Raymond E. Brown, *The Epistles of John* (AB 30; Garden City, N.Y.: Doubleday, 1982), 153.

[6] See John L. Anderson, *An Exegetical Summary of 1, 2, and 3 John* (Dallas: Summer Institute of Linguistics, 1992), 8–19.

tried to pack into it more than a single sentence can well contain, at the cost of clarity."[7] Dodd

surmises that this "grammatical tangle"[8] reflects poor Greek.[9]

James Houlden finds that the Prologue couples "undeniable crudity of expression" with "a

striking intensity of religious concentration."[10] The latter attribute does not offset the former in

Houlden's judgment, since "intensity of soul does not mean clarity of mind; and the grammatical

incoherence is not compensated by immediate intelligibility."[11]

Raymond Brown, arguably the most influential commentator on the Johannine letters,

notes that the writer of the Prologue "may have had no interest in the coherence achieved by

following classical rules, and his own style may have been more intelligible than 'good Greek' to

readers familiar with Johannine religious idiom."[12] For Brown, the epistolary Prologue was a

"deliberate reflection" on the "more intelligible" Prologue of the Fourth Gospel.[13]

Robert Kysar finds little to salvage from the Prologue of 1 John, describing it as a

"morass," "scramble," and "befuddling array of language," with its "Greek border[ing] on

incongruence."[14] He muses as to why this was the case: "Whether our author was careful,

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[7] Charles H. Dodd, *The Johannine Epistles* (London: Hodder and Stoughton, 1946), 1.

[8] Ibid., 3.

[9] Ibid., 2.

[10] James L. Houlden, *A Commentary on the Johannine Epistles* (HNTC; New York: Harper & Row, 1973), 45.

[11] Ibid., 46. Houlden (p. 45) wryly displays his opinion on the literary quality of the Prologue when he states that 1 John "never aspires to literary heights, though never again does it lapse into grammatical impossibilities."

[12] Brown, *Epistles*, 152.

[13] Ibid., 174.

[14] Robert Kysar, *I, II, III John* (ACNT; Minneapolis: Augsburg, 1986), 30, 34. At about the same time as Kysar and along the same lines, John G. Strelan (*The Epistles of John* [CRC; Adelaide, Australia: Lutheran Publishing House, 1985], 16) characterizes the passage as a "maze" and "a syntactical muddle." He remarks "that one eminent commentator [whom Strelan fails to name] was moved to observe that '1 John might be awarded the consolation prize in the NT for imprecise and unintelligible syntax.'"

rushed, or exceedingly subtle is difficult to say, but his introduction makes for a stylistically awkward beginning."[15]

Georg Strecker likewise refers to the "murkiness of the construction" of the Prologue and notes that "the grammatical construction is confused."[16] He concludes that "the opaqueness of the sentence structure suggests the idea that the author did not intend a consistently developed stylistic arrangement of the individual clauses here or in what follows. He produced linguistic unevenness as a matter of course." If there is anything deliberate about the design of the Prologue, Strecker wonders if "the author is deliberately making a mystery of the subject being addressed."[17]

More recently, David Rensberger remarks that "to grasp the structure of the Prologue one must contend with its nearly impossible grammar. . . . Though the result is grammatically poor and literarily awkward, this all seems quite deliberate."[18] He suggests that the awkward construction may have been designed to escort the reader from past events to "present testimony."[19]

Like other commentators before him, C. Clifton Black turns to the Prologue of John's Gospel as the key to help resolve the questionable lucidity of the Prologue of the Epistle: "Without the Fourth Gospel's more explicit articulation of Johannine Christianity's basic

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[15] Kysar, *I, II, III John*, 30.

[16] Georg Strecker, *The Johannine Letters: A Commentary on 1, 2, and 3 John* (ed. Harold W. Attridge; trans. Linda M. Maloney; Hermeneia; Minneapolis: Fortress, 1996), 8.

[17] Ibid.

[18] David K. Rensberger, *1 John, 2 John, 3 John* (ANTC; Nashville: Abingdon Press, 1997), 45.

[19] Ibid., 46.

testimony to Jesus, a modern reader might find the First Epistle's roundabout, densely worded introduction nearly impenetrable."[20]

The Quest for the Prologue's Design

Not all find commentators find the Prologue confusing, disorganized, or unintelligible. Several commentators, however, settle for a middle ground in their assessment of the Prologue's design, finding its rhetorical *effects* compelling while maintaining that the piece lacks clear structure and coherence. Thus, for example, Ruth Edwards concludes that "for all [the Prologue's] impressiveness, the text is obscure."[21] John Painter likewise notes that the Prologue reflects "a kind of rhetoric that is in some ways impressive but that lacks precision in communication."[22] Clifton Black, whom we have cited above, while describing the Prologue as "serpentine" and "roundabout, densely worded . . . [and] nearly impenetrable" for modern readers,[23] at the same time refers to "its language [as] exquisitely balanced and pitch-perfect for its proclamation."[24] Ironically, Glenn Barker finds the Prologue's grammar twisted, yet maintains that its author was still a capable writer.[25]

We have mentioned above the views of Raymond Brown, whose commentary on the Epistles remains a benchmark in Johannine studies. Brown considers the Prologue of 1 John, which he characterizes as a "grammatical obstacle course" deficient in design by "classical

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[20] C. Clifton Black, "The First, Second, and Third Letters of John: Introduction, Commentary, and Reflections," in *Hebrews; James; 1 & 2 Peter; 1, 2, & 3 John; Jude; Revelation* (vol. 12 of *The New Interpreter's Bible*; ed. Leander E. Keck et al.; Nashville, Tenn.: Abingdon, 1998), 382.

[21] Ruth B. Edwards, *The Johannine Epistles* (NTG; Sheffield: Sheffield Academic Press, 1996), 70.

[22] John Painter, *1, 2, and 3 John* (SP 18; Collegeville, Minn.: Liturgical Press, 2002), 136.

[23] Black, "First, Second, and Third Letters," 382.

[24] Ibid., 384.

[25] Glenn W. Barker, "1 John," in *Hebrews through Revelation* (vol. 12 of *The Expositor's Bible Commentary*; ed. Frank E. Gaebelein; Grand Rapids, Mich.: Zondervan, 1981), 306. He states that "this grammatical tangle should not lead us to infer that the author is careless in his written expression."

standards," an awkward reflection on the Fourth Gospel's Prologue.[26] He does acknowledge,

however, that the Prologue of 1 John conveys "a rough eloquence"[27] and "a patterned flow of

ideas."[28] In laying out the Prologue in sequential lines, Brown brings to bear David Noel

Freedman's important suggestion to him that it reflects an alternating A/B/A'/B' pattern in which

lines 1a–1e correspond to 3a–3e and 1f–2f correspond to 4a–b.[29] While Brown takes exception

with many of the Prologue's grammatical details, his inclusion of Freedman's proposal is helpful

in that it attributes an overall design and logic to what many claim is an unstructured passage.

In his recent commentary on the Epistles, Robert Yarbrough notes that "First John opens

with a calculated flourish that bristles with words, concepts, and doctrinal allusions."[30]

Paradoxically, while John writes as a pastor and "wastes no time with rhetoric . . . per se,"[31] the

Prologue's rhetoric, which in Yarbrough's estimation is quite smooth in its argumentation

compared to other Johannine passages, "rings poetic and even borders on epic."[32] On the one

hand, the passage is "fairly clear" in delineating at least three points of time, including Christ's

(pre-)existence, contact by witnesses, and the book's composition. On the other hand Yarbrough

agrees with many commentators that its syntax is "convoluted."[33]

Some commentators attest to the Prologue's rhetorical power while not attributing to it

disorganization or incoherence. For example, Curtis Vaughan describes it as "a statement of

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[26] Brown, *Epistles*, 174.

[27] Ibid., 175.

[28] Ibid., 176. Brown, (p. 177) includes a helpful chart based on the work of Marinus de Jonge that sketches the Prologue's pattern of thought and structure.

[29] Ibid., 152–53.

[30] Robert W. Yarbrough, *1–3 John* (BECNT; Grand Rapids, Mich., Baker, 2008), 29.

[31] Ibid., 30.

[32] Ibid., 29.

[33] Ibid., 31.

great weight and power [which] some see . . . as the pivotal statement on which the whole epistle is built."[34] Earl Palmer finds the Prologue to be "exciting, immediate, and intensely personal" while at the same time "vast and historically far-reaching."[35] Donald Burdick sees the Prologue's style as especially compelling: "First John begins in a manner calculated to capture the reader's attention . . . the unusual nature of the arrangement serves to make the declaration the more striking."[36] For Michèle Morgen, the rhetorically expressive Prologue refuses to yield to "nos schémas classiques d'exposé";[37] rather, the passage's "approche superposée" aims "à communiquer une expérience."[38]

   Brooke Westcott's dated but still influential commentary sketches the basic structure of the Prologue by noting that the essential content and organization of the Prologue of 1 John are "complementary and not parallel" to that of the Fourth Gospel. Westcott describes the progression of these passages as moving from (1) the main subject (John 1:1–5; 1 John 1:1); to (2) the historical manifestation of this subject (John 1:6–13; 1 John 1:2); followed by (3) the personal apprehension of this subject (John 1:14–18; 1 John 1:3–4).[39] Westcott considers v. 2 of 1 John to be a parenthesis,[40] with the first part of v. 3 serving as a resumptive clause.[41] The Prologue's clauses unfold temporally from distant to immediate.[42]

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[34] Curtis Vaughan, *1, 2, 3 John: A Study Guide* (Grand Rapids, Mich.: Zondervan, 1970), 17.

[35] Earl F. Palmer, *1, 2, 3 John, Revelation* (CC; Waco, Tex.: Word, 1982), 21.

[36] Donald W. Burdick, *The Letters of John: An In-Depth Commentary* (Chicago: Moody, 1985), 95.

[37] Michèle Morgen, "Le Prologue de la Première Épître de Jean: Sa Structure et sa Visée," *RevScRel* 79 (2005): 57.

[38] Ibid., 59.

[39] Brooke F. Westcott, *The Epistles of St John: The Greek Text with Notes* (Grand Rapids, Mich.: Eerdmans, 1966), 3.

[40] George G. Findlay, *Studies in John's Epistles: Fellowship in the Life Eternal* (London: Hodder & Stoughton, 1909; repr., Grand Rapids, Mich.: Kregel, 1989), 100, on the other hand, finds v. 2, with its extension of the stressed "life" theme at the end of v. 1, to reflect "the centre of the passage" and "the mid-stream of his thought."

[41] Westcott, *Epistles*, 4, 8, 11. Unfortunately, Westcott says little specifically about how the two ἵνα clauses

With his analyses of the Prologue based on the canons of Greco-Roman rhetoric, Duane Watson has conducted some original and useful research on this passage. Watson's studies are especially valuable in that they take seriously and rely heavily on ancient, rather than modern, means of evaluating and interpreting texts. Watson's 1993 study of amplification techniques in 1 John[43] demonstrates how this document's skillful use of repetition and emphasis reflected its literary and rhetorical context. Amplification served to "underscore and augment the argument of the rhetor."[44] Within the Prologue alone, Watson identifies the presence of the following devices or figures of speech that exhibit amplification: accumulation (1:1–3);[45] *expolitio* (1:2);[46] *regressio* (1:2);[47] *conduplicatio* (1:1–3);[48] *epanaphora* (1:1);[49] *enargeia* (1:1–3);[50] and *polysyndeton* (1:2).[51] Significantly, therefore, for Watson 1 John's "rhetor" was simply incorporating persuasive devices that would have been part of the repertoire of any skilled first-century writer or speaker.[52]

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factor into the overall structure of the Prologue.

[42] Ibid., 5.

[43] Duane F. Watson, "Amplification Techniques in 1 John: The Interpretation of Rhetorical Style and Invention," *JSNT* 51 (1993): 99–123.

[44] Ibid., 101.

[45] Ibid., 103. As Watson explains, accumulation involves the buildup of words and sentences with the same meanings and referent.

[46] Ibid., 103–104. *Expolitio* is a technique in which the rhetor focuses repeatedly on a topic while managing to add new insights to it.

[47] Ibid., 108. *Regressio* occurs when elements are at the same time repeated and differentiated.

[48] Ibid., 109. *Conduplicatio* involves the immediate repetition of a word or words in the same part of speech and with the same function to generate amplification or appeal to pity.

[49] Ibid., 112. *Epanaphora* results when the same word occurs at the beginning of consecutive phrases.

[50] Ibid., 113. *Enargeia* draws on a "vivid representation or illustration . . . to create a mental picture."

[51] Ibid., 114. *Polysyndeton* reflects an extreme usage of connecting particles.

[52] Watson, "Amplification Techniques," 123, implies that there is a difference between modern and ancient literary tastes: "Far from being boringly *redundant*, the rhetor is carefully *emphatic*" (the emphasis is Watson's). This is a far cry from the assessment of Houlden, *Epistles*, 23, who characterizes 1 John as "monotonous."

Watson's 2003 socio-rhetorical analysis of 1 John,[53] which he characterizes as an example of epideictic rhetoric,[54] expands on his earlier study by considering the interactions within and between 1 John's opening and closing passages. In Watson's view, these passages were patterned after the opening (*exordium*) and closing (*peroratio*) sections of ancient speeches.[55] As such, 1 John was composed with its contemporary oral climate in mind.[56]

Most important for our purposes is Watson's examination, built upon the research of Vernon Robbins, of the Prologue's "inner texture," which involves the way "word-phrase and narrational patterns" correlate to create "argumentative and aesthetic patterns in texts."[57] The "repetitive-progressive" aspect of inner texture treats how topics are restated and sequenced within a text, whereas the "opening-middle-closing" inner texture traces the development of topics through these sections of a text.[58] Watson argues that the "highly amplified"[59] *exordium* of 1 John serves to prepare the audience by introducing its main topic and purpose, creating goodwill and receptivity towards the speaker by establishing his authoritative ethos as an official and reliable witness/tradition bearer, and establishing topics that will be developed further in the composition's body (*probatio*).[60] The *peroratio* dovetails well with the *exordium*, as it

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[53] Duane F. Watson, "'Keep Yourselves from Idols:' A Socio-Rhetorical Analysis of the *Exordium* and *Peroratio* of 1 John," in *Fabrics of Discourse: Essays in Honor of Vernon K. Robbins* (ed. David B. Gowler, L. Gregory Bloomquist, and Duane F. Watson; Harrisburg, Pa.: Trinity, 2003), 281–302.

[54] Watson, "Keep Yourselves," 282, defines epideictic rhetoric as a type of rhetoric "aimed to increase the audience's adherence to values it already holds."

[55] Ibid.

[56] Watson, "Keep Yourselves," 238, points out that "the rhetor has carefully considered how the work will be heard as it is read." He adds (p. 296) that "the rhetor recognizes that he is writing a piece to be read to a basically illiterate audience in a basically oral culture. The conclusion of 1 John is written to be heard and remembered as would a speech of that time."

[57] Watson, "Keep Yourselves," 282–83, citing Robbins.

[58] Watson, "Keep Yourselves," 283.

[59] Ibid., 286.

[60] Ibid., 283–87.

recapitulates, responds to, and concludes topics raised in the *exordium* and developed in the *probatio*.[61] In short, Watson's socio-rhetorical study engages with a composition that manifests deliberate and lucid design features, and adheres carefully to the rhetorical conventions of its day.

Steven Baugh concludes that the lengthy and complex syntax of the Prologue falls well within the stylistic prerogatives of its era. For Baugh, the passage, consisting of a Greek periodic sentence, would not have been deemed either "clumsy or too involved" by ancient standards. Rather, its features would have been thought of as "signs of elegance and refinement of education."[62] Dismissing criticisms of the Prologue's grammatical organization as disordered, he finds its various features, such as the relative clauses that front the passage, to be deliberate attempts by the author to bring about emphasis and heighten dramatic effect. Intriguingly, Baugh is convinced that the Prologue's opening (1:1–3) reflects a chiastic structure involving the arrangement of key verbs. Baugh claims that the "reversed parallel" structure, consisting of an abc/bc/ba pattern, places weight on the center element, ἐφανερώθη (v. 2), which could impact the passage's interpretation.[63] Like Watson's studies, Baugh's analysis is significant because he evaluates the Prologue's features by ancient criteria and literary devices. In the process, he detects design and coherence, rather than confusion and disarray.

In his socio-rhetorical commentary treating the Johannine Epistles,[64] Ben Witherington follows in the footsteps of Duane Watson, expanding and broadening the scope of Watson's

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[61] Ibid., 287–98.

[62] Steven M. Baugh, *A First John Reader: Intermediate Greek Reading Notes and Grammar* (Phillipsburgh, N.J.: P&R, 1999), 5.

[63] Ibid., 2.

[64] Ben Witherington III, *Letters and Homilies for Hellenized Christians, Vol. 1: A Socio-Rhetorical Commentary on Titus, 1–2 Timothy, and 1–3 John* (Downers Grove, Ill.: InterVarsity, 2006), 391–610.

earlier insights. Witherington claims that 1 John, written for the purpose of "damage control

after the departure of the secessionists," [65] was a sermon intended to be read orally among the

Johannine churches and that its manner of expression lies solidly within the tradition of

epideictic rhetoric.[66] He notes that epideictic rhetoric was inherently repetitive and emotive,[67]

functioning not to contest but rather reaffirm beliefs and values shared by the author and his

audience,[68] and frequently employed the technique of amplification.[69]

For Witheringon, 1 John's Prologue, or *exordium*, which he characterizes as "one long

breathless sentence full of repetition,"[70] (1) sought to establish rapport and highlight

commonalities with the intended recipients, (2) underscores the author's ethos and authority, and

(3) anticipates topics that would be developed further in the body of the document.[71]

Witherington stresses the sapiential nature of the Prologue, which provides a backdrop for

understanding its Logos language. Like the Prologue of the Fourth Gospel, 1 John's Prologue

reverberates—sometimes with "echoes . . . too clear to ignore"[72]—the personification of Wisdom

found in Proverbs 8–9 and other Wisdom texts.[73] In terms of its actual structure, unlike

Freedman, Witherington discovers little evidence of parallelism, but rather employment of the

rhetorical device of reduplication or *conduplicatio*, seen in the Prologue's dependence on

repetition for the sake of amplifying and emphasizing the central theme. At the same time, the

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[65] Ibid., 446.

[66] Ibid., 410.

[67] Ibid., 431–32.

[68] Ibid., 412–14.

[69] Ibid., 413, 434–35.

[70] Ibid., 438.

[71] Ibid., 436–37.

[72] Ibid., 440.

[73] Ibid., 437–42. See also Witherington's *John's Wisdom: A Commentary on the Fourth Gospel* (Louisville, Ky.: Westminster John Knox, 1995), 18–27, 47–59.

passage shows progression in its development and presentation of this central theme of the revelation, encountering, witnessing, and sharing of the Son, which results in eternal life.[74]

Along similar lines to David Freedman's proposal, Charles Talbert suggests that the Prologue shows an overall parallel structure, yet he does so by incorporating v. 5 into the arrangement. Talbert's A/B/A'/B' pattern envisions a progression that relates section A (v. 1), which discusses the message's content (the word of life from the beginning that was heard and seen), to A' (vv. 3–4), where what was seen and heard becomes the basis for fellowship. Section B (v. 2), on the other hand, which underscores that what was *seen* was what was being proclaimed, correlates to B' (v. 4), where what was *heard* was what was being proclaimed.[75]

Fred Francis' intriguing study explores the double thematic statements found in the openings of 1 John and James, as well as related structural elements in these letters. The intentional device of a double thematic statement was common to Hellenistic "secondary letters," a type of correspondence that "lacks situational immediacy."[76] 1 John's twofold opening, in which 1:3 reflects a "parallel reformulation" of 1:1–2,[77] is comparable to that of Xerxes' letter to Ezra in Josephus (*Ant.* 11.123–24).[78] Significantly, Francis rejects the nearly ubiquitous view that v. 2 is parenthetical, choosing rather to consider it an independent sentence in apposition to the grouping of relative clauses in v. 1. V. 3, which serves to restate and expand on vv. 1–2,[79]

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[74] Witherington, *Letters and Homilies*, 439.

[75] Charles H. Talbert, *Reading John: A Literary and Theological Commentary on the Fourth Gospel and the Johannine Epistles* (RTNT; New York: Crossroad, 1994), 14–17.

[76] Fred O. Francis, "The Form and Function of the Opening and Closing Paragraphs of James and 1 John," *ZNW* 61 (1970): 111.

[77] Ibid., 121–22.

[78] Ibid., 116–17, 121–22.

[79] Ibid., 117.

begins a new sentence.[80] In short, Francis finds conventional design throughout 1 John and

James, prompting him to remark that "scholarship must reassess the[ir] literary character . . . in

the light of what would appear to be carefully styled opening thematic statements, a recognizable

epistolary close, and the rather substantial literary-thematic coherence of the epistles as a

whole."[81] Once again, we note that investigations of the Prologue in light of ancient literary

standards typically result in the attribution of design and coherence to the passage.

    Rudolf Schnackenburg's commentary, which also tends to be exegetically sensitive and

alert to the literary standards of the Greco-Roman world, is generally constructive in its

comments pertaining to the design of what he terms, the "Prooemium." Schnackenburg finds the

Prologue, like that of the Fourth Gospel, to be "couched in a lofty style" and to consist of "a

résumé of important basic themes developed in the letter."[82] While the Prologue's structure is

complex, its "skeleton . . . is clearly discernible" and the writer has exercised "great skill" by

arranging its parts and achieving his desired emphasis.[83] The essential framework of the

Prologue progresses as follows: "We declare to you what was from the beginning, what we have

heard . . . that you may fellowship with us." For Schnackenburg, the Prologue demonstrates the

work of an author who is skilled at handling rhythm, "is in command of his style and writes with

a natural self-assurance."[84]

    A few other proposals that attribute design and coherence to the Prologue are worthy of

specific mention. Keir Hansford's sketch of 1 John's poetic organization, informed by his

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[80] Ibid., 122.

[81] Ibid., 126.

[82] Rudolf Schnackenburg, *The Johannine Epistles: Introduction and Commentary* (New York: Crossroad, 1992), 48.

[83] Ibid., 49.

[84] Ibid., 50–51.

studies of parallelism and chiastic structures in other literature, ascribes balance and symmetry to the twenty clauses of the Prologue. While maintaining that 1 John 1:1–4 should be considered a unified first strophe based on logical and length factors, Hansford also suggests that vv. 4–5, with v. 5 admittedly falling outside the limits of the first strophe, reflect the center core of a chiasm.[85] For Hansford, the intentional use of such chiastic structures may account for unusual word order throughout 1 John.[86]

Martin Culy, exploiting the results of linguistic and discourse analysis, including recent studies in Greek verbal aspect, carries out a rather detailed study of 1 John's Greek text. Dismissing attempts to criticize the style or grammar of the Prologue, Culy finds alternative ways to explain "the seemingly tortured syntax" of vv. 1–3.[87] For example, he points out that in the writer's use of relative clauses placed in apposition (v. 1), he employed "a topic ('cleft') construction as a literary strategy."[88] Following v. 2, which comprises an extended parenthetical passage, the writer briefly reiterates in v. 3 the topic of v. 1 with a summarizing "headless" relative clause functioning as the main verb's (ἀπαγγέλλομεν) direct object. These features emphasize the eyewitness status of the message, and "rhetorically, the language bolsters the reliability of the messages that follows."[89] The conspicuous shifting of verb tenses in the Prologue may be the result of the writer's attempt to ascribe differing levels of prominence to various verbs, depending upon their relative function within the Prologue and the Epistle as a whole. Thus, the aorist may indicate foundational or background information, the present may

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[85] Keir L. Hansford, "The Underlying Poetic Structure of 1 John," *JOTT* 5 (1992): 138–39.

[86] Hansford, "Underlying Poetic," 135, remarks "that John was making a deliberate poetical chiasmus in each case may well go a long way in explaining some unnatural word order."

[87] Martin M. Culy, *1, 2, 3 John: A Handbook on the Greek Text* (Waco, Tex.: Baylor University Press, 2004), 1–2.

[88] Ibid., 2.

[89] Ibid., 7.

correlate to communicative acts, and the perfect may underscore the writer's eyewitness status.[90]

Whether or not Culy is correct in his handling of verbal aspect, he notes that it supports the

notion—contrary to some scholars who claim that there is no semantic value difference between

some of these verb tenses in the Prologue—that the author deliberately "made a conscious

choice" in his selection of verb tenses.[91]

Russ Dudrey, in his article on the public reading of 1 John, while not focused on the

Prologue per se, discusses some features of the Prologue that show oral patterning. He gives as

an example the proliferation of the coordinating conjunction καί, reflecting the additive, as

opposed to subordinative, nature of oral discourse.[92] Dudrey also notes the "extensive

repetitions" evident in the Prologue, especially word repetition.[93]

Christopher Thomas likewise notes the presence of oral features in the Prologue.

Commenting on the use of synonyms for "seeing" in v. 1, for example, he briefly discusses the

use of repetition as an intentional tool to indicate emphasis, noting that "this device was a

favorite of ancient authors particularly in predominantly oral cultures."[94] Commenting on περὶ

τοῦ λόγου τῆς ζωῆς (v. 1), he finds that, given the Prologue's strong connection with that of the

Fourth Gospel, this phrase may be reiterating ideas from that Prologue in "a creative new

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[90] Ibid., 3.

[91] Ibid.

[92] Russ Dudrey, "1 John and the Public Reading of Scripture," *SCJ* 6 (2003): 247.

[93] Ibid., 248–49. Interestingly, Dudrey's studies of oral patterning in the Prologue lead him to conclude that the author is a skillful writer, whereas Kenneth Grayston, *The Johannine Epistles* (NCB; Grand Rapids, Mich.: Eerdmans, 1984), 33–34, who acknowledges and discusses the oral nature of communication in antiquity, finds the Prologue to reflect an "incoherent sentence structure." Grayston's explanation (p. 35) as to "why the solemn introductory section was so clumsily done, for it reads like a piece of committee drafting . . . is that an initial short and lucid statement was expanded in successive stages to cover additional points, and was then insufficiently rewritten."

[94] J. Christopher Thomas, *1 John, 2 John, 3 John* (PC; Cleveland, Ohio: Pilgrim, 2004), 64.

fashion."[95] Thomas also points out that the fronted objects in v. 1, whose identity is postponed

until later, along with the delay of the main verb (ἀπαγγέλλομεν) until v. 3, serve to create a

heightened sense of reader anticipation.[96]

Many of the proposals that have been described in this section are sensitive to the literary

standards and features of the ancient world. Some scholars, such as Freedman, Baugh, or

Talbert, suggest workable solutions to the Prologue's overall structure. While all of these

proposals provide valuable insights and support to one degree or another the notion of design and

coherence in the Prologue, none explore to any significant degree the presence of aural

patterning or how such patterning contributes to the passage's organization or design. Dudrey's

observation on 1 John sums up the central concern of this dissertation well: "Understanding the

techniques and characteristics of orality as opposed to literacy illuminates the document and

restores to it the dignity its logic and argument and theological instruction deserve, once it is

relieved of the burden of our literary expectations."[97]

Coherent Design in the Epistle

We now turn to the larger picture of how 1 John itself has challenged interpreters trying to

make sense of its organization. Although many scholars might concur with Andrew Lincoln's

observation that the Gospel of John "is a carefully crafted narrative,"[98] significantly fewer seem

so certain that the description "carefully crafted" applies to the whole of 1 John, despite its

various affinities with the Gospel. Robert Kysar has pointed out that even 1 John's companion

pieces—2 and 3 John—represent a "logic [that] is much more straightforward and clear than that

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[95] Ibid., 65.

[96] Ibid., 62, 69.

[97] Dudrey, "Public Reading," 253.

[98] Andrew T. Lincoln, *The Gospel according to Saint John* (BNTC; Peabody, Mass.: Hendrickson, 2005), 39.

of 1 Jn."[99] Kysar cites several features of 1 John that contribute to this problem: its "unusual

logic," "fragmentary nature," "literary form," and "compositional history."[100]

Because of such perceived challenges, as early as 1912 Alan Brooke suggested

relinquishing altogether the quest to discover 1 John's structure.[101] Nearly a century later, David

Rensberger seems to capture the outlook of numerous scholars on the topic when he draws

attention to the "unstructured combination of themes that make up 1 John," noting "that the text

simply does not have a clear outline or pattern of development."[102] Rensberger further claims

that the author's rather clumsy attempt at imitating the elevated style of the Fourth Gospel results

in a piece that is "sometimes well-nigh incomprehensible."[103] Brown agrees with Rensberger

that 1 John offers no clear outline, citing "the brute fact that there is no discernibly regular

pattern,"[104] and that the document is often difficult to interpret: "the author's sentences are often

infuriatingly obscure, as is his symbolism."[105] To date, no consensus has been reached that

decisively uncovers the key to 1 John's seemingly enigmatic macrostructure,[106] leading Gary

Burge to conclude—perhaps with a twinge of exasperation—that "[d]iscovering a recognizable

pattern or structure of thought in 1 John has proven impossible."[107]

Despite (or perhaps, because of) these difficulties, scholars have sought determinedly to

impose some semblance of order to a text that Friedrich Hauck compares to "the waves of the

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[99] Robert Kysar, "John, Epistles of," *ABD* 3:904.

[100] Ibid.

[101] Alan E. Brooke, *The Johannine Epistles* (ICC; Edinburgh: T&T Clark, 1912), xxxii.

[102] David Rensberger, "Conflict and Community in the Johannine Letters," *Int* 60 (2006): 279.

[103] Ibid., 281.

[104] Brown, *Epistles*, 117 n. 268.

[105] Ibid., x.

[106] A scan of the appendix 1 in Brown (*Epistle*s, 764) bears this out.

[107] Gary M Burge, "John, Letters of," in *Dictionary of the Later New Testament and Its Developments* (ed. Ralph P. Martin and Peter H. Davids; Downers Grove, Ill.: InterVarsity, 1997), 597.

sea."[108] What has been said of Mark seems also true of 1 John: "Of making outlines of the

Gospel of Mark there is no end, nor do scholars seem to be wearying of it."[109] Kysar has wryly

observed that in some of these attempts "the ingenuity of the critic seems to exceed that of the

author of the document. . . . Clearly the author of 1 John worked out of a logic which is quite

different from that of the modern critic."[110]

Most contemporary scholars have generally conceded with little debate that 1 John begins

with a prologue (1:1–4), often (though not always) ending with some form of closing or epilogue

(5:13–21, with numerous variations). Scholars have tended to divide the remaining text into a

partite scheme usually consisting of two or three sections (occasionally four, five, six, seven or

even twelve), while some have argued that the text unfolds in a spiral-like or cyclical manner or

that it reflects a loose, unconnected affiliation of ideas. As Brown has pointed out, scholars are

inclined to attribute an overall structure to 1 John based on various factors, including stylistic and

grammatical patterns, themes, and perceived correspondences with the internal organization of

other writings, such as that of the Gospel of John or Paul's letters.[111]

Using a thematic approach, for example, Robert Law champions a tripartite division (1:5–

2:28; 2:29–4:6; 4:7–5:21) corresponding to what he considered the three "tests of life"—

righteousness, love, and belief—to be employed against the secessionists.[112] These chief themes

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[108] Schnackenburg, *Epistles*, 11, citing Friedrich Hauck.

[109] Joanna Dewey, "Mark as Interwoven Tapestry: Forecasts and Echoes for a Listening Audience," *CBQ* 53 (1991): 221.

[110] Kysar, "Epistles," 3:904.

[111] See Brown's survey (*Epistles*, 116–129, 764) of various approaches and resulting divisions. Note also R. Alan Culpepper's "1–2–3 John," in *The General Letters: Hebrews, James, 1-2 Peter, Jude, 1–2–3 John* (ed. Gerhard Krodel; Proclamation Commentaries; rev. and enl. ed.; Minneapolis, Minn.: Fortress, 1995), 125–30; I. Howard Marshall, *The Epistles of John* (NICNT; Grand Rapids, Mich.: Eerdmans, 1978), 22–27; and P. J. van Staden, "The Debate on the Structure of 1 John," *HTS* 47 (1994): 487–502.

[112] Robert Law, *The Tests of Life: A Study of the First Epistle of St. John* (3d ed.; Edinburgh: T&T Clark, 1914), 5.

are interrelated and progress as "a winding staircase" or in a "contrapuntal" manner like a "majestic fugue."[113]

In spite of his skepticism over locating a clear structure in 1 John, Brooke cites the work of Theodor Häring[114] as the "most successful attempt to analyse the Epistle."[115] According to Brooke, Häring was persuaded that two overarching concepts, ethics and Christology, were presented one after the other, respectively, within the sections 1:5–2:27 and 2:28–4:6, and then interwoven in 4:7–5:12.[116]

Edward Malatesta views 1 John as featuring a prologue and epilogue which enclose a tripartite center expanding on the theme, "Criteria of New Covenant Communion with God." Each part treats in turn the themes of Christian ethic, charity and faith; part one (1:5–2:28) devotes a longer section to faith, part two (2:29–4:6) to charity, with the treatment of the Christian ethic essentially absent in part three (4:7–5:13).[117]

Schnackenburg likewise chooses a tripartite organization. Beyond the *prooemium* (1:1–4) and conclusion (5:13–21), he divides 1 John into three parts reflecting what he perceives to be the respective issues under discussion: "Fellowship with God Means Walking in the Light" (1:5–2:17), "The Contemporary Situation of the Christian Communities" (2:18–3:24), and "The Separation of Those Who Belong to God from the 'World'" (4:1–5:12).[118]

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[113] Ibid., 3–4.

[114] Theodor Häring, "Gedankengang und Grundgedanke des ersten Johannesbriefes," in *Theologische Abhandlungen Carl von Weizsäcker zu seinem siebzigsten Geburtstag, 11 December 1892* (Freiburg: Mohr, 1892), 173–200.

[115] Brooke, *Epistles*, xxxiv.

[116] Ibid.

[117] Edward J. Malatesta, *The Epistles of St. John: Greek Text and English Translation Schematically Arranged* (Rome: Pontifical Gregorian University, 1973), 2–4.

[118] Schnackenburg, *Epistles*, v–viii. He notes that although "the author allows himself to be carried along" through the device of association, "he holds the rudder firmly in a definite direction" (8), "not merely sail[ing] along without any particular plan" (13).

Brown and Smalley, on the other hand, opt for a bipartite structure. Brown suggests that 1 John utilizes a two-part organization (1:5–3:10 and 3:11–5:12) that deliberately imitates the "structural model" reflected in the two-part organization of the Fourth Gospel,[119] an approach to solving 1 John's structure that closely relates to Brown's overarching reconstruction of developments within the Johannine Community.[120] Smalley argues for two central exhortative sections, "to live in the light" (1:5–2:29) and to live "as children of God" (3:1–5:13), with each section featuring essentially "four basic conditions for truly Christian living."[121]

Like Law, Houlden adopts a spiral-like approach to 1 John's structure, yet divides it (apart from a prologue and appendix) into seven, rather than three, "cycles."[122] Following Hans von Campenhausen's lead,[123] Houlden suggests that the metaphor of a spiral best accounts for 1 John's characteristic "circularity of movement" coupled with "progression."[124] He imaginatively describes 1 John's organization as "a series of connected, revolving discs, placed side by side, each of which differs from the rest in having a centre of distinctive colour."[125]

Some studies—with Bultmann's probably exerting the most influence—entertained the notion that underlying 1 John's rather untidy structure were various written sources.[126] Bultmann, reviving and expanding Ernst von Dobschütz's earlier work on 1 John 2:28–3:12,[127]

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[119] Brown, *Epistles*, 123–29. According to Brown, the imitation of the Fourth Gospel by 1 John includes its prologue, conclusion, and epilogue.

[120] Ibid., 69–115.

[121] Stephen S. Smalley, *1, 2, 3 John* (WBC 51; Waco, Tx.: 1984), xxxiii–xxxiv.

[122] Houlden, *Epistles*, 22–24.

[123] Hans von Campenhausen, *Ecclesiastical Authority and Spiritual Power in the Church of the First Three Centuries* (London: Black, 1969), 186.

[124] Houlden, *Epistles*, 22.

[125] Ibid., 23.

[126] See Brown, *Epistles*, 38–41; Marshall, *Epistles*, 27–30; Houlden, *Epistles*, 26–32.

[127] Ernst von Dobschütz, "Johanneische Studien I," *ZNW* 8 (1907): 1–8.

applied source critical theory to the entire document. Bultmann's theory developed over the course of time. First, he posited two hands, a "revelatory source" (consisting of 26 antithetical couplets/triplets) and the author's, based on contrasting writing styles.[128] Later, he incorporated the influence of an "ecclesiastical" redactor, an editorial stage in which 1 John underwent theological revision and 5:14–21 was appended.[129] Lastly, Bultmann made minor changes to his proposal, and contended that the themes found in the original section, 1:5–2:27, were further elaborated in subsequent paragraphs.[130] In general, these and other source theories have generated relatively little following.

Some scholars have sought what could be considered more unconventional approaches to solving the riddle of 1 John's structure. Thus, Keir Hansford asserts that the characteristics of 1 John are not unrelated to features of poetry found in the Hebrew Bible. He argues that a poetic structure underlies all of 1 John, suggesting that "the whole of the epistle was constructed out of parallelism."[131] Hansford concludes "that 1 John is a highly structured text, probably a homily or sermon, with poetic parallelism and chiastic structures that the writer deliberately created to make his message more pleasurable and memorable for all time."[132]

In another intriguing proposal, John Christopher Thomas claims to have discovered "a rather clear literary structure which is concentric in form," an arrangement that may have

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[128] Rudolf Bultmann, "Analyse des ersten Johannesbriefes," in *Festgabe für Adolf Jülicher zum 70. Geburtstag* (Tübingen: Mohr, 1927), 138–58.

[129] Rudolf Bultmann, "Die kirchliche Redaktion des ersten Johannesbriefes," in *In Memoriam Ernst Loymeyer* (ed. W. Schmauch; Stuttgart: Evangelisches Verlag, 1951), 189–201.

[130] Rudolf Bultmann, *Die drei Johannesbriefe* (KEK; 2d ed.; Göttingen: Vandenhoeck & Ruprecht, 1967). See Brown, *Epistles*, 38, 760–61.

[131] Hansford, "Underlying Poetic," 128.

[132] Ibid., 137.

facilitated memorization.[133] Pursuing "literary indicators" in the text as well as "repetition of

theme and vocabulary,"[134] Thomas suggests that 1 John unfolds in an overall chiastic pattern.[135]

Some scholars have explored discourse analysis as a means to crack 1 John's structural

"code."[136] Robert Longacre, for example, takes a low view of traditional attempts to establish 1

John's framework, being persuaded instead "that discourse analysis can suggest a natural outline

for the book."[137] He applies various elements of discourse analysis to 1 John, such as the

presence of structural paragraphs, the distribution of vocatives and performative verbs, the

occurrence of "peaks" consisting of imperatives and hortatory verbs, and the dimension of

macrostructure.[138] Based largely on the placement of the verb γράφω, Longacre divides 1 John

into an extended introduction (1:1–2:29), body (3:1–5:12), and conclusion (5:13–21).[139]

Others have turned to rhetorical analysis in the quest to discern 1 John's organization.

Thus Duane Watson, in keeping with his identification of 1 John as epideictic rhetoric based

upon evidence from ancient rhetorical handbooks by Aristotle, Cicero, and Quintilian, suggests

that 1 John consists of an *exordium* or introduction (1:1–4), *probatio* or body (1:5–5:12), and

peroratio or conclusion (5:13–21).[140]

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[133] John Christopher Thomas, "The Literary Structure of 1 John," *NovT* 40 (1998): 380.

[134] Ibid., 371–72.

[135] Ibid., 373. The pattern is ABCDEFE'D'C'B'A'.

[136] See the survey in Birger Olsson, "First John: Discourse Analyses and Interpretations," in *Discourse Analysis and the New Testament: Approaches and Results* (ed. Jeffrey T. Reed and Stanley E. Porter; Sheffield: Sheffield Academic Press, 1999), 369–91. Note also Culy, *1, 2, 3 John*, xiii–xx.

[137] Robert E. Longacre, "Towards an Exegesis of 1 John Based on the Discourse Analysis of the Greek Text," in *Linguistics and New Testament Interpretation: Essays on Discourse Analysis* (eds. David A. Black, Katharine Barnwell, and Stephen Levinsohn; Nashville, Tenn.: Broadman, 1993), 271.

[138] Ibid., 272–83.

[139] Ibid., 276–77.

[140] Watson, "Amplification Techniques," 118–23. See also Witherington, *Letters and Homilies*, 412–14.

Significantly, Russ Dudrey, unlike many of the scholars referred to above, approaches the overall structure of 1 John from an auditory rather than purely logical perspective. As we discuss in more detail later on, Dudrey finds fault with more traditional approaches dependent on "deeply ingrained literary categories"[141] that employ "the wrong filter."[142] He argues that "1 John is not a literary structure, planned and outlined and executed (perhaps in multiple drafts) to argue a thesis from introduction to conclusion by an analytic logic that drivers a linear argument."[143] Dudrey concludes rather that 1 John's organization enfolds in "spirals of interwoven material, whose seams are stitched together by oral and auditory cues that John could expect his hearers to pick up."[144] Interestingly, Dudrey's resulting analysis reflects topics linked by "auditory transitional markers:" 1:1–4 (Christological/theological); 1:5–3:10B (holiness); 3:10C–5:5 (brotherly love); and 5:6–21 (Christological/theological).[145]

As we have seen, opinions have varied concerning the best avenue for resolving 1 John's problematic macrostructure. Scholarship is likewise divided on how to appraise 1 John at the level of its stylistic features. Whereas some scholars have attributed a measure of skill and craftsmanship to its writer, others deem the work less than satisfactory from this perspective.

Houlden, for instance, maintains the latter estimation. In commenting that "no Christian writing is so repetitious, so monotonous in its grammatical constructions, so narrow in

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[141] Russ Dudrey, "The Structure of 1 John: An Auditory Approach" (A Paper Presented at the Stone-Campbell Journal Conference, St. Louis, Mo., March 21–22, 2003), 1.

[142] Ibid., 9.

[143] Dudrey, "Public Reading," 253.

[144] Dudrey, "Structure," 3.

[145] Ibid., 3–4.

vocabulary," he finds not far off the mark the old stereotypical assessment of the author being rather unskilled and unadventurous in his thinking.[146]

For Brown, 1 John reflects decidedly less ingenuity than its more masterful Gospel companion. As we discussed above, Brown is persuaded that 1 John's imprecise grammar and ambiguous sentences[147] reflect an author who "is singularly inept in constructing clear sentences."[148]

Painter agrees with Brown, asserting that "[t]he author of 1 John lacks the fundamental literary skills manifest in the Gospel" and that he "rarely rises to [its] literary heights."[149] Compared with the fourth evangelist's aptitude for crafting a dramatic, multi-layered narrative, Painter finds that the periodic lack of coherence reflected by the author of 1 John falls decidedly short.[150]

Casting the author's literary capability in perhaps a slightly more positive light, Paul Achtemeier, Joel Green, and Marianne Meye Thompson suggest that he "is given neither to rhetorical flourish, intricate exegetical arguments, nor literary device and style." Rather, the author assumes simply a "straightforward and unadorned manner."[151]

Schnackenburg, while admitting that 1 John is not "a product of literary art,"[152] nevertheless detects within it an array of stylistic devices and patterns, and is therefore able to

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[146] Houlden, *Epistles*, 22.

[147] Brown, *Epistles*, x.

[148] Ibid., 453.

[149] Painter, *1, 2, and 3 John*, 61.

[150] Ibid.

[151] Paul J. Achtemeier, Joel B. Green, and Marianne Meye Thompson, *Introducing the New Testament: Its Literature and Theology* (Grand Rapids, Mich.: Eerdmans, 2001), 542.

[152] Schnackenburg, *Epistles*, 3.

claim that "the author's style is by no means devoid of artistry."[153] These literary elements

include antithetical parallelism; pure antithesis; forms of repetition (such as concise

recapitulation, inclusios, and anaphora); variation; association; and the employment of two- and

three-part figures. Schnackenburg asserts that together 1 John's stylistic features, especially the

use of antithesis, associated ideas, and transitional phrases, contribute to the piece's overall

progression.[154]

 Kysar cites several stylistic features of 1 John that, while at times presenting difficulties,

suggest that the composition displays "considerable skill and effectiveness."[155] These features

include its employment of spiral-like progression, repetition, parallelism, variation, catch-words

or word and phrase association, and an overall pastoral approach to dealing with the recipients

and their issues.[156]

 Law claims that 1 John's style closely approximates various types of Old Testament verse,

particularly those employed by Wisdom Literature, and cites some examples found in 1 John.[157]

In line with its shared affinities with Hebraic literature, Law suggests that 1 John is "one of the

most closely articulated pieces of writing in the New Testament" and that its "style. . . .is

singularly artistic."[158]

 Duane Watson, who as mentioned above applies the canons of ancient rhetoric to the study

of 1 John, points out that 1 John's repetitive and emphatic characteristics reflect the interaction

of style and invention. He notes that "the rhetor skillfully uses recognized techniques of

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[153] Ibid., 10.

[154] Ibid., 10–11.

[155] Kysar, "Epistles," 3:903.

[156] Ibid., 3:902–3.

[157] Law, *Tests*, 2–4.

[158] Ibid., 2.

amplification common to Graeco-Roman rhetoric as a major part of his inventional strategy."[159] Drawing largely from Quintilian's *Institutio Oratoria*, Watson cites the use of numerous devices employed by 1 John's author, such as strong words, augmentation, comparison, and accumulation.[160] Watson submits that three effective figures of thought or speech used in ancient rhetoric—*distributio*, *conduplicatio*, and *expolitio*—can help clarify the somewhat confusing internal arrangement of 1 John 2:12–14.[161]

By applying oral criticism instead of modern literary standards to 1 John, Dudrey discovers a document rich in auditory patterns and rhythms, intended to be heard and designed to be persuasive and memorable. Citing the bookish mindset of many classical and biblical scholars, he observes that "understanding the techniques and characteristics of orality as opposed to literacy illuminates the document and restores to it the dignity its logic and argument and theological instruction deserve, once it is relieved of the burden of our literary expectations."[162] We discuss Dudrey's findings at greater length below.

As demonstrated in the preceding survey which sketches reactions to and efforts to find organization in the Prologue and 1 John as a whole, while many scholars maintain a largely negative estimation of 1 John's organization and style, some in fact do uphold the piece's artistic qualities at both its macro and micro levels. These rather diverse evaluations—ranging from 1 John having little or no design to being highly structured and reflecting considerable skill and artistry—stem largely from the type of approach employed and the biases that guide the individual interpreter. Many scholars tend to approach the text of 1 John—and hence, to attempt

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[159] Watson, "Amplification Techniques," 100.

[160] Ibid., 101–18.

[161] Duane Watson, "1 John 2.12-14 as Distributio, Conduplicatio, and Expolitio: A Rhetorical Understanding," *JSNT* 35 (1989): 97–110.

[162] Russ Dudrey, "Public Reading," 253.

to explain its difficulties—from a historical-critical/literary paradigm steeped in a modern, Western, print-oriented culture. A consensus exists that acknowledges the challenging nature of the Prologue's syntax, with a variety of explanations offered to account for the phenomenon. The advent of more recent criticisms or methodologies has offered some direction out of the impasse, but with mixed success in demonstrating that the author exercised artistry in crafting the Prologue. Overall, attempts at applying contemporary text- and reader-based approaches to the Prologue of 1 John have been quite limited and unsatisfying.

Dietmar Neufeld, for example, speaks of the "rhetorical aural impact"[163] of the Prologue from the standpoint of a "deliberately structured speech act circumstance."[164] While initially promising, Neufeld's effort at applying contemporary speech act theory should be judged as largely unsuccessful, for he effectively substitutes an illocutionary focus for a consideration of the Prologue's original performance as a speech event. Neufeld's approach thus tends to obscure the original oral setting of the Prologue and fails to adequately penetrate its structural and linguistic features.

Some recent studies, however, under the various rubrics of rhetorical criticism and orality have rightly pointed out the key role played by repetition and recurrence in ancient texts. In this regard, as noted above Duane Watson has written a number of valuable articles in which he applies rhetorical criticism to the Johannine Epistles.[165] In one of his treatments of 1 John, he notes that "the highly repetitive and emphatic nature of 1 John is one of its most striking, yet

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[163] Dietmar Neufeld, *Reconceiving Texts as Speech Acts: An Analysis of I John* (BIS 7; Leiden: Brill, 1994), 69.

[164] Ibid., 61.

[165] Duane F. Watson, "A Rhetorical Analysis of 3 John: A Study in Epistolary Rhetoric," *CBQ* 51 (1989): 479–501; "1 John 2.12-14," 97–110; idem, "A Rhetorical Analysis of 2 John according to Greco-Roman Convention." *NTS* 35, (1989): 104–30; and idem, "Amplification Techniques," 99–123.

unappreciated features."[166] But while attuned to the rhetorical aspects of the text, Watson does

not attend to how the Prologue would have actually sounded to a first-century audience.[167]

The Modern Study of Orality

A recent resurgence of interest in orality has affirmed the importance of understanding the

oral nature of ancient documents[168] and has signaled a hermeneutical paradigm shift to what one

scholar terms "acoustemology."[169] Orality draws attention to ancient standards and conventions

of composition, reading, and hearing texts. It holds promise for biblical studies in general and

for shedding light on the organizational structure of the Prologue in particular. In antiquity,

authors conceived of their works largely as oral compositions intended to be encountered aurally

by being read aloud to an audience in a public setting. Hence, committing an oral composition to

writing attempted to preserve with written signifiers an experience intended for oral

(re)enactment. Documents were often composed in *scriptio continua*, a form that by and large

lacked visual aids such as punctuation and word, sentence, and paragraph divisions.[170] In the

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[166] Watson, "Amplification Techniques," 99.

[167] William David Shiell, *Reading Acts: The Lector and the Early Christian Audience* (BIS 70; Boston: Brill, 2004), 3–4, has observed that the study of ancient delivery has not caught on with proponents of rhetorical criticism and audience-oriented approaches.

[168] See, for example, Thomas E. Boomershine, "Peter's Denial as Polemic or Confession: The Implications of Media Criticism for Biblical Hermeneutics," *Semeia* 39 (1987): 47–68; Werner H. Kelber, *The Oral and the Written Gospel: The Hermeneutics of Speaking and Writing in the Synoptic Tradition, Mark, Paul, and Q with a New Introduction by the Author* (VPT; Bloomington: Indiana University Press, 1997); Thomas M. Winger, "Orality as the Key to Understanding Apostolic Proclamation in the Epistles" (Th.D. diss., Concordia Seminary, St. Louis, 1997); and Walter J. Ong, *Orality and Literacy: The Technologizing of the Word* (2d ed.; NA; London: Routledge, 2002).

[169] Stephen H. Webb, *The Divine Voice: Christian Proclamation and the Theology of Sound* (Grand Rapids, Mich.: Brazos Press, 2004), 199.

[170] Harry Y. Gamble, *Books and Readers in the Early Church: A History of Early Christian Texts* (New Haven: Yale University Press, 1995), 203.

stead of such visual markers, oral techniques or "oral typesetting"[171] provided the necessary signals to properly direct the listening audience through the intended auditory event.

In order to ascertain the potential impact of oral research upon the Prologue of 1 John, it is necessary to consider the greater oral context of the first century. First, however, we will review the modern study of orality, after which we will be in a better position to identify key features of the oral nature of the Greco-Roman world in which 1 John was composed. Only in the recent past has scholarship begun to appreciate the vast influence of orality in antiquity and the implications of this medium of communication for interpreting written texts. As Joanna Dewey has observed, "We have yet to grasp fully the implications the ancient oral/aural media world have for understanding the formation of early Christianity."[172]

John Harvey,[173] Walter Ong,[174] Thomas Winger,[175] and others[176] have surveyed the course of modern scholarship on orality. It is generally acknowledged that the modern period of orality research was launched in the 1920s and 1930s with the work of Milman Parry as he attempted to resolve the so-called "Homeric question." The Homeric question sought to clarify the identity of Homer, the date he composed his epic poems, the nature of their composition, and issues surrounding their interpretation.[177]

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[171] H. Van Dyke Parunak, "Oral Typesetting: Some Uses of Biblical Structure," *Biblica* 62 (1981): 153–68.

[172] Joanna Dewey, "Textuality in an Oral Culture: A Survey of the Pauline Tradition," *Semeia* 65 (1994): 38.

[173] John D. Harvey, *Listening to the Text: Oral Patterning in Paul's Letters* (ETS Studies; Grand Rapids, Mich.: Baker, 1998); idem, "Orality and Its Implications for Biblical Studies: Recapturing an Ancient Paradigm," *JETS* 45 (2002): 99–109.

[174] Ong, *Orality and Literacy*.

[175] Thomas M. Winger, "Orality."

[176] For example, John M. Foley, *Oral-Formulaic Theory and Research: An Introduction and Annotated Bibliography* (New York, N.Y.: Garland, 1985); idem, *The Theory of Oral Composition: History and Methodology* (Bloomington, Ind.: Indiana University Press, 1988).

[177] Harvey, *Listening*, 1; Ong, *Orality*, 17–20.

In his quest to solve the Homeric question, Parry was influenced by the insights of earlier scholars.[178] For example, Robert Wood was convinced that Homer was a non-literate poet who utilized the force of memory.[179] Friedrich Wolf analyzed Homer's poems for evidence of literary fragments, an approach at odds with the notion that the poems were composed as artistic, unified documents.[180] A contemporary of Parry, Marcel Jousse, differentiated between the characteristics of three major communication styles: spoken ("everyday conversation"), oral ("designed to be heard, remembered, and transmitted by memory"), and written ("intended to be preserved in print for publication and distribution").[181] Significantly, Jousse cited 1 John 1:1 as an example of composition in oral style, comprising a recitative or stanza. Jousse describes such a passage as lacking mechanical meter, but nonetheless involving rhythm that facilitates memorization.[182]

Parry's doctoral research[183] led him to conclude that Homer relied on a vast repertoire of formulae or clichés, in particular the ornamental adjective or "fixed epithet."[184] The poet drew from a bank of stereotyped expressions, consciously selecting and "stitching together"[185] suitable words or word clusters in an effort to satisfy the metrical constraints of hexameter.[186] Later work

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[178] Harvey, *Listening*, 1–4.

[179] Ong, *Orality*, 19.

[180] Ibid. See also Winger, "Orality," 37.

[181] Harvey, *Listening*, 3. Cf. Ong, *Orality*, 20.

[182] Harvey, *Listening*, 3–4.

[183] Milman Parry, *L'Epithète traditionnelle dans Homère: Essai sur un problème de style homérique* (Paris: Société Editrice, 1928).

[184] Harvey, *Listening*, 4.

[185] Ong, *Orality*, 22, notes that the Greek word ῥαπσῳδειν is a compound of ῥαπτειν, "to stitch," and ᾠδή, "song."

[186] Harvey, *Listening*, 4–5.

by Parry[187] established Homer as an oral—rather than literary—poet who orally "recomposed the poem each time it was performed."[188] The implications of Parry's discovery were disconcerting to the widespread appraisal of Homer as a literary mastermind. Parry revealed in a persuasive fashion Homer's extensive dependence on formulaic clichés, a practice generally considered distasteful to a literate mindset.[189] Parry's lasting insight is aptly summed up by Ong: "virtually every distinctive feature of Homeric poetry is due to the economy enforced on it by oral methods of composition."[190]

After Parry's accidental death in 1935, his work was perpetuated and expanded by Albert Lord, who carried out field work in the Balkans by recording and interviewing epic singers.[191] The Parry-Lord theory was subsequently advanced and modified by others,[192] and attention to orality has extended beyond the work carried out by Parry and Lord into other areas and disciplines.[193]

Eric Havelock, for example, principally in his influential work, *Preface to Plato*,[194] has attempted to demonstrate the radical change in Greek thought, communication, and culture brought on by the advent of the alphabet and literacy.[195] Plato, Havelock argued, rejected the oral approach of the poets—who relied heavily on the use of acoustic devices and repetition to aid

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[187] Milman Parry, "Studies in the Epic Technique of Oral Verse-Making I: Homer and Homeric Style," *HSCP* 41 (1930): 73–147; idem, "Studies in the Epic Technique of Oral Verse-Making II: The Homeric Language as the Language of an Oral Poetry," *HSCP* 43 (1932): 1–50.

[188] Harvey, *Listening*, 5.

[189] Ong, *Orality*, 21–22.

[190] Ibid., 21.

[191] Ibid., 27.

[192] Harvey, *Listening*, 6–9.

[193] Ibid., 9–16.

[194] Eric A. Havelock, *Preface to Plato* (Cambridge, Mass.: Harvard University Press, 1963).

[195] Ong, *Orality*, 23–24, 27–28; Winger, "Orality," 41–49; Harvey, *Listening*, 9–10.

memory—in favor of "abstract, rational, prosaic thought" facilitated by the technology of writing.[196] Writing effectively rendered obsolete the need for narrative and rhythm, which had previously been useful for upholding oral memory.[197] Plato found that "the new way to store knowledge was not in mnemonic formulas but in written text. This freed the mind for more original, more abstract thought."[198]

Walter Ong expanded the scope of orality theory to encompass its "philosophical, sociocultural, and psychological implications."[199] For Ong, thinking and speaking is (1) additive rather than subordinative, (2) aggregative[200] rather than analytic, (3) redundant or copious, (4) conservative or traditionalist, (5) close to the human lifeworld, (6) agonistically[201] toned, (7) empathetic and participatory rather than objectively distanced, (8) homeostatic, indicating a culture that "live[s] very much in the present," and (9) situational rather than abstract.[202] Ong described culture developing beyond orality to two additional phases: alphabet/print then electronic.[203] The shift away from an orally-based society brought on radical, profound and deep-seated changes in cognition and, consequently, culture. Winger captures the essence of this shift: "At the heart of Ong's work is the contention that as the word undergoes changes in medium, the human psyche and its thought structures are reoriented. Such restructuring involves

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[196] Winger, "Orality," 49.

[197] Eric A. Havelock, *The Muse Learns to Write: Reflections on Orality and Literacy from Antiquity to the Present* (New Haven, Conn.: Yale University Press, 1986), 29.

[198] Ong, *Orality*, 24.

[199] Harvey, *Listening*, 10.

[200] I.e., using slogans and clichés.

[201] Meaning, "polemical."

[202] Oral, *Orality*, 37–57.

[203] Harvey, *Listening*, 10.

the turn from community to individuality, exterior to interior, preservation to creativity,

subjective to objective, personal to impersonal."[204]

Werner Kelber was largely responsible for introducing the concerns of orality theory,

which had been principally confined to classical and cultural studies, to the field of New

Testament studies. While some significant work had been undertaken in both testaments,[205] the

1983 publication of Kelber's *The Oral and Written Gospel*[206] heightened awareness of the issues

at stake, especially for members of the New Testament guild.[207] Kelber's landmark book, based

upon the research of Havelock and Ong, confronted the mistaken notion that within the

communication process medium is of little consequence.[208] In the words of Dewey, Kelber

"argued forcefully that a great divide separated early Christian oral tradition from the written text

of Mark."[209] As opposed to earlier approaches that attempted to explain the transfer of tradition

across the media types of oral to written—the models of Rudolf Bultmann ("evolutionary

progression") or Birger Gerhardsson ("passive transmission" involving rote memorization) are

two examples[210]—Kelber proposed that the text of Mark's gospel was composed not as a direct

development from or annex to oral tradition but as a radical break from it. For Kelber, the

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[204] Winger, "Orality," 68.

[205] Robert C. Culley, "Oral Tradition and Biblical Studies," *Oral Tradition* 1 (1986): 30–65, surveys the history of research in three stages: prior to 1930, 1930–1960, and 1960 to the mid-1980s.

[206] Werner H. Kelber, *The Oral and the Written Gospel: The Hermeneutics of Speaking and Writing in the Synoptic Tradition, Mark, Paul, and Q* (Philadelphia, Pa.: Fortress, 1983).

[207] Winger, "Orality," 171, notes that "despite continued neglect of the field, Werner Kelber has almost single-handedly brought oral theory to the attention of mainstream exegesis." Richard A. Horsley, "A Prophet Like Moses and Elijah: Popular Memory and Cultural Patterns in Mark," in *Performing the Gospel: Orality, Memory, and Mark* (ed. Richard A. Horsley, Jonathan A. Draper, and John M. Foley; Minneapolis, Minn.: Fortress, 2006), 166, adds that Kelber was largely responsible for demonstrating "the difference between and relation of orality and literacy and the implications for Mark and other New Testament literature."

[208] Joanna Dewey, "The Gospel of John in Its Oral-Written Media World," in *Jesus in Johannine Tradition* (ed. Robert T. Fortna and Tom Thatcher; Louisville, Ky.: Westminster John Knox, 2001), 241.

[209] Ibid.

[210] Harvey, *Listening*, 15.

written text entailed "resistance to oral drives, norms, and authorities" and represented "emancipation from oral conventions."[211]

Now that we have surveyed modern scholarship on orality, which has focused largely on the relationship of oral to written forms of communication as well as the impact of media on thinking and culture, we are better situated to investigate the characteristics of the media world of the first century. Perhaps the most salient point to be made at the outset is that the first century world consisted of a complex, mixed-media environment in which the forces of orality and literacy operated simultaneously and mutually influenced each other. No iron curtain separated the two spheres.[212] The invention and dissemination of alphabetic technology among the Greeks beginning around 700 B.C.[213] did not do away with oral communication, but orality continued to assert significant influence in the Hellenistic world, resulting in "a period of dynamic interaction between orality and literacy."[214] We will examine these assertions more closely by considering various assessments of the first century media environment.

Havelock posited various stages of literacy through which Greek culture passed: (1) craft (up to the mid-sixth century B.C.), in which a small minority could read; (2) recitation (last part of the sixth century until the first half of the fifth century B.C.), a period typified by decipherment rather than fluid reading (literacy as we know it was still strongly limited during this time and a premium was placed on memorization and recitation of the poets); and (3) scriptorial (last third of the fifth century B.C. on), in which the typical Athenian could read.[215]

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[211] Kelber, *Oral and Written* Gospel (1997), xix.

[212] Harvey, *Listening*, 55, concludes that "a mixture of orality and literacy was present. The culture [of the first century] was no longer a primarily oral culture; yet it was not a fully literate culture either."

[213] Ibid., 9.

[214] Ibid., 38.

[215] Ibid., 35–36.

Significantly, Havelock described Palestinian culture around Jesus' lifetime as craft literate,[216] implying that the media culture of that milieu trailed appreciably behind developments that had occurred in Greece.

Ong, as discussed above, perceived a gradual transition in media culture through time from oral to alphabetic-print to electronic.[217] Ong characterized "the first-century media world [as] a manuscript culture with high residual orality."[218] Such a culture utilizes writing but maintains "a living contact with pristine orality."[219] As for the New Testament texts, Ong understood them as attempts to interpret and textualize "the oral hermeneutic of Jesus."[220]

While Thomas Boomershine situates the "watershed" separating orality and literacy during the fourth to third centuries B.C. of the Hellenistic era—a shift predicated in part by the transition to utilizing libraries rather than archives—he perceived that the mounting influence of writing continued to be met by the pervasive presence of orality.[221] He describes "the overall picture of communications in the ancient world [as] constituted by the new mix composed of the growing power of writing in the midst of a changing though always present oral culture."[222] Significantly, Boomershine proposed that media changes in the greater culture fundamentally impact the course of biblical interpretation.[223] Israelite media culture took a while to catch up

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[216] Ibid., 36.

[217] Ibid., 37.

[218] Dewey, "Textuality," 39.

[219] Ong, *Orality*, 64.

[220] Walter J. Ong, "Text as Interpretation: Mark and After," *Semeia* 39 (1987): 22.

[221] Thomas E. Boomershine, "Jesus of Nazareth and the Watershed of Ancient Orality and Literacy," *Semeia* 65 (1994): 12.

[222] Ibid., 13.

[223] Winger, "Orality," 89.

with Hellenistic trends, gradually resulting in a late first century A.D. transition to a manuscript culture in which oral forms were largely acclimated to writing.[224]

Interestingly, Boomershine compares the relationship of Jesus (who conducted his teachings orally) with his followers (who eventually recorded their master's teachings in writing), to that of Socrates and his disciples. While Socrates left no direct written records, he "used oral speech in a new way" that "enabl[ed] his students to think constructively in patterns and forms of the emerging culture of literacy."[225] This "new way" in which Socrates used oral speech refers to his dependence on argumentative dialogue which reflects "the new epistemology of the culture of literacy"[226] leading to the dawn of philosophy.[227] In an analogous manner, Jesus utilized a distinctive form of parable that featured a short narrative,[228] involved a wholistic, cosmic perspective related to apocalyptic thought,[229] and created "an alienation effect" that shocked the listener,[230] a method of teaching that forecast the advent of theology.[231] Thus, Boomershine explains, within their respective milieus both Socrates and Jesus anticipated transitions that reflected changes in media and corresponding thought-patterns and prepared their students accordingly.[232]

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[224] Ibid., 90; Harvey, *Listening*, 36–37.

[225] Boomershine, "Jesus of Nazareth," 23.

[226] Ibid.

[227] Ibid., 28.

[228] Ibid., 25.

[229] Ibid., 28.

[230] Ibid., 27.

[231] Ibid., 28.

[232] Ibid., 23–24.

Dewey finds Ong's description of the first century media world as a "manuscript culture" too swayed by the perspective of that society's privileged class.[233] While not minimizing the role of writing,[234] she describes the near-ubiquitous role of orality in the first century, calling it "a predominately oral culture."[235] The masses were illiterate, whereas manuscript culture was reserved for use by the elite, the governing aristocracy who used writing as a means "to maintain hegemony and control."[236]

Harvey, following designations suggested by Vernon Robbins,[237] attributes a blending of oral, rhetorical, and scribal cultures to describe the highly complex media atmosphere of the first century.[238] The first century was (1) oral in its thought, expression, and compositional methods;[239] (2) influenced by conceptual or systematized rhetoric through the means of schools, theaters, and marketplaces;[240] and (3) dependent on writing systems and the activity of scribes. Writing was normally carried out by dictation and reading was typically done out loud.[241]

What can we conclude from this survey of assessments of the oral and literary characteristics of the first century environment? Notably, a consensus has yet to be reached on the precise relationship of orality to literacy. Different scholars tip the orality/literacy scale

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[233] Dewey, "Textuality," 39.

[234] Ibid., 44: "Writing was essential for the creation and maintenance of the Roman Empire."

[235] Ibid., 38. Dewey adds elsewhere ("Gospel of John," 239) that "contrary to our implicit belief, written texts were peripheral in antiquity. The first-century C.E. world was primarily an oral world, with some influence and control exerted by writing."

[236] Ibid.

[237] Vernon K. Robbins, "Writing as a Rhetorical Act in Plutarch and the Gospels," in *Persuasive Artistry: Studies in New Testament Rhetoric in Honor of George A. Kennedy* (JSNTSup 50; ed. Duane F. Watson; Sheffield: JSOT, 1991), 142–68.

[238] Harvey, *Listening*, 39–40.

[239] Ibid., 40–46.

[240] Ibid., 46–49.

[241] Ibid., 50–54.

differently. Different scholars also use different terms to describe the era's media culture (e.g., craft literate, manuscript culture, or rhetorical culture[242]), and tend to place greater or lesser emphasis on the impact of writing vis-à-vis orality. In addition, scholars do not agree precisely when the alleged "watershed" occurred as the longstanding dominance of orality gave way to that of literacy.

One reason scholars disagree as to when this supposed turning point occurred is because the transition took place gradually and no great divide separated orality from literacy. While writing and literacy gained influence within first-century Mediterranean culture, orality continued to play a profound role in that complex society.[243] The first century environment experienced a dynamic "fusion"[244] or "interface"[245] as orality and scribality/literacy co-existed, interacted, and mutually influenced—in short, "shared the stage with"[246]—one another. As Winger has observed, we must avoid over-simplifying the relationship between these two correlated cultures: "the fundamental criticism to which [the] theories [e.g., of Parry, Lord, Havelock and later, Ong] are vulnerable is the tendency to set up a strict dichotomy, a binary opposition, between oral and literate societies and thought."[247]

Now that we have considered the characteristics of the first century in somewhat broad terms, we now examine more closely the relationship of orality to literacy, specifically the

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[242] "Rhetorical" culture is Vernon K. Robbins' choice as the most fitting designation in "Interfaces of Orality and Literature in Mark," in *Performing the Gospel: Orality, Memory, and Mark* (ed. Richard A. Horsley, Jonathan A. Draper, and John M. Foley; Minneapolis, Minn.: Fortress, 2006), 127.

[243] Harvey, "Orality," 101.

[244] Pieter J. J. Botha, "Mute Manuscripts: Analysing a Neglected Aspect of Ancient Communication," *Theologica Evangelica* 23 (1990): 42.

[245] Jack Goody, *The Interface between the Written and the Oral* (Cambridge: Cambridge University Press, 1987).

[246] Botha, "Mute Manuscripts," 42.

[247] Winger, "Orality," 94.

impact of ancient media on the composition and reading of texts. These issues have a direct

bearing on our assertion of aural design underlying the Prologue of 1 John, for as Dewey has

maintained, the "conventions of orality undergirded all composition, performance, and reception

of texts."[248]

Paul Achtemeier has noted that the primary method of composition in antiquity was by

dictation, though some authors wrote in their own hand.[249] Randolph Richards, however, based

on the "elaborate rhetorical structure" of a number of Paul's writings, has challenged what he

considers a modern assumption that such letters were merely products of "extemporaneous

dictation."[250] Rather, Richards argues, evidence suggests that the compositional process likely

involved some measure of reworking and editing, including the making of drafts on wax tablets

or parchment notebooks before letters were fully prepared for transmission.[251] Yet even if we

grant revision a role in the compositional process of ancient documents, it seems that the bulk of

literary activity first involved dictation,[252] resulting in a work that was initially conceived within

an author's mind and given auditory expression, then recorded by an amanuensis[253] or in some

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[248] Dewey, "Gospel of John," 243. Casey W. Davis, *Oral Biblical Criticism: The Influence of the Principles of Orality on the Literary Structure of Paul's Epistle to the Philippians* (JSNTSup 172; Sheffield: Sheffield Academic Press, 1999), 11, ponders a key question: "How literate is the 'literature' of the New Testament? The composition and interpretation of materials composed at the beginning of the common era in general, and the New Testament in particular, were heavily influenced by the oral culture of the day."

[249] Paul J. Achtemeier, "*Omne Verbum Sonat*: The New Testament and the Oral Environment of Late Western Antiquity," *JBL* 109 (1990): 12–15.

[250] E. Randolph Richards, *Paul and First-Century Letter Writing: Secretaries, Composition, and Collection* (Downers Grove, Ill.: InterVarsity, 2004), 25.

[251] Richard, *Letter Writing*, 55–58.

[252] Harvey, "Orality," 103, points out that "although it was not the only method used, dictation was the primary means of composition."

[253] As Whitney Shiner, "Memory Technology and the Composition of Mark," in *Performing the Gospel: Orality, Memory and Mark* (ed. Richard A. Horsley, Jonathan A. Draper, and John M. Foley; Minneapolis, Minn.: Fortress, 2006), 153–54, remarks, "most writing was done by dictation, and authors generally worked out their material in their memory before dictating it to a scribe. The more fastidious authors would then work over the written composition to perfect the wording."

cases by the author himself. In effect then, at the outset of a document's creation its medium was oral as it was spoken into existence, followed by its transcription into written form.

What can be said about first century literacy? While literacy is notoriously difficult to define with precision, for the term can range in meaning from the mere capacity to write one's name all the way to reading and writing fluency,[254] William Harris' careful and oft-cited study suggests that the vast majority of the population of the Hellenistic world in the first century was unable to read in any modern sense of the practice. Although estimates of ancient literacy rates vary,[255] Boomershine is not unreasonable in concluding that "the ability to read and write remained relatively rare in the general population."[256] Dewey agrees, noting that literacy was "not widespread in antiquity"[257] and was essentially confined to the ruling elite.[258]

For our purposes, however, the extent of literacy during that milieu is not the crucial issue. What is more important to bear in mind is that not only were documents typically created in an oral fashion through means of dictation, but the reception of documents entailed an oral/aural medium as well. As Harry Gamble has maintained, "in the Greco-Roman world virtually all reading was reading aloud,"[259] although references to silent reading have been identified.[260] The

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[254] Dewey, "Textuality," 40.

[255] Ibid., 39–40. See also Alan Millard, *Reading and Writing in the Time of Jesus* (Sheffield: Sheffield Academic Press, 2000), 154–57; Bridget Gilfillan Upton, *Hearing Mark's Endings: Listening to Ancient Popular Texts through Speech Act Theory* (BIS 79; Leiden: Brill, 2006), 4–8.

[256] Boomershine, "Jesus of Nazareth," 12.

[257] Dewey, "Textuality," 40.

[258] Dewey notes that "most people had little or no use for reading and writing skills."

[259] Gamble, *Books and Readers*, 203. Gamble also notes (p. 204) the importance of this fact for our modern experience of ancient texts: "no ancient text is now read as it was intended to be unless it [is] also heard, that is, read aloud."

[260] W. P. Clark, "Ancient Reading," *CJ* 26 (1930–31): 698–700; Michael Slusser, "Reading Silently in Antiquity," *JBL* 111 (1992): 499; Frank D. Gilliard, "More Silent Reading in Antiquity: *Non Omne Verbum Sonabat*," *JBL* (1993): 689–94; Alexander K. Gavrilov, "Techniques of Reading in Classical Antiquity," *CQ* 47 (1997): 56–73; Myles F. Burnyeat, "Postscript on Silent Reading," *CQ* 47 (1997): 74–76; William A. Johnson, "Toward a Sociology of Reading in Classical Antiquity," *AJP* 4 (2000): 593–627; and Whitney T. Shiner,

standard reading practice of that age—reading out loud—involved speaking and hearing, be it reading to oneself[261] or utilizing the services of a trained lector.[262] The fact that reading was done aloud is significant because whether one could decipher a written text or not, "overall, the communication system of antiquity for both literate and nonliterate persons was thoroughly imbued with orality."[263]

The act of reading was rendered more challenging to some degree by the format of ancient handwritten manuscripts, which employed *scriptio continua*, a writing convention bereft of punctuation and word, sentence, and paragraph divisions.[264] Dewey has pointed out that due to this convention the process of reading aloud typically required oral preparation on the part of the lector in an attempt to become familiar with the content of a manuscript before verbalizing it.[265] On the other hand, Gamble maintains that lectors would have been accustomed to this format and therefore *scriptio continua* may not have posed much of a problem. Because of its visual nature

Proclaiming the Gospel: First-Century Performance of Mark (Harrisburg, Pa.: Trinity, 2003), 14. Paul Saenger, *Space between Words: The Origins of Silent Reading* (FRMC; Palo Alto, Calif.: Stanford University Press, 2000), argues that the advent of silent reading corresponded roughly with the introduction of word separation by Irish scribes during the seventh and eighth centuries; the technology, however, did not arrive upon the European continent until the late tenth century. Whether or not Saenger's thesis is correct, it is important to note that silent reading was necessarily confined to the relatively limited number of individuals in antiquity who were literate. That evidence exists for the practice does not overturn our contention that oral reading was widespread and vastly influential in the ancient world. Interestingly, Mary Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture* (2d ed.; Cambridge: Cambridge University Press, 2008), 212, suggests that in the ancient world silent and audible reading represented two distinct practices that related respectively to the phases of study known as *meditatio* and *lectio*.

[261] Gamble, *Books and Readers*, 203, states that "even when reading privately the reader gave audible voice to the text."

[262] Winger, "Orality," 147. Shiell, *Reading Acts*, 2, notes that "the presence of a lector was not only anticipated but also necessitated by the composition of the average audience in the Greco-Roman world....Because of the relatively low levels of Greek and Latin literacy in the ancient world, the churches needed to use lectors so that the congregations could read the documents."

[263] Dewey, "Gospel of John," 243.

[264] Gamble, *Books and Readers*, 203–4.

[265] Dewey, "Textuality," 51. Achtemeier, "*Omne Verbum Sonat*," 17, agrees that reading *scriptio continua* was a hard endeavor to accomplish well, stating that "the ancient reader found the task difficult, so difficult that there is praise for the person who can read a book at sight."

and resulting ambiguities, however, such a textual format would have presented more hermeneutical obstacles than modern texts,[266] equipped as they are with helpful typographical conventions that aid interpretation.[267]

Lacking visual means to convey organization and dynamics, documents required an alternative way to track movement and assist understanding, and that means was through the use of sound.[268] Since the visible arrangement of *scriptio continua*[269] failed to help in this regard, sound patterns or "verbal clues"[270] served as the agency by which a listener could follow and interpret the flow of a text. In addition, given the low literacy rates during this time and the general inaccessibility of manuscripts with which one could preserve and store valuable information and tradition, oral techniques provided ways to render a spoken text memorable.[271] Writers took advantage of a variety of acoustical and mnemonic devices to help "order the material"[272] and "facilitate comprehension and memory for speaker and hearer."[273] Written texts were by no means, therefore, untouched by concerns of an oral/aural nature, for "in an

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[266] Gamble, *Books and Readers*, 204.

[267] Parunak, "Oral Typesetting," 153, observes that "graphical signals bombard the reader of a book in modern western culture."

[268] Achtemeier, "*Omne Verbum Sonat*," 10–11, notes that "no visible indications presented themselves to the ancient readers that would have rendered them aid in their attempt to discern the structure, and hence the meaning, of the piece of literature they confronted." Achtemeier, 18–19, also states that "methods of organization of thought intended to make that thought accessible will, in ancient writings, be based on sound rather than sight….sound patterns will provide the clues."

[269] Holly E. Hearon, "The Implications of Orality for Studies of the Biblical Text," in *Performing the Gospel: Orality, Memory, and Mark* (ed. Richard A. Horsley, Jonathan A. Draper, and John M. Foley; Minneapolis, Minn.: Fortress, 2006), 4, referring to uncial manuscripts, comments that "the sheer visual impact of letter after letter without interruption is overwhelming….Because the structure of the text cannot be discerned from the construction of the physical page—that is, visually—we are challenged to discover it another way." That other way, according to Hearon, is via orality.

[270] Achtemeier, "*Omne Verbum Sonat*," 20.

[271] Shiner, "Memory Technology," 150–65, discusses various memory techniques that were employed in creating speeches and written compositions.

[272] As Hearon, "Implications of Orality," 6, notes in her discussion of Dewey's analysis which attempts to demonstrate evidence of oral composition in Mark's Gospel.

[273] Dewey, "Gospel of John," 241.

environment in which communication was mainly oral, oral forms, techniques, and style carried over in the production of manuscripts."[274]

Thus at the two ends of the ancient communication spectrum, composition and reading converged as an oral/aural phenomenon. The entire process, from the production to the reception of documents, began and ended as sound,[275] since such writings were "oral to the core, both in their creation and in their performance."[276] Composition was *oral* in that texts were spoken into existence through dictation and *aural* in that they were inherently "shaped for the ear."[277] After being written down, texts were eventually read aloud to audiences, rendering them *oral*, and received by the ears of those listening, thus making them *aural* in nature as well.

What can we conclude from this survey of the oral/aural nature of first century media culture? Perhaps the most important point to make is that although the influence of orality on ancient writing was striking, it has largely been overlooked or ignored by modern scholarship.[278] As Winger has noted, the impact of the study of orality "has been muted by generations of critics raised in the academy of silent texts."[279] David Rhoads, in a pun derived from the title of a

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[274] Richard A. Horsley, in the introduction to *Performing the Gospel: Orality, Memory, and Mark* (ed. Richard A. Horsley, Jonathan A. Draper, and John M. Foley; Minneapolis, Minn.: Fortress, 2006), x.

[275] Dewey, "Textuality," 51, remarks that a "text was likely orally dictated and orally performed."

[276] Achtemeier, "*Omne Verbum Sonat*," 19. Achtemeier later adds (p. 25), "both the writing and reading of [the New Testament] material involved the oral performance of words."

[277] Ibid., 26.

[278] Harvey, "Orality," 99, remarks that despite appeals to reflect on the impact of orality, "most biblical scholars continue to examine the NT documents using presuppositions that apply more to nineteenth and twentieth-century literary/print culture than to the culture in which those documents were originally produced." While I agree with Harvey's claim, I wish to make clear that my agreement does not imply that I believe that biblical scholarship has totally neglected the implications of the oral nature of the ancient world, as the following works and others in the same vein demonstrate: Thomas M. Winger, "The Spoken Word: What's Up with Orality?" *ConcJ* 29 (2003): 133–51; and R. Reed Lessing, "Orality in the Prophets," *ConcJ* 29 (2003): 152–65.

[279] Winger, "Orality," 33.

classic monograph by Hans Frei,[280] refers to the necessity of addressing "the eclipse of biblical orality."[281]

Orality must be addressed, not because it is merely another critical methodology to add to the growing list of potential approaches to the text, but because it is a phenomenon whose overall significance is exponentially more profound and far-reaching. Coming to grips with the oral nature of texts involves a radical re-envisioning of the nature of the production, reception, and rhetoric of texts, for virtually "all aspects of exegesis are impacted by this research,"[282] ranging from such areas of study as source criticism (including the synoptic problem[283]) to textual criticism.[284] In short, more attention ought be given to the oral/aural nature of the texts stemming from the first-century environment.

What is at stake? As a number of scholars have pointed out, attention to oral concerns is crucial if we are to avoid importing modern media notions into the interpretation of first-century texts and reading conventions. Otherwise, we are prone to mistakenly remake the first century and its writings into our own image.[285] Perhaps the solution is "constantly to question our assumptions about books, reading, and writing,"[286] and then to "self-consciously turn from the instinctive assumptions we have derived from our print culture and learn about oral and oral-

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[280] Hans W. Frei, *The Eclipse of Biblical Narrative: A Study in Eighteenth and Nineteenth Century Hermeneutics* (New Haven, Conn.: Yale University Press, 1984).

[281] David Rhoads, "Performance Criticism: An Emerging Methodology in Biblical Studies" (paper presented at the annual meeting of the Society of Biblical Literature, Philadelphia, Penn., November 21, 2005), 2.

[282] Winger, "Orality," 33.

[283] Harvey, "Orality," 105–8.

[284] Caragounis, *Development of Greek*, 475–564, attempts to demonstrate how phonology, among other factors, impacted the transmission of the text of the New Testament.

[285] Dewey, "Gospel of John," 239, notes that "unless we are self-conscious about first-century orality, we are likely to bring our own print-based Western understandings to the texts still extant from antiquity."

[286] Botha, "Mute Manuscripts," 43.

written cultures."[287] From there, the biblical guild should respond to the challenge that Hearon

has eloquently posed, a call for a change in outlook that requires a radical paradigm shift: "the

challenge for scholars in the twenty-first century is to effect a shift in the study of biblical texts

away from the heavy, indeed almost exclusive, emphasis on [their] literary nature….to the study

of these texts as sound maps intended to be heard in a rhetorical culture that emphasized the

persuasive power of the spoken word."[288] We can continue to operate, as James Dunn points

out, "naturally, habitually, and instinctively….within a *literary paradigm*,"[289] a mode of thinking

"shaped by the book"[290]—or else "alter our default setting."[291] These are the type of issues and

concerns that this dissertation—focused as it is on a first-century text—attempts to redress more

fully.

The Nature of Aural Patterning

Before discussing specific techniques of aural exegesis or what Brandon Scott and

Margaret Lee (formerly Margaret Dean) refer to as "the analysis of sound,"[292] we should first

consider what constitutes an aural pattern. No consensus currently exists as to what exactly an

aural pattern is,[293] inasmuch as such acoustic phenomena seem to occur in virtually all shapes and

sizes, ranging from repeated letters or rhythms within a phrase to large-scale framing devices.

There is broad agreement, however, on some of the general characteristics of aural patterns,

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[287] Dewey, "Gospel of John," 243.

[288] Hearon, "Implications of Orality," 3–4.

[289] James D. G. Dunn, *A New Perspective on Jesus: What the Quest for the Historical Jesus Missed* (Grand Rapids, Mich.: Baker, 2005), 83. The emphasis is Dunn's.

[290] Ibid., 82.

[291] Ibid., 79–82.

[292] Bernard B. Scott and Margaret E. Dean, "A Sound Map of the Sermon on the Mount," in *Society of Biblical Literature 1993 Seminar Papers* (ed. Eugene H. Lovering, Jr.; Atlanta, Ga.: Scholars Press, 1993), 673.

[293] Winger, "Orality," 267, remarks that "there is certainly no complete agreement concerning what precisely is characteristic of oral style."

patterns which are often capable of evading visual detection since they function within the audible realm.[294] While such patterns are often reconstituted by scholars today in visual, graphical format that aid in what Bernard Scott refers to as "seeing sound,"[295] ancient audiences would have tuned their ears to these patterns when the documents were read aloud.[296] The following survey of aural patterns is not meant to be exhaustive, but merely representative of some of the most widely recognized varieties.

It is safe to say that most aural patterns are subsumed under the major heading of repetition, a "catch-all category"[297] which David Rhoads refers to as "the lifeblood of oral narration."[298] Bernard Scott and Margaret Lee have noted in their analysis of the Sermon on the Mount that "the repetition of sound and reiteration of organizing patterns" is "the most basic" of devices contributing to "aural rhythm."[299] Given that ancient listening audiences had limited access to manuscripts, aural repetition provided the reinforcement necessary to help audiences

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[294] Reflecting on her graphical analysis of Matt 5:16, Margaret E. Lee, "A Method for Sound Analysis in Hellenistic Greek: The Sermon on the Mount as a Test Case" (Th.D. diss., Melbourne College of Divinity, 2005), 4, notes that "patterns occur that the inner eye of the silent reader does not typically detect, yet they organize the sounds apprehended by the ancient listener's ear."

[295] Bernard B. Scott, "A New Voice in the Amphitheater: Full Fidelity in Translating," in *Fidelity and Translation: Communicating the Bible in New Media* (ed. Paul A. Soukup and Robert Hodgson; New York: American Bible Society), 112.

[296] Lee, "Sound Analysis," 126, notes that "visual depiction of aural evidence captures the listening process only inadequately. But graphic display is a necessary starting point for the silent scholar who would appreciate the experience of the New Testament's original listening audience."

[297] Gilfillan Upton, *Hearing*, 53.

[298] David Rhoads, *Reading Mark, Engaging the Gospel* (Minneapolis, Minn.: Fortress, 2004), 195. Peter E. Pickering, "Did the Greek Ear Detect 'Careless' Verbal Repetitions?" *CQ* 53 (2003): 492, in surveying ancient references to repetition, notes that "in many places ancient literary critics discuss the effectiveness of repetitions or partial repetitions of words, and ancient rhetoricians classify such patterns. So how can it be claimed that the Greek Ear did not notice them? The clue is that almost all these ancient discussions are of what we should call 'tropes' or 'figures of speech,' and not of the verbal repetitions that modern readers may fine offensive or tiresome."

[299] Scott and Dean, "Sound Map," 708. Margaret E. Dean, "Textured Criticism," *JSNT* 70 (1998): 82, points out that "repetition is the fundamental tool of auditory reception." Lee, "Sound Analysis," 57, adds that "repetition serves as sound's most basic structuring device" and is its "primary organizational tool." She explains (p. 122) that "because listeners process sound in real time, repetition is sound's most fundamental tool for making meaning. Repetition distinguishes meaningful sound from noise by organizing sounds into sensible patterns."

retain, interpret, and respond to material as it was being read aloud.[300] It was essential that

repetition be built into the fabric of an oral composition because without "repetitive form all

would be in flux, a perpetual grasping for change."[301] In the absence of some semblance of

repetitive structure, auditory disorder reigned and the transmission of meaning broke down.[302]

As Margaret Lee has maintained, repetition served three major functions: (1) to delineate sound

groups through the recurrence of phonemes and syllables, (2) to create structural units

comprehended through the cumulative process of listening; and (3) to choose certain sounds for

emphasis, placing these sounds in strategic aural locations.[303]

Variation, on the other hand, in which the composer deviated in some measure from an

established pattern,[304] helped to prevent monotony[305] and resulting boredom[306] and was considered

an integral part of beautiful composition.[307] Neil Leroux cites the *Rhetorica ad Herennium*: "We

shall not repeat the same thing precisely—for that, to be sure, would weary the hearer and not

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[300] Jonathan Draper, in Richard A. Horsley and Jonathan A. Draper, *Whoever Hears You Hears Me: Prophets, Performance, and Tradition in Q* (Harrisburg, Penn.: Trinity, 1999), 184, states that "repetition of all kinds is important, whether of content, syllables, verses, or lengthy passages. This is because redundancy enables the hearer to remember what is being said, since something said only once is quickly forgotten." Winger, "Orality," 277, adds that "inasmuch as oral performance is linear by nature, there is no opportunity for the listener to 'flip pages,' to check back on what he missed, to linger over a difficult passage, rereading it until it comes clear. For this reason, oral composition is characteristically repetitive."

[301] Neil R. Leroux, "Repetition, Progression, and Persuasion in Scripture," *Neot* 29 (1995): 8.

[302] Lee, "Sound Analysis," 61, argues that "the repetition of signifiers, repeated sounds, becomes the essential building block of meaning." She maintains (p. 57) that "sounds are remembered only in terms of the contributions they make to the emerging aesthetic whole. If sounds seem unrelated, they are incomprehensible. Like other kinds of sensory perception, aural perception becomes comprehensible through structure."

[303] Ibid., 62–84, 122–23.

[304] Lee, "Sound Analysis," 66, points out that "established patterns furnish templates for subsequent sounds and shape the listener's expectations. Once established by repetition, patterns may be varied, modified, and transformed. Variations entail minor pattern changes that leave its basic form intact."

[305] William B. Stanford, *The Sound of Greek: Studies in the Greek Theory and Practice of Euphony* (SCL 38; Berkeley, Calif.: University of California Press, 1967), 59–60.

[306] Gilfillan Upton, *Hearing*, 49.

[307] Caragounis, *Development of Greek*, 411, cites Dionysius of Halicarnassus in this regard: "The best style is that which contains the greatest freedom from uniformity and exhibits varieties in composition . . . I am sure everyone knows that in discourse variation is a most pleasant and beautiful characteristic."

refine the idea—but with change."[308] The use of variation, therefore, generated interest and

forward auditory movement.

Ancient communication sought to supply a healthy balance of repetition and variation. The

presence of both factors yielded order invigorated with dynamic progression or development. In

other words, collectively these factors spawned a "consistent maintaining of a principle under

new guises, the restatement of the same thing in different ways."[309] The proper mixture of

repetition and variation reflected not an exact science but more of an art form or skill involving a

matter of judgment.[310] Fittingly, Thomas Winger suggests that the rather extreme repetition of

various terms in 1 John can prove rather tedious "under repeated reading, but on one continuous

hearing spins a magnificent web."[311]

Repetition itself came in several types and operated on various levels, since its "devices are

many and complex."[312] One example pursued with rigor by Homeric scholars such as Milman

Parry and Albert Lord was that of the stereotyped formulae in which epithets or stock words or

phrases were repeated in a composition by and large to satisfy metrical demands.[313] John Harvey

differentiates and characterizes eight categories of aural patterns present in the Septuagint and

Greco-Roman rhetoric and literature:[314] (1) chiasmus; (2): inversion; (3) alternation; (4)

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[308] Leroux, "Repetition," 9. Lee, "Sound Analysis," 66, affirms this notion, stating that "repetitions need not precisely duplicate previous sounds to be apprehended as repetitions. They need only repeat enough sounds to invoke the previously articulated sound group."

[309] Leroux, "Repetition," 8. See also Havelock, *Muse*, 71.

[310] Leroux, "Repetition," 9, citing the work of Bruce Kawin, notes that there is a difference between "repetitious," entailing poor repetition, and "repetitive," reflecting good or successful repetition. Stanford, *Sound*, 56, in pointing out that for Dionysius of Harlicarnassus the creation of euphony was not a precise science, states that "no cut-and-dried rules and techniques can be taught for effectively achieving verbal pleasantness or beauty."

[311] Winger, "Orality," 278.

[312] Lee, "Sound Analysis," 83.

[313] Ong, *Orality*, 20–30; and John M. Foley, *The Singer of Tales in Performance* (Bloomington, Ind.: Indiana University Press, 1995), 2–7.

[314] Harvey, *Listening*, 97–104, 283–84.

inclusion; (5) ring-composition; (6) word-chain; (7) refrain; and (8) concentric symmetry. To

Harvey's categories could be added a plethora of aural devices, including the following list

compiled from those identified and defined in separate works by William Stanford[315] and Bridget

Gilfillan Upton:[316] anaphora, antistrophe, homoiokatarkton, homoioptoton, homoioteleuton,

onomatpopoeia, paraechesis, paromoiosis, paronomasia, and pleonasm.

A variety of phenomena, therefore, most of which pertain to repetition in some form or

another, potentially falls under the category of aural patterns or devices. Significantly, ancient

writers often employed multiple types of patterning within a single composition to achieve their

desired effect. Like an accomplished jazz musician improvising a solo, ancient writers drew—

probably in large measure unconsciously and instinctively[317]—upon a repertoire of techniques

and structures to artistically, creatively embellish what could be considered a piece's melody,

harmony, and rhythm, as well as anticipate later thematic developments.[318]

Such phenomena, rather than suggesting that ancient writings were primitive or crude,

demonstrate a highly sophisticated utilization of overlapping or interlacing organizational

patterns which lend a multi-dimensional characteristic to these complex compositions. In his

commentary on the Fourth Gospel, for example, Thomas Brodie maintains that the Gospel's

design reflects not one key organizational pattern but instead the interaction of several structural

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[315] Stanford, *Sound*, 83–84.

[316] Gilfillan Upton, *Hearing*, 49.

[317] Stanford, *Sound*, 76.

[318] Lee, "Sound Analysis," 25, observes that "the analogy of speech and music is not coincidental. Music, like speech, consists of sounds that strike the ear one at a time in a linear stream but can be retained in memory in groups and in meaningful form." See also Jan A. du Rand, "Repetitions and Variations—Experiencing the Power of the Gospel of John as Literary Symphony," *Neot* 30 (1996): 59–70. Ironically, however, while dealing with issues of narrative structure and plot, du Rand gives little attention to the aural nature of John, although his discussions of musical theory, texture, and unity (pp. 63–65) are insightful.

elements.[319] Brodie points out that the text "involves a carefully ordered plurality of levels."[320]

The foundational factors of time and space, for instance, worked out in various ways in this

Gospel, "are like beams and crossbeams which, when interlocked, provide a solid base or

framework for a superstructure."[321] All told, the organization of the Fourth Gospel's text results

in what Brodie has called "complex coherence," an intricate, well-engineered array of systems

analogous to the sophistication of human anatomy.[322] Furthermore, what Stephen Pattemore has

suggested of the Apocalypse could equally be said of 1 John: "Like an artist who creates a

richly-coloured painting using a palette of only a few basic colours, John has crafted a word-

painting of amazing complexity and inter-connectedness using a rather limited vocabulary."[323]

This multilayered complexity existed in the aural realm as compositions featuring a host of

interrelated, overlapping acoustic devices were read aloud. While some of the more prominent

or obvious aural patterns in a composition would be discerned upon a first hearing, the more

subtle patterns—as well as the complex interplay stemming from the composition's overall

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[319] Thomas L. Brodie, *The Gospel according to John: A Literary and Theological Commentary* (Oxford: Oxford University Press, 1993), 21.

[320] Ibid., 23.

[321] Ibid., 21. Citing the work of Charles H. Giblin, Brodie notes how Giblin "compared John's interweaving structures with the way in which the water on the oceanfront sometimes reflects diverse patterns, one caused, say, by a passing ship and another by the prevailing wind."

[322] Ibid., 23. Brodie states that "the gospel is almost as complex as a human body, with multiple designs interweaving to form a whole, from the skeletal system to the epidermis."

[323] Stephen Pattemore, "Repetition in Revelation: Implications for Translation," *BT* 53 (2002): 441.

system of sounds[324]—would become clearer during repeated hearings[325] or after the piece was committed to memory.[326]

These aural resonances would be perceived as what Elizabeth Malbon terms, "echo effects."[327] Along with Malbon, Joanna Dewey has explored this "plethora of backward and forward echoes"[328] in the Gospel of Mark, noting that Mark does not consist of "a single structure made up of discrete sequential units but rather is an interwoven tapestry or fugue made up of multiple overlapping structures and sequences, forecasts of what is to come and echoes of what has already been said."[329] For Dewey, modern exegetes should not concern themselves with trying to decipher the logical or chronological ordering of materials, since Mark relied on aural techniques that operated in the realm of "anticipation and response, so that what is new is framed in terms of what is already known."[330] Scott and Lee focus on Matthew 5, noting

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[324] Lee, "Sound Analysis," 57, suggests that "sounds are remembered only in terms of the contributions they make to the emerging aesthetic whole."

[325] In describing the dynamics of Mark's oral narrative strategy, Elizabeth S. Malbon, "Echoes and Foreshadowings in Mark 4–8: Reading and Rereading," *JBL* 112 (1993): 230, notes that "in rereading, everything in the story becomes an echo, an echo of the previous reading of the story-as-discoursed, which becomes in retrospect a foreshadowing, fulfilled in the rereading."

[326] Lee, "Sound Analysis," 60, observes that "repetition fixes sounds in memory, making them available for recall."

[327] Malbon, "Echoes," 221. Citing Eric Havelock, Malbon, 229, notes concerning the echo principle that "what is to be said and remembered later is cast in the form of an echo of something said already; the future is encoded in the present." She prefers (p. 212) the terms "forecasts" or "anticipations" to "foreshadowings," since the latter expression relates to a visual, rather than aural, metaphor and experience. See also Harvey, *Listening*, 44, for a brief survey of scholarship on this phenomenon.

[328] Joanna Dewey, "Oral Methods of Structuring Narrative in Mark," *Int* 43 (1989): 40.

[329] Dewey, "Interwoven Tapestry," 224. Dewey notes that Sherman Johnson's metaphor, "an oriental carpet with crisscrossing patterns," is also relevant in this regard.

[330] Dewey, "Oral Methods," 40. Lee, "Sound Analysis," 58–59, further highlights the disparity between ancient and modern reading techniques, noting that in contemporary culture "successful interpretation depends upon the silent reader's ability to apprehend a text's literary themes and to discern relationships among various abstract concepts at the level of semantic meaning." Thus the "the silent reader's meaning-making project depends upon the reader's discovering through insight the common significance of various words." This approach is in stark contrast to that of the ancient oral reader, who follows "the recurrence not of an idea signified by various words but the recurrence of the signifiers, the words themselves."

"interlocking inclusios" in which various sound patterns cross over each other, creating aural

connections that result in "phonetic unity."[331]

That modern scholars should detect such compositional activity is not surprising, since, as

the first century B.C. instructor in rhetoric, Dionysius of Halicarnassus, observed, writers skilled

in their craft constructed their works like those who built houses or ships. They carefully

selected materials, fitted them in place, and altered ill-fitting components to make them suitable

for use.[332] This overall process is reflected in the title of Dionysius' important work treating

literary composition, Περὶ συνθέσεως ὀνομάτων, where the term, σύνθεσις, denotes a "putting

together."[333] Dionysius summarizes this process:

> What is the main gist of my argument? It is that the varied effect of the syllables is
> produced by the interweaving of letters, that the diverse nature of words is produced
> by the combination of syllables, and that the multiform character of the discourse is
> produced by the arrangement of the words. This leads us forcibly to conclude that
> style is beautiful when it contains beautiful words; that beauty of words is caused by
> beautiful syllables and letters; and that attractiveness of language is due to words,
> syllables and letters which *please the ear* by virtue of some affinity.[334]

While not absolutely fluid, the inflected nature of the Greek language allowed for

considerable word order flexibility.[335] Word placement could then be utilized to the writer's

advantage to "indicate emphasis, pace, repetition, parallelism, and so on."[336] Dionysius was well

aware that grammarians advised writers to adhere to proper syntax, yet he suggested that word

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[331] Scott and Dean, "Sound Map," 680–82.

[332] Dionysius of Halicarnassus, *Comp.* 6.

[333] George P. Goold, ed., Introduction to "On Literary Composition," in *Dionysius of Halicarnassus: The Critical Essays II* (LCL; Cambridge, Mass.: Harvard University Press, 1985), 5; Scott, "New Voice," 111.

[334] Dionysius of Halicarnassus, *Comp*, 16 (Usher, LCL); emphasis added.

[335] BDF, § 472; James W. Voelz, *Fundamental Greek Grammar* (2d ed.; St. Louis, Mo.: Concordia, 1993), 33–34.

[336] Rhoads, *Reading Mark*, 196. On the other hand, flexible word order also carried with it added responsibility, as Goold, Introduction, 6, notes that Dionysius made a point of: "Greek is governed by no fixed rules of word order based upon the parts of speech, so that the judgment and taste of the author must be the more assiduously cultivated and refined."

sequences be crafted which best served the overall aural impact.[337] Along with flexible word

order, inflection provided another upshot: it facilitated rhyme, an important aural device.[338]

Modern Methods of Aural Analysis

Few scholars to date have attempted to elucidate a systematic methodology for analyzing

sound patterning. Bernard Scott and Margaret Lee were among the first to attempt such a

method. Their 1993 SBL paper entailed an experimental foray into sound mapping the Sermon

on the Mount.[339] Following up on that important work, Lee's 1996 *ABR* article began to lay the

groundwork for a method of aural exegesis.[340] This article emphasized the key connection

between grammar and sound, referring to "the science of grammar" as "the Greek's own method

of aural analysis."[341]

Lee, in her dissertation,[342] expands and develops her earlier articles into a full-scale,

programmatic treatment of aurality in the Sermon on the Mount. While other scholars have

identified sound patterns, few have engaged in such a thorough, sustained, close attention to

patterning at the level of phonemes and syllables to effectively determine a text's aural

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[337] Dionysius of Halicarnassus, *Comp*, 6 (Usher, LCL), wrote that "those who are going to put the parts of speech together effectively . . . should consider first in what combinations with one another nouns, verbs, or other parts of speech will be suitably placed, and how not so well—for it is surely not natural that every possible arrangement should affect the ear in the same way."

[338] Lee, "Sound Analysis," 63, observes that "because Greek is an inflected language, rhyme frequently associates syntactically related words. This effect holds true, for example, for a noun or other substantive and its article and adjectival modifiers, and for prepositional phrases, since such word groups employ identical or nearly identical inflectional suffixes."

[339] Scott and Dean, "Sound Map." They admit candidly (p. 672) that "because this paper is an experiment, not all the rules are well known or known in advance, but must be discovered by trial and error."

[340] Margaret E. Dean, "The Grammar of Sound in Greek Texts: Toward a Method for Mapping the Echoes of Speech in Writing," *ABR* 44 (1996): 53–70.

[341] Ibid., 57–58. She explains (p. 69) that "grammar focuses on speech as a synthesis of sound. The metalanguage of grammar analyzes the breakdown of syllables into phonetic elements and the combination of nouns and verbs in literary compositions. Interpretative methods can follow these analytical and synthetic moves by observing the repetition and variation of phonetic and syntactic patterns."

[342] Lee, "Sound Analysis."

development and logic.[343] In her dissertation Lee argues, contrary to modern presuppositions, that "sound analysis must precede [traditional] exegesis."[344] Sound analysis explores the dynamics of repetition and its effects.[345]

According to Lee, sound analysis progresses from a study of phonemes and syllables to the examination of structure. Consideration of structure begins with smaller units, namely the colon and period,[346] before charting larger patterns.[347] A colon spans a single grammatical unit. Cola may be combined with commata, brief grammatical fragments, to form a period, a unit of speech exhibiting grammatical independence and delineated by the duration of a breath.[348] The period relied upon aural devices, such as rounding, concentration, elongation, and ending length or rhythm, to signal closure or "structural completeness."[349] After working with cola and periods, sound analysis investigates larger units, which may be delineated by anaphora or other devices.[350] Next, the composition's tone(s) is determined through an analysis and application of style or "aural stamp," as described by ancient literary theorists.[351] Certain styles, whether austere, plain, and elegant,[352] matched certain circumstances. Finally, the relationship of a piece's form and

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[343] See Margaret E. Lee and Bernard B. Scott, *Sound Mapping the New Testament* (Santa Rose, Calif.: Polebridge, 2009), which attempts to further describe a method for sound mapping.

[344] Lee, "Sound Analysis," 127. She states elsewhere ("Grammar of Sound," 53) that "our interpretations should . . . begin by mapping the echoes of speech in ancient texts."

[345] Lee, "Grammar of Sound," 84.

[346] Ibid., 85–97, 113–22. Scott, "New Voice," 112, asserts that "the first task of sound mapping is to discover the basic auditory units of a composition," which he identifies as the composition's colometric and periodic structures.

[347] Lee, "Grammar of Sound," 294.

[348] Ibid., 86–89.

[349] Ibid., 89–90.

[350] Ibid., 97–98.

[351] Ibid., 99–100.

[352] Ibid., 100–105.

content should be assessed to determine whether its sound and semantics cohere or function "in concert" or "in tension."[353]

In addition to the work of Scott and Lee, Casey Davis' study, which also proposes a systematic method for aural analysis, is worthy of particular note. Referring to the process as "oral biblical criticism," Davis makes use of many tenets derived from classical and biblical rhetorical criticism.[354] After discussing the principles of orality, he advocates a three step approach—(1) analyze the author's rhetorical style; (2) identify and analyze units; and (3) analyze the method of progression from unit to unit[355]—before applying the approach to Paul's Epistle to the Philippians.[356]

One more study of note is that of Thomas McCreesh.[357] While narrowly focused on poetic literature, namely Hebrew proverbs, the study's principles and methodology are nevertheless applicable to ancient Greek compositions. McCreesh advocates the following approach to aurality: (1) analyze basic sound patterns in the text, such as alliteration, assonance, and consonance, which establish motifs or sound arrangements;[358] (2) determine linking sound patterns;[359] (3) investigate the incidence of "correlation," the supportive echoing of sounds from key word or words;[360] (4) study the occurrence of "tagging sound patterns," which mark off

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[353] Ibid., 109–112.

[354] Davis, *Oral Biblical Criticism*, 29–49.

[355] His approach is summarized on p. 63.

[356] Ibid., 64–161.

[357] Thomas P. McCreesh, *Biblical Sound and Sense: Poetic Sound Patterns in Proverbs 10–29* (JSOTSup 128; Sheffield: Sheffield Academic Press, 1991).

[358] Ibid., 24–50.

[359] Ibid., 51–63.

[360] Ibid., 64–74.

syntactical or semantic units;[361] and (5) detect word repetition and wordplay.[362] McCreesh,

concluding his study with an observation relevant to sound patterning's role within Greek

literature, observes that "the Hebrew proverbs exploit sound in much the same way as proverbs

of other languages and for the same reasons: to please the ear, to attract attention, to make speech

worth remembering, to indicate contrast or agreement, and the like."[363]

The Pronunciation of Koine Greek

Given our discussion of the aural nature of ancient Greek, some attention should be

directed to the language's pronunciation. What did Koine Greek sound like? How can we

determine what it sounded like? Any attempt to reconstruct precisely what ancient Greek

sounded like is complicated by various factors, including chiefly: (1) no audio recording devices

were available in antiquity to capture the sounds of the language; (2) various dialects existed

from the pre-Homeric stage through the Classical era[364] and beyond (although to a great extent

the emergence of Koine as the *lingua franca* resulted in a unified language, undoubtedly

variations in pronunciation were evident across the empire);[365] and (3) the degree to which

modern Greek has preserved the Koine pronunciation has occasioned considerable controversy

among scholars.

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[361] Ibid., 75–118.

[362] Ibid., 119–153.

[363] Ibid., 155.

[364] Daniel B. Wallace, *Greek Grammar beyond the Basics: An Exegetical Syntax of the New Testament* (Grand Rapids, Mich.: Zondervan, 1996), 14–15, refers to the Classical era as "the age of the dialects."

[365] Gary G. Cohen and C. Norman Sellers, "The Case for Modern Pronunciation of Biblical Languages," *GTJ* 5 (1984): 198, cite Wilbert Howard: "it is probable that considerable differences existed between the Greek of Rome and Asia, Hellos and Egypt." BDF, § 1n2, affirm this view: "new dialectal distinctions are naturally to be expected within Koine in view of its wide geographical extension and the great diversity of Greek and foreign idioms which it either absorbed or repressed."

Despite these roadblocks to determining pronunciation, Chrys Caragounis points out that the following resources, while not of equal value, have been sought for clues: (1) indirect statements by ancient authors; (2) inscriptions and papyri; (3) comparative philology; and (4) modern phonetic theory.[366] To this list we can add additional resources noted by Sidney Allen: (5) word-play and contemporary etymologies; and (6) the internal structure of the language, including its metrical patterns.[367]

For nearly five hundred years, Erasmus' pronunciation scheme held sway as the benchmark for pronouncing Koine. Recently, however, this consensus has been challenged.[368] Caragounis, for example, vigorously rejects Erasmian pronunciation as misguided,[369] advocating instead the use of Modern or Neohellenic Greek pronunciation, or what he terms "the Historical Greek Pronunciation."[370] Gary Cohen and Norman Sellers likewise uphold the adoption of Modern Greek pronunciation, maintaining that "there seems to be no compelling reason to retain the Erasmian pronunciation system."[371] Matthew Dillon supports reforming the Erasmian approach, beginning with Modern Greek as a basis,[372] towards a "Hellenistic" pronunciation.[373] Anna

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[366] Caragounis, *Development of Greek*, 362–64.

[367] W. Sidney Allen, *Vox Graeca: A Guide to the Pronunciation of Classical Greek* (Cambridge: Cambridge University Press, 1968), vi. Anna M. Davies, "Pronunciation, Greek," *OCD* 1254, points out that "the main features of the pronunciation of ancient Greek may be established through the study of contemporary documents, literary texts, spelling mistakes, puns, grammarians' statements, etc."

[368] Caragounis, *Development of Greek*, 350, observes that "the awareness that the Erasmian pronunciation of Greek is inaccurate is now fairly widespread, and a welcome openness is noted in international scholarship."

[369] Ibid., 341–50.

[370] Ibid., 350–51.

[371] Cohen and Sellers, "Modern Pronunciation," 201. They refer (p. 197) to such a system as "artificial." Matthew Dillon, "The Erasmian Pronunciation of Ancient Greek: A New Perspective," *CW* 94 (2001): 323, concurs, noting that "the pronunciation of Ancient Greek today generally bears no relation to any language, living or dead; it is an embarrassment."

[372] Dillon, "Erasmian," 332. Dillon explains that "first and foremost, Modern Greek must serve as the basis of any foundation for the sound of Ancient Greek. It is the only universally available standard, and recent research suggests it is not so far from the pronunciation of Ancient Greek, at least in the immediate post-classical period, as is usually assumed. This step is essential above all in order to master the art of συνέπεια, the flow and rhythm that is unique to any language, and in the case of Greek, very far from the cadence of English or most other European

Davies, on the other hand, rejects both a Modern pronunciation and in general those adopted by contemporary scholars.[374]

This is not the place to attempt to settle the debate. While the exact pronunciation of Koine Greek is never likely to be fully recoverable[375] and remains "a knotty problem,"[376] the selection of a pronunciation scheme,[377] however, does hold ramifications for any project that investigates aural patterning since the manner in which Greek was pronounced would have impacted ancient listeners' perception of acoustic patterns. In one sense, though, determining precise pronunciation is of little consequence, as similar letters and diphthongs would have retained their sounds uniformly throughout a text. Visually examining a text for recurrences of the same letters or letter combinations is thus a relatively simple matter. On the other hand, letters or letter combinations might actually *look* different but *sound* similar or the same. In this instance, the perception of sound patterning would be affected to a certain degree.

If we adopt a Modern over an Erasmian pronunciation scheme, in general a heightened sense of repetitive sound patterning results. This is due in large measure to the conflation of the

languages." He adds (p. 334), "above all, it is necessary to plug the recitation of Ancient Greek back into a living, breathing tradition."

[373] Ibid., 333. Stephen G. Daitz, "Further Notes on the Pronunciation of Ancient Greek," *CW* 95 (2002): 411–12, while acknowledging Erasmus' contributions, notes that contemporary linguistics has shown that the Erasmian pronunciation is further removed from the "restored" pronunciation of Sidney Allen than Dillon admits. According to Daitz (p. 412), there is a decided aural advantage to Allen's scheme: "With the use of the restored pronunciation, all sorts of literary qualities such as alliteration, assonance, onomatopoeia, chiasmos, and rhythmic differences, previous obscured, can now clearly be heard."

[374] Davies, *OCD*, 1254, notes that "it is certain that the pronunciation of ancient Greek was different from that of Modern Greek and also differed from most modern scholarly pronunciations which inevitably show the influence of national traditions and the scholar's first language."

[375] Cohen and Sellers, "Modern Pronunciation," 198, note that "it is generally recognized that it is impossible to reconstruct precisely the pronunciation system of 1st century Greek speakers."

[376] Ibid., citing Archibald T. Robertson.

[377] Cohen and Seller (ibid., 200) advise that "since one cannot reconstruct precisely the 1st-century pronunciation of NT Greek, one must make his decision about the system he will use based on the relative merits of each."

sounds of various letters and diphthongs as early as the Koine period[378] or even earlier,[379] most

notably ι, η, ει, οι, and υι all assuming at some point in time[380] a pronunciation roughly between

d*i*d and s*ee*, not far incidentally from the modern pronunciation of υ (as in d*i*d) or from ηυ (iv or

if, depending on what follows). Also of note is the leveling of ο and ω (d*o*t),[381] as well as ε and

αι (p*e*n).[382]

An Objection to Aural Analysis

Before bringing this introductory discussion on aural analysis to a close, allow me to

respond to a common objection to the practice, namely that it reflects a subjective enterprise

involving little or no controls. First, it is important to keep in mind that prior to the widespread

practice of silent reading beginning in the late Middle Ages, sound was one of the chief

organizing factors of texts,[383] so we should expect to find sound patterning.

Second, that such patterning was commonplace is borne out in discussions in rhetorical

handbooks and references to or by ancient writers, including Lasos of Hermione, Herakleitos,

Demokritos, Hippias, Protagoras, Prodikos, Gorgias, Licymnios, Callias, Archinos, Plato,

Dionysius of Harlicarnassos, Aristotle, Theophrastos, Aristoxenos, Dionysius the Thracian,

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[378] Gerard Mussies, "Languages (Greek)," *ABD* 4:198, explains that "Attic, when taken over by other Greeks, had to drop some of its phonological peculiarities."

[379] Caragounis, *Development of Greek*, 365–77.

[380] It seems reasonable to imagine that at an early stage in the development of Greek each letter corresponded to a particular sound, but then some of the distinctions broke down with time. Dillon, "Erasmian," 327, notes that "theoretically the various sounds must indeed have differed at some point."

[381] Archibald T. Robertson, *A Grammar of the Greek New Testament* (4th ed.; Nashville, Tenn.: 1934), 72, in discussing the shift in pronunciation from Attic to Koine observes that "besides itacisms the ι-monophthongizing is to be noticed and the equalizing of ο and ω."

[382] Caragounis, *Development of Greek*, 352, 365–377. The phonemes ε and αι also sound similar to the initial sound of ευ (ev or ef). It is also worth mentioning the affinities that result between β (*v*an) and the final sounds of αυ, ευ, and ηυ (depending on the sound that follows: av, ev, iv, respectively), as well as between φ (f) and these same diphthongs (with different sounds following: af, ef, and if, respectively).

[383] Achtemeier, "*Omne Verbum Sonat*," 3–27.

Crates of Mallos, Philodemos of Gadara, Demetrios, Cicero, Quintilian, "Longinus," and Aulus Gellius.[384] Such writers variously discuss euphony, phonetics, and aural devices, including the occurrence of these phenomena in both poetry and prose.[385] Significantly, as Thomas Winger points out, the Scriptures bear witness to their own aural nature, for within these writings "the oral/aural reading experience is explicitly described: One finds references to the lector, the audience as 'hearers,' [and] instructions for when and where the text is to be read."[386]

Third, through the implementation of approaches such as that of Caragounis' research on Dionysius of Halicarnassus, it can be demonstrated that compositions from the ancient world conformed broadly to expectations and sensibilities of Greco-Roman audiences who heard them read aloud. While modern readers may not always be aware of the presence of aural patterns, Dionysius gave examples, describing some of their characteristics and applying them to compositions from his era. Through attention to the principles Dionysius employs in his *On Literary Composition*, we are presented with a worthy guide to follow, a virtual practitioner in ancient aural "criticism."

Utilizing aural methods, therefore, does not grant one license to pursue runaway "aural-mania," but requires a close, detailed investigation of texts, as would be expected of any responsible exegete. Through the application of modern methodologies of sound analysis carefully predicated upon the theory and practice discussed by ancient writers such as Dionysius

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[384] Stanford, *Sound*, 7–18.

[385] Dionysius, *Comp*, 5 (Usher, LCL), for instance, discusses "the great influence which the power of composition possesses both in poetry and in prose." Merely altering the arrangement but not the choice of words impacts not only rhythm and meter but "the structure, the complexion, the character, the feeling and the general effectiveness of the lines." After treating examples from Homer and Euripides, he moves on to Herodotus and Thucydides, noting that "anyone who wishes may observe that the diction of prose can be affected in the same way as that of verse when the words are retained but their order changed."

[386] Winger, "Orality," 314.

of Halicarnassus, we can detect and interpret a composition's auditory devices and logic, thus exploiting its aural nature.

Aural Analysis and the Johannine Epistles

The recent progress made by orality studies has only slowly been applied to the Johannine Epistles. As early as 1979, Pheme Perkins acknowledged that the writings of John were meant to be "read aloud."[387] She argued that 1 John's oral nature is reflected in its use of repetition and formulaic phrases.[388] Unfortunately, the commentary does not apply her insights on orality in any systematic manner to the text of the Prologue.

More recently, John Painter, who takes an eclectic, socio-rhetorical approach to the Johannine Epistles, agrees with earlier studies that 1 John as a whole is "frequently ambiguous and unclear to the modern reader." He proposes that these traits, used in conjunction with "familiar words and phrases," could be the result of "insider language," intelligible to so-called insiders but unclear to outsiders.[389] While not embracing orality as a potential solution, Painter at least acknowledges the repetitious nature of the Prologue[390] and nods in the direction of orality.[391]

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[387] Pheme Perkins, *The Johannine Epistles* (NTM 21. Wilmington, Del.: Glazier, 1979), xviii–xix.

[388] Perkins (ibid., xix–xx) states that "we also find the priority of oral cognition reflected in the composition of 1 John. Oral discourse is formulaic and repetitive—or so it seems to us, who are accustomed to the direct, analytic and logically formulated arguments made possible by literacy and especially by print media." She goes on to bring attention to oral features in 1 John such as conditional clauses, antithetic parallelism, inclusios, and associative links.

[389] Painter, 1, 2, and 3 John, 126–27.

[390] Painter (ibid.) points out that "with the opening verse the reader is immediately alerted to the repetitious language of the author." He is uncertain whether the repetition would have provided clarification for the original readers, since the "ambiguous syntax may have been as confusing to them as to the modern reader. On the other hand, it may be that neither they nor the author pressed for the precise distinctions we are accustomed to make."

[391] Painter (ibid., 137) notes that the "language [of the Prologue] has the ring of orality about it."

Russ Dudrey is the first scholar to expressly bring attention to the notion of orality in 1 John in any substantial manner. In his "1 John and the Public Reading of Scripture," [392] Dudrey states that 1 John "furnishes a specific case of a biblical document consciously written to be read aloud to an audience—a document of 'oral literature' full of identifiable oral and auditory features." [393] He claims that attention to the document's oral nature will alleviate "misunderstandings" resulting from a "literary mind-set." [394] Dudrey identifies and lists examples of the following oral characteristics found in 1 John: aphorisms, balanced structures, [395] verbal jingles, repeated use of the coordinating conjunction καί, and repetition and fixed language patterns. As for the Prologue, he asks, "Is there anything here that is not repetitive (and are not the repetitions extremely effective?)," and records a handful of examples. [396] Dudrey's later article applies the notion of orality to 1 John's structure. [397] To his credit, Dudrey rightly addresses the issue of orality and applies it to 1 John, though the analysis he carries out in his first article—which is the most relevant to this dissertation's focus—amounts to a surface treatment that essentially surveys the document's auditory features and lists examples. His work, however, provides a starting point for detailed analysis of the Prologue of 1 John.

The Dissertation in the Context of Current Scholarship

This dissertation places the study of 1 John 1:1–4 as oral delivery in the context of the contemporary study of the Epistles of John, including attempts to trace the overall argument and

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[392] Dudrey, "Public Reading," 235–55.

[393] Ibid., 236.

[394] Ibid.

[395] These specifically include the categories of balanced comparisons, parallelisms, chiastic structures, and binary oppositions (ibid., 240-46).

[396] Ibid., 249.

[397] Dudrey, "Structure."

organizational features of the Epistle. While not exhaustive, the above survey has called attention to various approaches and outcomes as scholars have sought to unravel the seemingly elusive structure of the Epistle, of which the Prologue is arguably the most grammatically and syntactically complicated section. The approaches most successful in deciphering the Epistle's arrangement tend to be those most attuned to Johannine idioms as well as compositional techniques of the first century.

The dissertation also summarizes the current state of the study of ancient orality as applied to Greco-Roman literature and the New Testament and factors this research into its analyses. A firm grasp of first century media culture is critical to understanding the manner in which 1 John was delivered orally to its first listeners and how they would have appreciated its aural patterning.

In addition, the dissertation considers the contemporary study of the Prologue. As noted above, the design of the Prologue has been a matter of some controversy, with a range of solutions offered to explain its complex arrangement. While drawing on many of the insights and findings of these scholars, the dissertation seeks primarily to continue the study of the Prologue of 1 John where Russ Dudrey and others like him—who have recognized the Prologue's aural nature—have left off by investigating the text in detail for its inherent acoustic features. The dissertation applies aural techniques to the text and discusses the results. The study is necessarily limited in scope, as it is not possible in this format to explore every potential aural resonance residing in the Prologue. Rather, the dissertation highlights some of the most salient aural features of the passage that contribute to its overall shape and design. In short, the investigation supplements previous studies on the Prologue of 1 John and fills a void by employing a methodological approach not previously applied in any depth to this problematic passage.

The Methodological Procedure to Be Employed

The dissertation analyzes 1 John 1:1–4 in order to establish the thesis that the Prologue exhibits aural design. Chapter 2 considers the aural features of the Prologue's makeup which are readily discernable through nothing more than a visual examination of the text. These features reflect characteristics considered by scholars such as Casey Davis,[398] John Harvey,[399] Margaret Lee,[400] Bernard Scott,[401] and Thomas Winger[402] to contribute to aural patterning, including the presence of repetitive phonemes, syllables, and words, as well as grammatical and syntactical structures. Thus, the text's aural profile, albeit limited to nothing more than the visually evident, is probed for verbal recapitulation and patterning characteristic of first-century literature. We conclude that through the skillful coordination of aural and syntactical features the Prologue reflects a complex and rhetorically powerful coherence.

The following two chapters attempt to advance these findings by investigating aural features of the Prologue not apparent to the eyes. We do so by bringing to bear the highly significant work of Chrys Caragounis, especially his research on Greek pronunciation and his approach to aurality in the ancient world. Chapter 3 first describes in some detail Caragounis' pronunciation scheme. At a time when the consensus supporting the 16th century Erasmian pronunciation is eroding, Caragounis' proposal offers a compelling alternative solution and holds important consequences for how the text of the Prologue is audibly tracked. Next, we present Caragounis' take on "the acoustic dimension" of ancient texts, an approach that relies heavily on

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[398] Davis, *Oral Biblical Criticism*.

[399] Harvey, *Listening*.

[400] Lee, "Sound Analysis;" Dean, "Grammar of Sound," 53–70.

[401] Bernard B. Scott, "A New Voice in the Amphitheater: Full Fidelity in Translating," in *Fidelity and Translation: Communicating the Bible in New Media* (ed. Paul A. Soukup and Robert Hodgson; New York: American Bible Society), 101–18; Scott and Dean, "Sound Map."

[402] Winger, "Orality,"

his reading of Dionysius of Halicarnassus' intriguing work Περὶ συνθέσεως ὀνομάτων (*On Literary Composition*). We note Caragounis' results after he applies to the letters of Paul Dionysius' criteria for acoustically beautiful and effective composition.

In chapter 4 we take up Caragounis' approaches delineated in the previous chapter and apply them to the text of the Prologue.   First, we "plug in" the pronunciation scheme devised by Caragounis in an effort to determine what additional sound patterns may be evident, especially instances where letters or letter combinations may look different but sound the same. In short, we consider the impact that Caragounis' pronunciation makes on the Prologue's overall aural profile. In the process we uncover acoustic connections that were previously obscured. Second, we exploit Caragounis' approach to aural analysis by subjecting the Prologue to Dionysius' judgments pertaining to what elements constitute an aurally pleasing and dynamic composition. We suggest that although John did not aspire to write high literature in the classical tradition or to intentionally conform to Dionysius' recommendations, the Prologue does reflect a highly competent author who composed skillfully and effectively in an effort to persuade his aurally-sensitive audience.

The Outcomes Anticipated

The dissertation's closing chapter summarizes and reflects on the overarching results of the study. The closing chapter also offers suggestions for further research in the stimulating area of ancient media culture. In this final section of chapter 1, we look ahead briefly to some of these concluding observations.

As we argue in this dissertation, research on the Prologue's structure has largely neglected its aural nature. No study to date on the passage has provided a comprehensive analysis from the standpoint of aurality. The few studies that do call attention to the passage's aural nature are quite limited, for they fail to adequately consider what the Prologue actually may have *sounded*

like when conveyed as an oral performance in its original setting and how these various patterns supported its aurally imprinted rhetoric and coherence.

In an effort to address and remedy this void, the dissertation establishes that the Prologue, which constitutes oral discourse and serves as the auditory entryway into John's Epistle, was embedded with sound patterns designed to capture the original audience's attention, provide interest and movement, and aid the memory. The study demonstrates that the author employed conventional oral techniques that would have resonated with a first-century listening audience.

Through the application of aural exegesis, earlier criticisms of the Prologue's Greek are rendered untenable by demonstrating that the text's characteristics are indicative of aural design and delivery. The dissertation shows how the passage's complexity can be clarified by identifying aural patterning in the text, such as repetition, euphony, rhythm, and balance. The employment of Chrys Caragounis' Greek pronunciation scheme brings to the surface additional instances of aural patterning obscured by the long-dominant Erasmian approach. Moreover, the utilization of Dionysius' treatise allows us to further hear the Prologue through the ears of a discriminating literary critic who was roughly a contemporary with John.

Finally, by demonstrating the value of aural analysis on the Prologue, the dissertation encourages the broader application of this form of exegesis to other biblical texts. It is thus hoped that the overall methodology applied in this study will serve as a useful hermeneutical tool stimulating further research into related enterprises within ancient media studies, such as memory mapping and oral performance. The approach holds promise for those seeking a better understanding of the media culture of antiquity and the impact of that culture on Scripture.

CHAPTER TWO

SEEING THE TEXT: A PRELIMINARY ANALYSIS OF THE
PROLOGUE EMPHASIZING ITS VISUALLY APPARENT AURAL PROFILE

Chapter two first summarizes the Prologue's main organizational logic and design, including its central grammatical, syntactical, and aural profile. This overview is followed by a detailed and more sequential analysis of the Prologue's aural features that support its overall framework. The chapter focuses on patterning discernable through a visual investigation of the text. Chapters three and four of the dissertation serve to augment the groundwork established in this chapter by bringing out patterning in the text not readily perceptible through a visual examination.

Overview of the Prologue's Structure

This section provides an overview of the central organizational structure of the Prologue upon which the subsequent, more detailed analysis is based. The summary highlights the Prologue's chief grammatical, syntactical, and aural features that lend the passage shape and coherence. Proposals on the Prologue's structure by David Freedman,[1] Michèle Morgen,[2] and Hans-Josef Klauck[3] will be considered and compared, and research by these and other scholars will be factored into the more detailed analysis that follows. The three structural proposals were selected because Freedman offers a particularly insightful approach, Morgen presents a full-scale

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[1] Brown, *Epistles*, 153, who discusses Freedman's structural proposal, points out that it was "made in comment" on Brown's work on the Prologue when Freedman served as the AB series editor.

[2] Morgen, "Le Prologue."

[3] Klauck, *Der erste*.

and carefully rendered study devoted entirely to the Prologue, and Klauck likewise provides a richly detailed and highly suggestive analysis.

Grammatical and Syntactical Elements

The Prologue, consisting of a "période longue et complexe,"[4] reflects design and artistry in its various features, all of which work in concert to relay the author's message with clarity and rhetorical effectiveness. By means of its intricate construction and aural patterning the Prologue accomplishes well the three functions of a literary introduction: (1) capturing the attention and interest of the listener; (2) stating the purpose for writing; and (3) divulging the essential plan or scheme of the writing.[5]

While it might seem that the Prologue's grammatical and syntactical elements operate irrespective of its aural elements, these various elements contribute collectively to the audience's audible perception of the passage's unfolding organization. Bernard Campbell notes accordingly that "for meaningful processing, listeners rely not only on the reciter's intelligent articulation of a text being performed, but also on the grammatical structuring of that text."[6] Grammar and syntax were thus comprehended and processed when a text was read aloud and heard during an ancient performance. It is erroneous, therefore, to treat a piece's aural features completely irrespective of or divorced from its grammar and syntax.

Together the features of the Prologue generate semantic and rhythmic momentum and build to three striking high points on "life," "fellowship," and "joy." As Peter Jones has observed, "the first four verses of 1 John succeed in making quite an impact in accumulating fashion."[7] In

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[4] Morgen, "Le Prologue," 56.

[5] Ibid., 66.

[6] Bernard G. Campbell, *Performing and Processing the Aeneid* (BILS 48; New York: Peter Lang, 2001), 59.

[7] Peter R. Jones, *1, 2, and 3 John* (S&HBC; Macon, Ga.: Smyth & Helwys, 2009), 16. I would disagree,

noting that the Prologue reflects "an impressive introduction to the work . . . constructed with dramatic sensitivity," Stephen Smalley points out that "the interest in the passage is constantly thrown forward" and "suspense is built up and intensified in the movement toward [its] climax."[8] This movement was not accomplished through means characteristic of modern literature or thought[9] but rather through organizational patterns valued in the Hellenistic world.[10] By careful word selection and the deliberate arrangement of these words into phrases and clauses, the author succeeded in conveying an impression of a reality that far exceeded the sum of its parts.[11]

As the accompanying diagram shows, the Prologue contains two main verbs, ἀπαγγέλλομεν (3b) and γράφομεν (4a), each accompanied by a purpose clause. A series of relative clauses (1a–d) fronts the Prologue and serves as the direct object of the first main verb.

Interrupting the immediate progression from direct object to its main verb is a digression or parenthesis (2a–g), the first of two in the Prologue,[12] featuring an excursus on the theme of ἡ ζωή and framed by the repeated pairing of the noun ζωή and the verb ἐφανερώθη (2a, e, g). In

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however, with Jones' view (p. 17) that the Prologue "manages to become a monotonous drumbeat within the compass of three verses" or that its "opening lines cry out for rearrangement."

[8] Smalley, *1, 2, 3 John*, 4.

[9] Thus some modern interpreters have posited redactional activity to account for the Prologue's complexity. See Klauck, *Der erste*, 56.

[10] Morgen, "Le Prologue," 57, remarks that "cette progression ne suit pas forcément nos schemas classiques d'exposé et le lecteur risqué de perdre le fil de l'argumentation, tant la redondance et les inclusions y sont fréquentes. Les répétitions par meanders proposent un approfondissement du donné kérygmatique johannique et suivent un movement original de la pensée en fonction du but poursuivi, par la persuasion qui va parfois jusqu'à la provocation du lecteur." She later adds (p. 60) that the literary techniques used to construct the Prologue as well as other passages in the Johannine corpus "ne perturbe pas forcément le lecteur ancien comme le moderne."

[11] Morgen (ibid., 59) thus observes that "cette fonction métalinguisticque du langage johannique se caractérise par une approche superposée, s'adaptant au lecteur par une information progressive. La construction littéraire ainsi élaborée fonctionne à l'instar d'un schéma moderne qui servirait de support à une explication compliquée, lorsque des vues éclatées ou des coupes diverses permettent de saisir une réalité plus complexe. Le mode de la juxtaposition des énoncés et celui de l'accumulation des vocables traduisent la volonté d'exprimer au mieux ce qui serait apparemment indéfinissable et indicible. On cherche à le cerner, sans pouvoir ni vouloir l'enfermer dans "une" définition; l'objectif premier vise à communiquer une expérience."

[12] Brown, *Epistles*, 153, likewise detects two digressions in the Prologue. However, he considers the prepositional phrase περὶ τοῦ λόγου τῆς ζωῆς that concludes v. 1 to be the first digression and v. 2 as the second.

anticipation of returning from the digression to v. 1's train of thought, the author begins to revisit previous material in 2f–g (e.g., ἦν preceding a prepositional phrase, reminiscent of 1a). By 3a, the resumption is in full swing as the relative pronoun ὃ recurs and the verbs ἀκηκόαμεν and ἑωράκαμεν first found in 1b–c are repeated only in reverse order, forming an ABB'A' frame. The resumptive lines 3a–b consist entirely of previously occurring words.

The verb ἀπαγγέλλομεν ("we are proclaiming"), which appeared before in the digression in 2d, contains the subject "we" and is featured as the first main verb in 3b. It is followed in 3c by the first of the Prologue's two ἵνα purpose clauses. This first ἵνα clause is interrupted by the Prologue's second digression (3d–e), this time centered on the theme ἡ κοινωνία. Both digressions begin, incidentally, with a καί plus definite article-abstract noun construction.

The second main verb occurs in 4a. As with the first main verb, γράφομεν ("we are writing") is preceded by its direct object (ταῦτα), albeit a considerably more abridged one that evokes and summarizes the material that occurs prior to the first main verb (1a–3a). Also like the first main verb, the second is followed by a ἵνα clause (4b), yet again significantly more concise than its predecessor. This final ἵνα clause, terminating in a periphrastic construction (ᾖ πεπληρωμένη), brings the Prologue to a close. The correlation of two main verbs in 3b and 4a with ἵνα clauses in 3c–e and 4b, respectively, creates an ABA'B' pattern.

When the Prologue's two digressions in 2a–g and 3d–e are temporarily disregarded, the passage's overall form or grand organizing scheme becomes much more apparent: direct object (1a–d, 3a), main verb 1(3b), purpose clause (3c), followed by a direct object (4a), main verb 2 (4a), and purpose clause (4b), resulting in an overarching ABCA'B'C' pattern. Factoring the two digressions back in, the first main section (ABC) entails an appreciably expanded direct object and purpose clause, whereas the second main section (A'B'C'), which parallels the first section's

overall syntactical form, is strikingly more succinct, marking an end. This clarity of design flies

in the face of much negative criticism of the Prologue by scholars.[13]

Others have analyzed the Prologue's overall structure somewhat differently. For example,

my proposal of an overarching ABCA'B'C' pattern departs quite radically from Freedman's

private suggestion to Brown[14] that the Prologue reflects an ABA'B' pattern corresponding

respectively to verses 1, 2, 3, and 4.[15] In short, while Freedman is correct that a correlation exists

between vv. 1 and 3, I consider v. 1 (along with v. 2) to anticipate and build up to v. 3 rather than

to parallel its overall structure. It also seems unclear in Freedman's scheme how v. 2 structurally

parallels v. 4; rather, I am convinced that stronger arguments can be made for a close syntactical

correlation between vv. 3 and 4.

In her noteworthy study, Morgen breaks the passage into three parts,[16] corresponding in my

diagram to (1) lines 1–3b, followed by (2) lines 3c–e, and ending with (3) lines 4a–b. The first

section features the object and subject,[17] the second the goal for the communication, and the third

concludes the Prologue by drawing attention to the act of writing and supplying a second clause

that enlarges the Prologue's scope. While Morgen's analysis shares affinities with mine in that,

for instance, it groups 1–3a together as the Prologue's first unit, I have chosen to consider v. 4 as

an abridged recapitulation of the organization of vv. 1–3.

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[13] Witherington, *Letters and Homilies*, 439, detects "little indication of parallel construction" within the Prologue, maintaining instead that its structure relies on "the rhetorical device of reduplication." I see elements of both parallelism and reduplication at work.

[14] Brown, *Epistles*, 153–54.

[15] Actually, Brown shows (ibid., 153) that Freedman includes the last phrase of v. 1 (περὶ τοῦ λόγου τῆς ζωῆς) as part of section B.

[16] Morgen, "Le Prologue," 56–57.

[17] Regarding the subject and object, Morgen (ibid., 59) observes that "le correspondance entre le sujet de la révélation et son objet ne procède pas par equivalence, mais par complémentarité."

Klauck, despite drawing attention to the Prologue's allegedly overloaded, opaque structure,[18] divides it into essentially five discreet sections[19] that correspond to my diagram as follows: (1) lines 1a–3a, consisting of the object; (2) line 3b, featuring the main clause; (3) line 3c, providing the indication of purpose; (4) lines 3d–e, serving as a commentary or gloss on the theme of κοινωνία; and (5) lines 4a–b, a concluding section explaining the reason for writing the letter.[20] While some differences are evident between our outlines, in my estimation Klauck rightly includes v. 2 as a component of the direct object and points out the striking parallel between v. 4 and lines 3a–c,[21] although I have elected to view v. 4 as an abbreviated counterpart to the entire unit contained in vv. 1–3.

As for the Prologue's two digressions, this dissertation maintains that they consist not of meandering departures from the Prologue's central intent and design but deliberately set apart, underscore, and reflect on the critical themes featured in them.[22] Each of the digressions, therefore, serves to feature and expound upon a concept vital to the author, namely those of "life" and "fellowship."[23]

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[18] Regarding the organization of the Prologue's first three verses, Klauck, *Der erste*, 54, submits that they "bilden einen einzigen überladenen Satz mit ineinander verschachtelten Tielen und mehreren Wiederholungen. Seine Syntax ist alles andere als durchsichtig."

[19] See Klauck, *Der erste*, 53–55.

[20] Ibid., 72–73.

[21] Ibid., 55. Regarding the close parallel between the two ἵνα clauses, Klauck suggests (p. 72) that "die formale Verwandtschaft der beiden Finalsätze in 3d und 4b läßt zugleich eine enge inhaltliche Beziehung zutage treten."

[22] I concur with Pierre Bonnard, *Les Épistres Johanniques* (CNT 13c; Genève: Labor et Fides, 1983), 21, who notes that "le v. 2 est généralement considéré comme une parenthèse. Effectivement, le v. 3 est la suite naturelle du v.1. Mais c'est une parenthèse haute de signification." Morgen, "Le Prologue," 61, remarks concerning the first digression that "comme le soulignent les traités de rhétorique, cette figure de discours n'est pas une petite échappée hors sujet, mais au contraire une pause rhétorique destinée à attirer l'attention du lecteur vers l'essentiel en l'occurrence vers "ce qui concerne le logos de vie."

[23] Morgen, "Le Prologue," 68, points out that the theme of eternal life, constituting "le message essentiel du kérygme communautaire," is highlighted in the Prologue and then explicitly revisited in the Epilogue. She later affirms (p. 74) that the two key Johannine concepts of the proclamation of eternal life and the pursuit of fellowship are underscored by the Prologue.

In addition, I suggest that ἡ χαρά (4b) joins ἡ ζωή (2a) and ἡ κοινωνία (3d) as a featured term due to its parallel grammatical construction (definite article plus nominative singular abstract noun) and relative placement within its clause. While ἡ χαρά lacks an accompanying digression, this is in keeping with the extreme brevity of the Prologue's second "half" (4a–b). Interestingly, this single instance of "joy" is located last in a decreasing pattern of occurrences of the Prologue's chief concepts or topics: "life" (three times), "fellowship" (twice), and "joy" (once). While "joy" lacks the stronger emphasis of the other two concepts, it is nevertheless an important term.

In terms of the Prologue's grammatical features, one of the most significant and somewhat perplexing issues entails the rapidly alternating verbal tenses. The tenses change frequently between imperfect,[24] perfect,[25] aorist,[26] and present,[27] prompting commentators to propose various explanations for this tendency. Martin Culy, for example, citing the research of Stanley Porter, notes that varying verbal tenses and aspects may relate to prominence.[28] According to Porter's theory, within narrative material the aorist tense may correlate to background, present and imperfect to foreground, and perfect and pluperfect to "frontground." Culy, however, remains "cautious" in applying the theory to 1 John.[29]

Klauck discusses the various verbal tense occurrences, noting that the imperfect, perfect, and aorist correspond to past events and the present to activities of the witnesses. While the

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[24] See ἦν (1a, 2f). Note also the conspicuous, threefold occurrence of the copula (1a, 2f, 4b) which marks the beginning of the Prologue, the end of digression 1, and the Prologue's closing. Interestingly, the copula is absent in 3d.

[25] See ἀκηκόαμεν (1b, 3a), ἑωράκαμεν (1c, 2b, 3a), πεπληρωμένη (4b).

[26] See ἐθεασάμεθα (1d), ἐψηλάφησαν (1d), ἐφανερώθη (2a, g).

[27] See μαρτυροῦμεν (2c), ἔχητε (3c), γράφομεν (4a), ᾖ (4b).

[28] Culy, *1, 2, 3 John*, xvi–xviii.

[29] Ibid., xviii.

future tense is not explicitly employed, a future intention is assumed by the two ἵνα clauses.[30]

After describing the tense variations in the Prologue, Morgen notes the progressive nature of their positioning. The overall effect of this positioning is to first connect back to the incarnation and the reception of eternal life by the witnesses—an event expressing "l'inauguration de l'eschaton"[31]—through past-oriented verbs. The past reality of the event is registered by the aorist and its enduring nature or effects via the perfect. Then the present tense is employed and associated with the present proclamation of eternal life and the act of writing the epistle.[32] While I am in essential agreement with the proposals of Klauck and Morgen on the significance of these verbal tenses, I also suspect that aural considerations played a role in the author's selection and placement of these tenses and will return to this.

Prepositional phrases also serve important roles in the Prologue. For example, the first and last lines of the first section (1a–d) each ends with a prepositional phrase: ἀπ' ἀρχῆς in 1a and περὶ τοῦ λόγου τῆς ζωῆς in 1d. Line 2f of the first digression features a prepositional phrase (πρὸς τὸν πατέρα). V. 3 contains three prepositional phrases, the first (μεθ' ἡμῶν in 3c) anticipating the two that conclude the digression that follows: μετὰ τοῦ πατρός in 3d and μετὰ τοῦ υἱοῦ αὐτοῦ Ἰησοῦ Χριστοῦ in 3e. We will consider in more detail below the organizational and highlighting functions of prepositional phrases within the Prologue.

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[30] Klauck, *Der erste*, 55–56, sums up his view thus: "Mit einem vergangenen Geschehen (Imperfekt, Aorist) standen die Sprecher in unmittelbarer (Aorist), fortwirkender (Perfekt) Verbindung. Die zurückliegende Erfahrung ermöglicht ihre Verkündigung, durch die sie das Vergangene in die Gegenwart hinein—und an die Adressaten herantragen (Präsens), in einer ganz bestimmten Absicht (Konjunktiv)."

[31] Morgen, "Le Prologue," 66.

[32] Ibid., 64–66.

Synopsis of Visually Evident Elements in the Aural Profile

The Prologue's aural profile, closely related to and allied with its grammatical and syntactical elements, serves to reinforce its overall design and rhetoric. The passage's aural profile is created through alternating sequences of repetition[33] and variation[34] in which patterns are established through recurrence and disrupted through the introduction of a contrasting pattern. The Prologue's aural logic is predicated upon the careful arrangement and coordinating of these repetitive elements along with variations. Framing, development (including both forward and backward movement), emphasis, and contrast are achieved largely through the sophisticated employment of similar and dissimilar aural patterns. For example, the contour of the first direct object (1a–d), including its associated and modifying elements, is developed and clarified by the use of aural repetition and set apart from its accompanying digression (2a–g) when a different (though similar) pattern is introduced. Through compositional techniques such as these, the author is able to collectively achieve both continuity and progression.[35]

Three central sound patterns (the relative pronoun ὅ, the verbal termination consisting of connecting vowel-μεν, and the conjunction καί) characterize and punctuate the Prologue. Two of these sounds (ὅ and vowel-μεν) are repeated and firmly established by 1c. These are joined by

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[33] According to Witherington, *Letters and Homilies*, 446, "repetition was the very essence of ancient pedagogical technique, especially in the wisdom tradition." Witherington considers 1 John to be tied in closely with ancient Jewish sapiential speech and literature.

[34] Lee, "Sound Analysis," 178, notes the adverse effect of excessive repetition: "While it delights a sophisticated audience to correctly anticipate the movements of a spoken composition, unvaried and extensive multiple repetitions provide little opportunity for the audience to intuit a composition's implications and apprehend its subtleties. Extensive, unvaried iterations deny an audience its creative role." She later cites a section in the Sermon on the Mount (p. 180) in which she feels that the "repetition . . . is unrelieved, with little variation for auditory interest. Its repeating patterns, lacking both subtlety and ornamentation, furnish more consistency but less interest than the section's semantic content requires." I am convinced that overall the Prologue of 1 John strikes a nice balance between repetition and variation.

[35] Witherington, *Letters and Homilies*, 439, helpfully observes that "there is, then, a progression to this prologue or exordium, but there is also repetition for emphasis and amplification, following the rhetorical conventions."

the first instance of the conjunction καί in 1d, a sound that occurs with varying degrees of aural and syntactical significance throughout the Prologue.[36] The first two central sounds are coordinated and linked (ὅ . . . vowel-μεν)[37] within triplet phrases in 1b–d, then replaced by an alternating pattern (καί . . . vowel-μεν) in parallel triplet phrases in 2b–d.

In the resumptive lines 3a–b, these chief sound patterns are brought together. Significantly, in 3a the identifying aural pattern from each previous section is repeated in a brief alternating sequence, evoking those respective sections: ὅ . . . vowel-μεν from 1a–d, then καί . . . vowel-μεν from 2a–g. Interestingly, in 3b a new variation on this pattern (vowel-μεν καί) is introduced when καί *follows* the verb.

The digressions are marked aurally by contrast, setting them apart from preceding material, and similarity, linking them to the preceding material. As noted above, each digression is characterized as an expansive reflection on a topic and is introduced by a καί plus definite article-abstract noun construction. This strategy, in which a pattern diverges from a previously established pattern, causes the digressions to be foregrounded and contrasted by being framed within an aural background of recurring material.

Digression 1 (2a–g) is framed by the repeated verb ἐφανερώθη and features a triple occurrence of the καί . . . vowel-μεν sound pattern, which as noted above echoes the triple occurrence of ὅ . . . vowel-μεν in 1a–d. Counting 1d, forms of ζωή appear a total of three times.

Digression 2 (3d–e), which focuses on the theme κοινωνία, features the recurring sound pattern -μετ- (-μετ- in ἡμετέρα and two instances of the preposition μετά), anticipated by μεθ' in

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    [36] Arguably, the impact of καί for aural patterning is still minimal in 1d and its employment as an important sound pattern is not entirely clear until 2c or d. Perhaps at most we could claim that καί in 1d anticipates its later aural significance.

    [37] The third instance (the vowel-μεθα ending of ἐθεασάμεθα) reflects a very slight variation on the previous vowel-μεν combination and I would argue does not constitute a break in the pattern.

3c. This digression features a sound pattern (ου) found elsewhere in the Prologue only in 1d (τοῦ λόγου) and as a connecting vowel in 2c (μαρτυροῦμεν). Given its intensity here, this ου sound pattern draws attention to the construction: μετὰ τοῦ πατρὸς καὶ μετὰ τοῦ υἱοῦ αὐτοῦ Ἰησοῦ Χριστοῦ.

Significance of Aural Patterning

Marshall McLuhan's famous dictum, "the medium is the message,"[38] while overstated, contains an element of truth. The way in which a message is conveyed or communicated may radically impact the interpretation of the message's content. Thus a message's "packaging," including issues such as structure, aesthetics or style, and manner of delivery, must be thoroughly factored into the hermeneutical process.

Aural analysis is valuable in that it offers helpful ways of understanding ancient texts that stem from a predominantly oral culture. Rather than focusing exclusively on a composition's "semantic level of meaning," attention to "aural clues" can "lead to a more complex and nuanced interpretation."[39] Yet an aural approach has limitations. Aural patterning does not directly teach theology, for example. Such patterning can, however, indirectly impact theological concerns in important ways as it contributed to the organization and emphases of texts that were read aloud. Since aural patterns normally served to build, reinforce, or augment structures, focusing on the way a text was heard can bring the text's "packaging" into sharper relief and therefore deepen our understanding of its message, perhaps drawing out features of the text not noticed before.

What is the particular significance of the aural patterning in the Prologue, therefore? The coordination of similar and contrasting patterns affects the overall aural shaping of the Prologue

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[38] Marshall McLuhan, *Understanding Media: The Extensions of Man* (New York: McGraw-Hill, 1964), 7.

[39] Lee, "Sound Analysis," 161.

in such a way as to underscore the two digressions. This dissertation maintains that the

digressions reflect the Prologue's aural foregrounding and, hence, spotlight the topics of "life"

and "fellowship." The patterning serves to highlight the mystery and majesty of the "life" found

in the direct object, an interest expanded through the first digression.[40] The patterning also

highlights the importance of "fellowship" with the eyewitnesses who are in fellowship with the

Father and Son.[41] Expressed more succinctly, access to "life" in Christ was found exclusively

through "fellowship" with Christ's eyewitnesses, the "we" of the Prologue.[42] The writer also

anticipated that the concerned parties would experience "joy" as their bonds of partnership were

reinforced.

In addition, the patterning (1) "credentializes"[43] or establishes the ethos and authority of the

grammatical subject or authorial "we" by recapitulating the vowel-μεν sound;[44] (2) accentuates

the all-important verbs of sense perception and proclamation, which lead up to a high point in the

first main verb ἀπαγγέλλομεν; and (3) explains the primary reason for this proclamation, namely

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[40] This emphasis is in agreement with Smalley, *1, 2, 3 John*, 5, who (with Marshall) notes that "despite its cumbrous construction, the important effect of the Gr. is to underscore the nature of the 'object which is proclaimed' ('the word'), rather than 'the activity of proclaiming it.'"

[41] Judith M. Lieu, *I, II, & III John: A Commentary* (NTL; Louisville, Ky.: Westminster John Knox, 2008), 36, observes that "the goal of this proclamation is fellowship between those who make it and the audience, a fellowship that is not merely a social community because it is also a fellowship with God and with God's Son, Jesus Christ."

[42] Frederick F. Bruce, *The Epistles of John: Introduction, Exposition, and Notes* (Grand Rapids, Mich.: Eerdmans, 1970), 38, explains it this way: "*we* had this experience, *you* did not have it, but *we* are sharing it with *you* in order that *you* may share it with *us*" (his emphasis). Bruce adds (p. 39) that "since the apostles were the first to enter this fellowship, any one who adhered to the apostles' fellowship had, by that token, fellowship with Christ." Rudolf K. Bultmann, *The Johannine Epistles* (trans. R. Philip O'Hara, Lane C. McGaughty, and Robert W. Funk; Hermeneia; Philadelphia, Pa.: Fortress, 1973), 12, asserts that "there is fellowship with the latter (i.e., Father and Son) only by virtue of the former, i.e., by virtue of the legitimate tradition." Strecker, *Johannine Letters*, 20, claims that "the author of 1 John leaves no doubt of his conviction that the fellowship of believers founded by Christ must result in the undivided unity of the Christian community. In turn, it is a fact that no Christian κοινωνία is imaginable unless it is founded on participation in the Christ-event to which 1 John witnesses."

[43] This is the term used by Jones, *1, 2, & 3 John*, 22, to describe the manner in which the author develops his sense of witness and authority in the Prologue. Through his claims the author hopes to "firm up" the recipients' "alliance" (p. 23).

[44] Fittingly, direct references to the recipients in the Prologue occurs relatively infrequently in proportion to the numerous references to the author and his colleagues.

to insure κοινωνία with the recipients. The interwoven aural tapestry of the Prologue reflects the binding together of the eyewitnesses with Christ and the anticipated fellowship with the recipients. This may be seen, for example, by the frequent ὅ . . . vowel-μεν pairings ("which we") and the drawing together of object, subject, and indirect object in 3a–b: ὅ . . . vowel-μεν . . . ὑμῖν ("which we . . . to you").

When the grammatical, syntactical, and aural features of the Prologue are taken together, some interesting observations may be made. Each component of section 1's (1a–3e) structure (ABC) is developed, emphasized, and embellished, with the notable exception of the indirect object (ὑμῖν). Section 1's direct object is emphasized through the repeated sound ὅ and the direct object and purpose clause are each supplemented with a digression. The combined subject/main-verb (ἀπαγγέλλομεν) is emphasized through the intense repetition of verb forms ending in vowel-μεν (including the anticipatory occurrence of ἀπαγγέλλομεν itself in 2d) and the presence of first person plural personal pronouns (1c, d, 2g). The "we" are established as authoritative and trustworthy eyewitnesses and conveyers of tradition.[45]

Significantly, however, the profile of the indirect object "you," signifying the recipients who have received the proclamation of the eyewitnesses, is left undefined and unelaborated throughout the Prologue as a simple second person plural pronoun (2d, 3b–c).[46] The reason for this may be that a more precise profiling of the recipients and their desired response is reserved for the body of the letter.[47] Not only are the recipients later addressed in specific relational or

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[45] Werner Vogler, *Die Briefe des Johannes* (THKNT 17; Berlin: Evangelische Verlagsanstalt, 1993), 55, remarks, "Schreibt Johannes auch als Einzelperson, so tut er es zugleich als Repräsentant derer, die dasselbe Christuszeugnis wie er vertreten."

[46] In the second major section (4a), the indirect object is missing altogether, forming an elliptical construction.

[47] Lieu, *I, II, & III John*, 47, notes this feature as well: "the standard prescript and other opening conventions of a letter normally served to reinforce the relationship between writer and those written to . . . Here, by contrast, there is no reference to the audience . . . The goal of the letter appears to serve only 'our' interest. In practice, what

familial terms describing who they *are* (e.g., "children" in 2:1), but who they *ought* to be (e.g., in 1:6–7 as people who walk in the light) *if* they wish to be in κοινωνία with the eyewitnesses and the Father and the Son (lines 3c–e). This community in fellowship is to be distinguished from those who have severed or violated κοινωνία (2:18–19).[48]

I would suggest that due to its brevity and location at the conclusion of the Prologue, major section 2 (A'B'C'), which essentially echoes or replicates major section 1's construction (ABC) only on a smaller scale, is important yet subsidiary or secondary to it in overall significance. Section 2 explains why the author chose to communicate through a written medium and to express that the vital byproduct χαρά would ultimately result from κοινωνία.

A Detailed Analysis of the Prologue's Aural Profile

The preceding analysis summarizes the Prologue's main contours. The passage will now be analyzed further to highlight more detailed sound patterning which supports and underscores its overall organizational scheme. The focus will be on the manner in which the patterning progresses or may have unfolded to the listener as the text was read aloud. In other words, we will attempt to describe "the sustained ear training effect achieved by the systematic patterning of sound."[49] The investigation owes much of its inspiration to the previous research of orality

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follows much of the time suggests otherwise, and the explicit statement of purpose at the end of the letter (5:13) has the readers' own situation entirely in mind. However, by then it will be evident that the readers' assurance necessarily entails their identification with 'us.'" Lieu adds (p. 48) that "although the careful anonymity" concerning the author, recipients, and situation "may conceal an intimate relationship and a shared concern about an all too familiar situation, it seems rather to be designed to invite readers to enter into the reflections and debates that will follow."

[48] In defining the notion of "communion," Édouard Delebecque, *Épîtres de Jean: Texte Traduit et Annoté* (CahRB 25; Paris: Gabalda, 1988), 32, observes that "le mot est courant dans la littérature chrétienne primitive, pour signifier une *communauté*, celle de frères appelés à vivre ensemble avec le Père et avec le Fils, en dehors de laquelle on est 'excommunié.'"

[49] Lee, "Sound Analysis," 215.

scholars, especially on the sound mapping techniques created and developed by Bernard Scott[50] and Margaret Lee.[51] At the same time, the analysis will maintain dialogue with various commentators who are not explicitly concerned with the Prologue's aural characteristics.

The patterns considered in this section include but are not limited to repetitive phonemes, syllables, words, and phrasing. Thus the text's aural profile, albeit limited for now to that which is visually evident, will be probed for verbal recapitulation and patterning characteristic of first-century literature and the results displayed in graphic format. This section features, therefore, a number of supporting charts that depict the various and sometimes overlapping aural patterns evident in the Prologue.

A Sequential Aural Analysis

As Raymond Brown has characterized the Fourth Gospel's Prologue as "an overture to the Gospel narrative,"[52] so the Prologue of 1 John serves as the composition's prelude.[53] The opening clause in 1a, ὃ ἦν ἀπ' ἀρχῆς ("That which was from the beginning"), constitutes what Scott and Lee refer to as an "initial aural formula."[54] Not unlike the four-note grand motif of Beethoven's Fifth Symphony, this opening clause serves as a unifying formula, although the

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[50] Scott, "New Voice"; Scott and Dean, "Sound Map."

[51] Lee, "Sound Analysis"; Dean, "Grammar of Sound."

[52] Raymond, E. Brown, *An Introduction to the Gospel of John* (ed. Francis J. Moloney; New York: Doubleday, 2003), 298.

[53] Lieu, *I, II, & III John*, 35, notes that "beginnings of documents are important, for they alert the reader to what to expect from all that follows." She adds, appropriately, that "although from 1:4 onward there is a repeated emphasis on this as a written document . . . these initial verses use the language of proclamation, which, while not inappropriate for a written communication, retains a sense of direct oral address. First John may for convenience be called a letter, but its opening alerts us to its distinctive strategy." Morgen, "Le Prologue," 55–56, likewise notes: "Communément désignés comme un 'prologue,' les premiers versets de la première épître de Jean fournissent d'emblée quelques informations sur le projet d'écriture mis en œuvre dans l'ensemble de l'écrit. L'attention portée à la disposition stylistique fort complexe de cette entrée en matière (1 Jn 1, 1-4) permet en effet de caractériser non seulement la rhéctorique de persuasion et l'accentuation théologique de ces versets introductifs, mais également la vise de l'écrit."

[54] Scott and Dean, "Sound Map," 679, 708.

entire formula is never reiterated verbatim. The clause begins to establish some principal

sounds, elements of which recur, sometimes with variations, within the Prologue itself and, in

some cases, later on in 1 John. Lee, comparing the performance of musical to spoken

compositions, suggests that "the initial statement of a thematic melody organizes the

composition's sounds by inviting the audience to listen for the recurring theme in its various

forms and to compare subsequent sounds to those of the thematic statement."[55]

The initial aural formula ὃ ἦν ἀπ' ἀρχῆς, therefore, features "sound bites" which will

reverberate throughout the Prologue. These are the first critical components that the audience

hears as the composition is being read aloud, preparing them for the developing sound patterns

that follow.[56] These initial aural fragments include (1) the relative pronoun ὅ, which occurs at the

beginnings of 1a–d and 3a; (2) the vowel-ν pattern of ἦν, which anticipates the important and

often repeated vowel-μεν termination of many of the Prologue's verbs; (3) the preposition ἀπ',

which anticipates the prefixed preposition of the compound (main) verb ἀπαγγέλλομεν in 2d and

3b; (4) the initial α sound on ἀπ' and ἀρχῆς, which creates an alliteration with the following verb

ἀκηκόαμεν (1b) and forms the connecting vowel in several vowel-μεν (or vowel-με-) terminations

in the Prologue (1b, c, d, 2b, and 3a); and finally (5) the π in ἀπ', anticipating the initial π that

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[55] Lee, "Sound Analysis," 49. What Lee asserts concerning a section of Matthew's Sermon on the Mount could also be claimed of the aural logic of the Prologue only on a smaller scale: "According to the dynamics of aural reception, the section suggests its outlines in its opening periods and then employs repetition to organize the section and assign its elements their relative significance." In the opening lines of 1 John we discover the passage's essential aural characteristics that will be repeated and varied and serve to organize the overall unit.

[56] Joel B. Green, *The Gospel of Luke* (NICNT; Grand Rapids, Mich.: Eerdmans, 1997), 33, explains the significance of the opening line(s) of an ancient literary piece: "Much more so in antiquity than today, first sentences are the primary point-of-entry for literary productions. The first column of writing, even the first sentence, performed much the same purpose as the modern book jacket précis, table of contents, and title page. In the Greco-Roman world, a 'book,' available in the form of a rolled-up scroll, did not allow for informal browsing for the purpose of divining its approach, genre, or subject matter. Hence, the opening sentence was crucial for putting those who either read it or heard it read on notice as to what could be expected in the work as a whole."

heads the corresponding prepositional phrase (περὶ τοῦ λόγου τῆς ζωῆς) that concludes 1a–d and occurs twice in the prepositional phrase in 2f (πρὸς τὸν πατέρα).

Starting with line 1b (ὃ ἀκηκόαμεν, "which we have heard") and extending to the concluding phrase of 1d (περὶ τοῦ λόγου τῆς ζωῆς, "concerning the word of life"), the Prologue begins to reflect grammatical and aural development of the initial aural formula. Grammatically, the passage recapitulates and elaborates the initial formula's simple arrangement of a relative pronoun coupled with a verb (compare ὃ ἀκηκόαμεν with ὃ ἦν, for example), followed by a prepositional phrase (compare περὶ τοῦ λόγου τῆς ζωῆς to ἀπ᾽ ἀρχῆς). Aurally, as we noted above, this passage echoes sound fragments voiced by the formula.

The relative pronoun ὅ ("That which") of the initial formula—one of the three key aural components of the Prologue—is repeated three times at the head of successive subordinate clauses[57] in v. 1 (1b–d) and again in the beginning of v. 3 (3a). Thus the first sound encountered when listening to the Prologue becomes the first critical component of an auditory motif (ὅ plus vowel-μεν) as well as serving to demarcate the beginning of the "rolling relative clauses"[58] that follow. Through its placement and repetition the anaphoric[59] ὅ sound is fronted and emphasized.[60] While the initial ὅ in 1a functions differently in a grammatical sense than those that follow,[61] the various occurrences of ὅ would have sounded the same to ancient listeners.

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[57] Lieu, *I, II, & III John*, 38.

[58] Jones, *1, 2, & 3 John*, 20.

[59] In discussing the organization makeup of the Sermon on the Mount, Lee, "Sound Analysis," 144, notes that anaphora entails "the recurrence of initial sounds." This aural structural device "invites an audience to listen for repeated initial sounds as organization clues."

[60] Morgen, "Le Prologue," 57–58, recognizes the important role played by ὅ: "On remarquera immédiatement la répétition du relatif neutre (*ho* en grec) en tête de proposition; particulièrement mise en évidence par les sonorités et par le rythme, cette anaphore renforce l'emphase et la symétrie."

[61] The first instance is in the nominative case, serving as the subject of ἦν, whereas the subsequent occurrences are accusative, functioning as the direct objects of their respective verbs. See Bonnard, *Les Épistres*, 18; Morgen, "Le Prologue," 58–59; and Klauck, *Der erste*, 54.

Incidentally, the first vowel of ὀφθαλμοῖς ("with eyes") in 1c would have reinforced this 'o' sound pattern.

A new thematic element, ἀκηκόαμεν ("we have heard"), featuring the critical vowel-μεν verbal termination, is introduced in the second clause (1b) and expands upon the initial oral formula. The writer now begins to exploit sensory terms of "audibility, visibility, and tangibility"[62] which serve to highlight the experiential nature of the witnesses' encounter with the direct object.[63] The verb ἀκηκόαμεν is tied aurally to the initial formula by its first vowel, forming an alliteration[64] with ἀπ' ἀρχῆς.

As the verbal vowel-μεν pattern joins ὅ in 1b and subsequent clauses, it begins to form an aural shape and rhythm and generates an important aural and semantic motif. Through the reiteration of this keynote motif the strong connection between the direct object and the witnesses ("we") becomes firmly established for the listener. Clause by clause the essential motif is sounded through the vehicle of additional sensory verbs (ἑωράκαμεν in 1c; ἐθεασάμεθα and ἐψηλάφησαν in 1d) and expanded through additional qualifying material (e.g., τοῖς ὀφθαλμοῖς ἡμῶν in 1c). The net effect on the Prologue's developing aural landscape is to elaborate or embellish upon the direct object,[65] building suspense leading to the introduction of the first digression highlighting the key theme ἡ ζωή and ultimately to one of the Prologue's high points

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[62] Jones, *1, 2, & 3 John*, 20.

[63] Bonnard, *Les Épistres*, 19, states that "les quatre verbes qui suivent: entendu, vu, contemplé, touché . . . doivent d'abord être pris globalement; c'est une accumulation rhétorique affirmant que l'auteur, dans le passé, eut un contact direct avec ce qui concerne (περί) la parole de vie."

[64] An alliteration occurs when words in close proximity share the same initial sound.

[65] Marshall, *Epistles*, 100, notes that "the opening emphasis falls on the nature of the object which is proclaimed rather than the activity of proclaiming it." He points out that "the writer has placed the object first for emphasis and keeps us waiting for the subject and verb (which formed one word in Greek)." Morgen, "Le Prologue," 60, describes the manner in which the direct object is highlighted as follows: "Par une construction littéraire particulièrement élaborée, ces versets tentent une approche progressive de l'objet dont on parle, comme pour en éclairer les différentes facettes." The technique employed seems "destinée à cerner l'objet de la communication par approches successives, par mode de réfraction et de diffusion, comme dans un prisme."

in v. 3. The repeated ὅ plus vowel-μεν (or vowel-μεθ in the case of ἐθεασάμεθα) pattern supplies

the tonal and rhythmic setting for the aurally foregrounded theme represented in v. 2.

The clause, καὶ αἱ χεῖρες ἡμῶν ἐψηλάφησαν (1d), breaks form in two ways, possibly to

signal that the end of the first unit (1a–d) is approaching. First, rather than being fronted by ὅ, it

is connected to the previous clause by the conjunction καί, anticipating the new key aural

component καί in v. 2 that will temporarily displace the preceding anaphoric function of ὅ. The

relative pronoun ὅ is entirely absent from v. 2, perhaps since in that verse the author wishes to

draw attention to one quality (τὴν ζωὴν τὴν αἰώνιόν) of the Prologue's direct object. Second,

the third person plural ἐψηλάφησαν deviates from the previous first person plural verb forms,

perhaps because it anticipates another third person (singular) verb, ἐφανερώθη, in 2a. The two

καί–subject–verb clauses (καὶ αἱ χεῖρες ἡμῶν ἐψηλάφησαν and καὶ ἡ ζωὴ ἐφανερώθη) are

roughly parallel in their overall construction (although ἐφανερώθη is passive).

As various verbal forms are added, v. 1 crescendos in 1d to the prepositional phrase περὶ

τοῦ λόγου τῆς ζωῆς ("concerning the word of life"),[66] set apart grammatically with what

immediately precedes while also drawing attention to itself by introducing the sound element ου.

This prepositional phrase alters the tone and rhythmic flow of the previous clauses, signifying

the shift in the discussion to a new aspect of the direct object: ζωή. At the same time, the

prepositional phrase grammatically completes the recapitulation of the initial formula's (1a)

structure (relative pronoun–verb–prepositional phrase), begun by the relative pronoun–verb

arrangement of line 1b and following. Rather than simply "added as though by afterthought,"[67]

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[66] Morgen, "Le Prologue," 61, notes that v. 1 climaxes on the word "life." She adds that "ce mot crochet reçoit dès lors une exégèse détaillée, à nouveau élaborée par la répétition et l'amplification, jusqu'à la fin du verset 2."

[67] Cornelis Haas, Marinus de Jonge, and J. L. Swellengrebel, *A Translator's Handbook on the Letters of John* (HFTS 13; London: United Bible Societies, 1972), 21.

therefore, the phrase constitutes an intended focal point as the Prologue transitions into its first digression.

The opening preposition περί ("concerning"), fronted by π, echoes π from the preposition ἀπ' ("from") in the initial aural formula, while also anticipating the alliterative π's of the prepositional phrase πρὸς τὸν πατέρα ("with the Father") in v. 2. The object (τῆς ζωῆς; "of life") of the preposition along with the opening words of 2a (καὶ ἡ ζωή; "and the life") together form a type of "hinge,"[68] reflecting typical Johannine "staircase" parallelism[69] and thus creating a bridge to v. 2.

Introduced by the prepositional phrase that concludes 1d, the digression of v. 2 features an extended excursus on the topic of "life."[70] As noted above, this excursus consists not of an unnecessary diversion from the main concern of the Prologue but rather underscores and elaborates on the Prologue's central theme[71] and forms a link between vv. 1 and 3.[72] Like the Prologue's second digression (3d–e), the first also begins with a καί-definite article-subject-verb construction. The repeated conjunction καί, which heads five clauses in v. 2 (2a–d and g), serves as an emphatic and demarcating sound. First introduced in 1d, καί also seems to function as a

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[68] Brown, *Epistles*, 119.

[69] An example of this type of parallelism is found in the opening verse of the Fourth Gospel: ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος.

[70] Painter, *1, 2, and 3 John*, 136, notes that "verse 2 is sometimes called a parenthesis. Perhaps it would be better to say that v. 1 is the introduction to the main theme, which is life." Strecker, *Johannine Letters*, 17, observes that "although the word ζωή does not appear frequently, it nevertheless reflects the essential direction of the theology of 1 John."

[71] Morgen, "Le Prologue," 61, writes: "Ce qui semble au premier abord une incise ou une parenthèses distrayante doit donc être considéré comme un élément focalisant; l'expression *peri tou logou tès zôès* (à propos du logos de vie) sert d'introduction au verset 2 (R. E. Brown, J. Painter), lui-même central dans cette introduction, comme le souligneront en particulier l'inclusion et le chiasme. L'auteur veut faire entrer dans le motif majeur du prologue, et conduire ainsi au propos de l'écrit tout entier."

[72] Rensberger, *1 John, 2 John, 3 John*, 45, suggests that "verse 2 is not merely an interruption but a bridge between verses 1 and 3. Although she notes that "verse 2 is best treated as a separate comment," Lieu, *I, II, & III John*, 42, adds that "it is not, however, entirely independent, for it also repeats the verb 'we have see' from verse 1, and anticipates both its repetition and the continuation 'we proclaim' in verse 3."

means of accelerating the rhythmic and semantic pace of v. 2. Unlike the unequal and sometimes lengthy clauses of v. 1 (which contribute to retarding movement), those of 2b–d are balanced and of the same brief length.

In rapid succession, sensory verbs (ἐφανερώθη, ἑωράκαμεν) indicating encounter with the "life" followed by verbs of proclamation (μαρτυροῦμεν, ἀπαγγέλλομεν) are added and linked by means of καί.[73] This grouping of verbs, which reflect the "réception" and "communication" of ζωή, marks the first half of digression 1.[74] The employment of ἑωράκαμεν in 2b echoes its previous occurrence in 1c. The shift to a verb of proclamation (μαρτυροῦμεν) in 2c anticipates the first direct reference in the Prologue to the recipients (ὑμῖν) in 2d. This second person pronoun (ὑμῖν) is both similar and different aurally from that which occurs in 2g (ἡμῖν), inviting comparison.[75] Significantly, the aural pattern instituted in v. 1 (ὅ plus vowel-μεν) does not transition to an entirely new pattern but modulates to a related one (καί plus vowel-μεν), perhaps in part to signal that the digression of v. 2 remains intimately linked with v. 1 as well as to carry on the momentum begun in v. 1.[76]

With the qualifying of "life" as "eternal" by means of an adjective in attributive position with a repeated article (τὴν ζωὴν τὴν αἰώνιον),[77] the second portion of digression 1

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[73] Culy, *1, 2, 3 John*, 5, points out that "while the specific semantic relationship between clauses or sentences linked by καί will vary, clause-initial conjunctive uses of καί generally highlight both thematic continuity and progression of thought."

[74] Morgen, "Le Prologue," 62.

[75] Thus the first occurrence in the Prologue of a reference to the eyewitnesses/tradition bearers outside the established verbal vowel-μεν pattern is ἡμῖν, whereas the similar (yet distinctive) sounding ὑμῖν represents the first reference to the audience. Perhaps the ὑμῖν/ἡμῖν juxtaposition hints at the complex relationship between the recipients and the witnesses/traditional bearers.

[76] Regarding the role of aural patterning in transitional sections, Lee, "Sound Analysis," 136, notes that the "aural dynamics of a spoken composition accomplish transitions gradually. Auditory signals issued one at a time in linear sequence must first build a coherent organizational scheme and then alter the scheme as the audience has learned to apprehend it." Her remarks are relevant to the transition leading into v. 2.

[77] Voelz, *Grammar*, 50.

commences.[78] The occurrence of τὴν ζωὴν helps the beginning of this subsection featuring considerable resumptive material. In the progression leading to v. 2's conclusion, the addition of the indirect object ὑμῖν ("to you") in 2d also begins to alter the simple cadence of the prominent καί plus vowel-μεν pattern. Two other features reduce digression 1's tempo, modify its syntactical structure, provide new information, and signal that v. 2 is about to end: (1) the above-mentioned inclusion and qualification in 2e of the direct object (τὴν ζωὴν τὴν αἰώνιον) with the adjective "eternal"; as well as (2) the introduction in 2f of the clause ἥτις ἦν πρὸς τὸν πατέρα.

Aurally, this section is marked by a fairly high concentration of the η sound (7 occurrences in 2e–g). In addition, the relative clause ἥτις ἦν πρὸς τὸν πατέρα echoes ὃ ἦν ἀπ' ἀρχῆς (1a) through sounds (e.g., the repetition of η, final ς and π) and its the overall structure (relative pronoun-ἦν-prepositional phrase).

The passive verb ἐφανερώθη (2a, g) serves to frame the outer boundaries of v. 2.[79] Its reiteration along with καί (i.e., καὶ ἐφανερώθη in 2g echoing καὶ . . . ἐφανερώθη in 2a) would have indicated to the Prologue's listeners the demarcation of digression 1 as a complete unit. After featuring the topic of "life," the Prologue will resume its aural and literary ascent to the main verb and its associated purpose clause.

It has been widely recognized that line 3a recalls the content of v. 1. It is not often noted, however, that through skillful patterning the resumption is already underway by the closing lines of v. 2.[80] Here the author reaches back to recapitulate previous material while he anticipates the sounding of the Prologue's first main verb ἀπαγγέλλομεν in 3b. Significantly, a number of

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[78] Morgen, "Le Prologue," 62.

[79] Ibid.

[80] Marshall, *Epistles*, 104, for example, states that with verse 3 "the parenthesis is concluded, and the writer resumes his sentence with a recapitulation of verse 1." In his discussion of v. 2 (pp. 103–4), however, Marshall makes no mention of the resumptive nature of the latter portion of this parenthesis.

superimposed aural and syntactical patterns result from the multiple echoes. These stylized overlapping patterns are evident when vv. 1–2 are examined together and include correspondences between (1) the clauses in lines 1a and 2f, (2) the three "we" verb lines of 1b–d and those of 2b–d,[81] (3) the structures καὶ αἱ χεῖρες ἡμῶν ἐψηλάφησαν in line 1d and καὶ ἡ ζωὴ ἐφανερώθη in line 2a, and (4) the first occurrence of forms of ζωή in line 1d and its recapitulation in lines 2a and e. In addition, (5) the verb ἐφανερώθη (lines 2a, g) provides an echo internal to v. 2. These forward and backward-projected sound clusters may be perceived by hearers respectively as "forecasts" and "echoes," which when integrated fashion an "interwoven tapestry" of sound.[82]

As we have noted above, line 3a, which comprises the formal resumption of v. 1,[83] essentially picks up whether the author left off.[84] It summons in order the two central aural motifs of vv. 1 and 2, namely the patterns ὅ plus vowel-μεν and καί plus vowel-μεν. The first pattern in 3a, headed by a relative pronoun (ὃ ἑωράκαμεν), aurally recalls 1b–d, whereas the second, headed by καί, calls to mind 2b–d (καὶ ἀκηκόαμεν). The verb ἑωράκαμεν has already appeared in both previous verses (1c, 2b); the second verb ἀκηκόαμεν is only found in 1b. These two verbs now appear in the reverse order in which they first occurred in 1b–c.[85] This stylized

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[81] Although admittedly these correspondences do not constitute exact parallels (except in the limited case of the recapitulated verb ἑωράκαμεν; this verb occurs, however, in the second line of the grouping 1b–d and in the first line of the grouping 2b–d), they do reflect roughly parallel structures and sound patterning (e.g., ὃ ἀκηκόαμεν in 1b and καὶ μαρτυροῦμεν in 2b) and would have been audibly noticed. In other words, a cluster of three "we" patterns (ὅ plus vowel-μεν) in 1b–d is balanced by and countered with a grouping of three "we" patterns (καί plus vowel-μεν) in 2b–d.

[82] Dewey, "Interwoven Tapestry," 221–36; and idem, "Oral Methods," 40. See also Malbon, "Echoes," 211–30.

[83] I refer to it as "formal resumption" because, as I have noted above, the framing of v. 2 by ἐφανερώθη signals that the digression has been formally completed, although resumptive material is evident as early as 2e.

[84] Brown, *Epistles*, 168, states: "With this 'what' clause the author returns to the train of thought he had been pursuing."

[85] Klauck, *Der erste*, 69, whose dividing of the Prologue's lines in essence differs only slightly from mine,

device is not merely literary but aural, and thus would likely have been noticed by the audience listening to the epistle read aloud.

Line 3b, along with its accompanying ἵνα clause (3c) and digression on the topic of ἡ κοινωνία (3d–e), comprise one of the Prologue's powerful, striking high points. The former material (1a–3a) has focused on establishing, developing, and embellishing the direct object. The aural and syntactical momentum has been building up to this high point in which a sense of momentary release and partial resolution is obtained. The emphasis in 3b is on the proclamation to the recipients of the previously rehearsed direct object, before the focus shifts to the featured subject, κοινωνία.

The word ἀπαγγέλλομεν comprises the Prologue's first main verb in that it "governs all the substantive ('what') clauses in v. 1 . . . as well as the clause in 3a."[86] This compound verb is aurally retrospective by combining the sound of ἀπ from the initial aural formula (1a) with the now familiar vowel-μεν pattern. In addition, the verb itself occurred earlier in 2d. With ἀπαγγέλλομεν as a focal point, the accumulative effect leading up to this announcement—the proclaiming of the eyewitnesses' encounter—has been to join the audience to the original event by evoking the sensory experience of the eyewitnesses. The auditory verb collectively marshals the discourses of vv. 1 and 2[87] and by its strategic placement amplifies the recipients' sense of connection with the eyewitnesses' original encounter.[88]

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notes concerning this reversed pattern: "Bei der zusammenfassenden Rekapitulierung von 1b-e in 3ab erscheint anders als zu Beginn sehen an erster und hören an zweiter Stelle. Verschiedene Erklärungen werden vorgeschlagen: Sehen ist die angemessenere Reaktion auf das Erscheinen in 2f. Hören bildet den besseren Anknüpfungspunkt für das Verkündigen von 3b. Es handelt sich wahrscheinlich nur um eine Stilfigur, die eine formale Verknüpfung mit 2b und eine chiastische Verschränkung mit 1bc herstellt. Möglich wäre aber auch, daß die oben schon erwähnte Hochschätzung der Autopsie eine Rolle spielt. Sehen bzw. schauen ist mit vier Belegen im Briefproömium stärker gewichtet als hören (zwei Belege)." See Brown, *Epistles*, 169–70, for further discussion concerning the significance of this feature.

[86] Brown, *Epistles*, 170.

[87] Rensberger, *1 John, 2 John, 3 John*, 45, notes that "verse 3 summarizes both of the first two verses before

Taken as a whole, line 3b (ἀπαγγέλλομεν καὶ ὑμῖν) "grammatically supports the proemium."[89] Significantly, this line inverts the καί plus vowel-μεν motif (2b–d) to vowel-μεν plus καί, creating a distinctive aural variation. When compared to 2d (καὶ ἀπαγγέλλομεν ὑμῖν), rather than fronting the line with καί, the conjunction in 3b (ἀπαγγέλλομεν καὶ ὑμῖν) is positioned *between* the verb and indirect object, underscoring the transmission of the tradition to the recipients.[90] While "us" and "you" are clearly distinguished in the Prologue,[91] with the "author claim[ing] a privileged position as spokesperson for those to whom the manifestation was made . . . and for those who have direct fellowship with Father and Son,"[92] the employment of καὶ ὑμῖν widens the circle of participants in κοινωνία.[93] Overall, although the profile of the recipients is not explicitly developed within the Prologue, the employment of the second person pronoun plays an important role in the Prologue's overall design and intent.

The first ἵνα clause propels the Prologue's aural and semantic movement forward as it crests the structural summit. The purpose clause states "the aim of the whole Epistle,"[94] proclaiming the reason for the proclamation: to solidify the audience's fellowship with the eyewitnesses/tradition bearers. The goal of the writer is "to firm up [the readers'] alliance"[95] and

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moving onward."

[88] Klauck, *Der erste*, 69, writes: "Die Verkündigung überwindet den zeitlichen Abstand, der die Adressaten von den Ereignissen trennt. Sie bringt auch ihnen nahe, was die ersten Zeugen aus eigenem Erleben wußten."

[89] Bultmann, *Epistles*, 7.

[90] Vogler, *Die Briefe*, 57, suggests that "indem er dabei zwischen das ἀπαγγέλλομεν ὑμῖν ein καί einfügt, überbrückt er *expressis verbis* den 'zeitlichen Abstand, der die Adressaten von den Eregnissen trennt.'"

[91] Morgen, "Le Prologue," 62.

[92] Jones, *1, 2, & 3 John*, 23.

[93] Morgen, "Le Prologue," 67. Rensberger, *1 John, 2 John, 3 John*, 47, remarks that "the Greek syntax in verse 3 can best be rendered 'we declare *in turn* to you:' the author, or the group that he represents, is a link in a chain of testimony extending from the events of the revelation of eternal life in Jesus to the readers of 1 John."

[94] Bultmann, *Epistles*, 12.

[95] Jones, *1, 2, & 3 John*, 23.

ultimately to bring them into fellowship with the Prologue's direct object (3d–e). The καὶ ὑμεῖς of 3c nicely balances the καὶ ὑμῖν of 3b. The fresh topic of κοινωνία[96] is introduced in 3c and extrapolated upon in the following digression. The doubling of κοινωνία (3c–d) stresses the importance of this partnership, which must be genuine—not merely claimed (1 John 1:6).[97]

Digression 2, an explanatory clause[98] which formally begins with 3d and extends to 3e, is launched with syntax essentially parallel to that of the first digression in 2a: καί-definite article-subject-verb. This second digression effectively summons to the foreground the insight that the κοινωνία of the eyewitnesses/tradition bearers resides with the Father and Son. Within lines 3c–e, then, the focus shifts from (1) the proclamation of the direct object to the recipients in order to achieve κοινωνία "with us," to (2) the divine basis of this circle's κοινωνία ("our fellowship").

Three sounds characterize digression 2: καί, μετ, and ου. We will consider each of these sounds in turn. As we have noted above, καί constitutes an important aural element of the Prologue. The triplet occurrences of the conjunction καί in lines 3c–e do not reflect the same syntactical function, yet do provide a unifying aural thread.

When the immediately preceding prepositional phrase μεθ' ἡμῶν of 3c is factored in, the digression features three parallel μετά phrases of increasing length. The prominent μετ (or μεθ) sound is further bolstered by the internal -μετ- of the possessive adjective ἡμετέρα (3d).[99] This

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[96] Delebecque, *Épîtres*, 32, defines κοινωνία as follows: "le mot est courant dans la littérature chrétienne primitive, pour signifier une *communauté*, celle de frères appelés à vivre ensemble avec le Père et avec le Fils, en dehors de laquelle on est 'excommunié.'" See also Rensberger, *1 John, 2 John, 3 John*, 47–48.

[97] Hansjörg Schmid, *Gegner im 1. Johannesbrief? Zu Konstruktion und Selbstreferenz im johanneischen Sinnsystem* (BWANT 159; Stuttgart: Kohlhammer, 2002), 191, writes: "Das Ziel des Schreibens ist es, dem Leser diese doppelte κοινωνία zu vermitteln (1,3), wobei 1,6 all diejenigen verurteilt, die κοινωνία mit Gott für sich beanspruchen, aber nicht demgemäß handeln."

[98] Baugh, *First John*, 6.

[99] Culy, *1, 2, 3 John*, 8, suggests that the substitution of the adjective ἡμετέρα for the pronoun ἡμῶν is "probably stylistic."

repetitive sound draws attention to the underlying connection ("with") between the eyewitnesses and the Prologue's direct object, now further identified as "the Father . . . and . . . his Son, Jesus Christ." Here we have the first direct reference to Jesus; the reticence to name him to this point reflects deliberate and tactful circumvention on the part of the author.[100]

As the diagram indicates, digression 2 also presents a conspicuous cluster of ου vowels, an important sound already employed in the prepositional phrase concluding v. 1. This sound thus recalls τοῦ λόγου (1d), associating Jesus with "the word of life" as well as linking the Father (3d) and the Son (3e). The elongated articulation of ου vowels in 3e retards aural movement and draws to a close part 1 of the Prologue.

Before moving on to v. 4, it is worth noting briefly the strategic placement of prepositional phrases. Within the Prologue, prepositional phrases tend to bring attention to themselves by their contrasting grammatical function with what precedes as well as their occurrence at the end of lines (1a, d; 2f; 3c–e). They also tend to serve a larger framing function, occurring at or near the beginning and conclusion of a unit. They help signal, for example, the beginning and ending of vv. 1 (1a, d) and 2 (taking 1d as transitional along with 2f). In 3c–e, multiple prepositional phrases support a tripartite division, bring focus, and close out the unit. 3e reflects the last prepositional phrase employed in the Prologue.

Verse 4, which constitutes part 2 (A'B'C') of the Prologue, rejoins part 1 (ABC) but leaves a smaller imprint. The verse's succinct form excludes elaboration or digression. While it responds to and essentially parallels part 1's overall syntax, its brevity accelerates the Prologue's aural and semantic movement towards the following verse (1:5) which inaugurates the letter's body. As Lee has pointed out concerning the terse labels identifying the final section of the

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[100] Regarding the oblique way Jesus is referred to prior to this reference, Culy (ibid., 2) states that "the writer's coyness in not directly naming the incarnate Jesus as the topic draws the reader into his discourse that follows."

Sermon on the Mount, we can say likewise that the brevity of the final verse's features "hints that the [Prologue of 1 John] is winding down."[101]

Line 4a begins with the important and established sound καί, echoing the previous occurrences.[102] Whereas in part 1 the direct object of the main verb was developed and expanded considerably over the course of twelve lines (1a– 3a), part 2's direct object is confined to a single demonstrative pronoun (ταῦτα).[103] The Prologue's second main verb γράφομεν,[104] while semantically shifting attention to the medium of writing, retains the now-familiar vowel-μεν termination.[105] By drawing attention to the document's written nature, especially within the context of a predominantly oral society, the author implies that there are important ramifications to his intentional use of this medium.[106] Rather than employing an indirect object after the verb as in 3b (ὑμῖν), the pronoun ἡμεῖς[107] stresses the understood subject and is thus "deliberately emphatic."[108]

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[101] Lee, "Sound Analysis," 249.

[102] The conjunction καί occurs a total of eleven times in part 1 of the Prologue and once in part 2. Culy, *1, 2, 3 John*, 8, notes concerning its occurrence here that "as a clausal conjunction the καί marks thematic continuity . . . Although such continuity is not as obvious as elsewhere in the letter, the presence of the conjunction would suggest that the writer's goal was for the readers . . . to experience the full measure of joy through experiencing the full benefit of their κοινωνία with the Father and the Son."

[103] John R. W. Stott, *The Letters of John* (rev. ed.; TNTC 19; Grand Rapids, Mich.: Eerdmans, 1988), 70, argues that ταῦτα is most likely retrospective, pointing back "to the statements just made in the preface about the apostolic proclamation."

[104] Brown, *Epistles*, 172.

[105] This pattern is found nine times in part 1 (including one slight variation, vowel-μεθα, in 1d) and essentially twice in part 2.

[106] Grayston, *Epistles*, 34, rightly observes that "antiquity was much more habituated to oral than to written communications, and preferred them." Writing's inflexibility and proclivity to tampering left much to be desired, and thus was "a poor substitute for speech, discussion and debate." Given these and other factors, "it is possible to regard 1 Jn as no mere substitute for a pastoral visit but as an exceptional written communication, prompted by the special circumstances of the recipients, perhaps intended to counter a wayward oral tradition, and purposely introduced by solemn assertions from the sending group."

[107] Despite its broader attestation, Bruce M. Metzger, *A Textual Commentary on the Greek New Testament* (2d ed.; Stuttgart: Deutsche Bibelgesellschaft, 1994), 639, notes that the majority of the editorial committee for the United Bible Societies' Greek New Testament rejected the alternative ὑμῖν in 4a based on the quality of textual support (ℵ A*vid B P Ψ 33 z* samss) underlying ἡμεῖς as well as the latter's harder reading. See also Brown, *Epistles*,

The concluding ἵνα clause (4b) accomplishes its goal in considerably less space than its counterpart in 3c–e. The subject of the clause, ἡ χαρὰ ἡμῶν,[109] emphasizes a third featured topic of the Prologue: "joy." Although lacking an excursus like the previous topics of "life" and "fellowship," the placement of χαρά in 4b, including its relative positioning vis-à-vis κοινωνίαν in 3c, suggests its intentional spotlighting. This term evidently refers to the eschatological joy[110] to be shared by the writer and recipients as they celebrate the "fellowship" prompted by this correspondence.[111]

The Prologue ends rather unexpectedly with a periphrastic participle, the Prologue's sole instance of a participle. The intentional inclusion of the passively-voiced participle with its vowel-μεν-vowel ending permits the Prologue to close out with the familiar vowel-μεν termination initiated in 1b, echoing this key sound pattern, achieving aural unity, and effectively framing the Prologue's outer limits. The reduplicated π sound fronting πεπληρωμένη hearkens back to key moments in the Prologue: the initial aural formula in 1a (i.e., the preposition ἀπ'), the preposition phrase in 1d emphasizing "life" (the preposition περί), and the first main verb in 3b (ἀπαγγέλλομεν). When taken together, the Prologue's last three words, ἡμῶν ᾖ πεπληρωμένη,

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172.

[108] Smalley, *1, 2, 3 John*, 3 n. b. Culy, *1, 2, 3 John*, 9, on the other hand, asserts that "given its unmarked position following the verb" ἡμεῖς is likely not emphatic but "stylistic."

[109] Houlden, *Epistles*, 54, claims that in the two possible textual readings here (ἡμῶν and ὑμῶν) "the two vowels were pronounced alike and easily mistaken when the copying of the manuscripts was carried out by dictation. The passage will bear either sense." Metzger, *Commentary*, 639, on behalf of his editorial committee, advises adopting the reading ἡμῶν over the variant ὑμῶν. He surmises that the latter reading may have resulted from attempts to harmonize this passage with John 16:24, whereas ἡμῶν, which is supported by, e.g., ℵ B L Ψ, makes greater contextual sense.

[110] Vogler, *Die Briefe*, 59, fittingly notes: "Wie in Joh. 15,11; 16,22.24; 17,13 ist χαρά hier Freude, die von Gott kommt. Sie ist näherhin die in die Gegenwart (des Autors) hineinragende eschatologische Freude. Solche Freude erfüllt ihn schon jetzt. Doch er wünscht sich, daß sie noch eine Steigerung erfährt; und zwar nicht erst mit dem Eintreten der Parusie, sondern ebenfalls schon jetzt; dadurch nämlich, daß alle, an die er sich mit seinem Schreiben wendet, der κοινωνία, wie er sie in V. 3 beschrieben hat, teilhaftig sind."

[111] Strecker, *Johannine Letters*, 21 relates that "our passage concerns the joy of the author, the fulfillment of which is to unite him with the community."

lend a pleasantly rolling, euphonious effect. In addition, lines 4a–b (beginning with ἡμεῖς) are

punctuated by a significant number of occurrences (six in six words) of the vowel η, which lends

a pleasing effect to the Prologue's finale.

Overall, therefore, part 2 of the Prologue capably signals the passage's closure both aurally

and syntactically as it offers a fitting and striking conclusion to the Prologue. These two lines

incorporate sound patterns that utilize the devices of repetition and variation. The ending

anticipates a positive and joyful response from the recipients as it looks forward to the extended

discussion in the letter's body.[112]

Concluding Observations

We have examined some of the most visually-apparent sound patterns evident in the

Prologue that helped shape the way the passage was perceived by the ears of the recipients. The

Prologue reflects a rhetorically powerful statement designed to arrest the audience's attention

and incite cognitive, emotional, and spiritual response. Through skillful aural and syntactical

arrangement, including the incorporation of patterns of repetition, variation, and echoing, these

opening four verses of 1 John succeed in delivering a complex—yet coherent—statement

capable of connecting with and winning over a first century audience. The next two chapters

will attempt to advance this chapter's findings by bringing attention to aural features of this

ancient text that are less apparent to the eyes.

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[112] While recognizing the concluding nature of v. 4, Morgen, "Le Prologue," 68, points out its transitional and anticipatory tenor: "Si le *tauta graphomen hèmeis* (nous, nous écrivons) conclut pour ainsi dire le prologue, il marque aussi le commencement de l'exposé qui suit immédiatement. Après le prologue introductif, l'auteur s'apprête précisément à annoncer, à redire par l'écrit le kérygme johannique, à le commenter. Sans toutefois forcer le sens du verset 4b, on peut comprendre le deuxième *hina* (afin que) comme une ouverture vers la plénitude eschatologique caractérisée par la communion accomplie."

FIGURE 1
Visually Evident Indications in 1 John 1:1–4 of an Overall Structure Featuring Aural Patterning

A

1 a ὃ ἦν ἀπ' ἀρχῆς
  b ὃ ἀκηκόαμεν
  c ὃ ἑωράκαμεν τοῖς ὀφθαλμοῖς ἡμῶν
  d ὃ ἐθεασάμεθα καὶ αἱ χεῖρες ἡμῶν ἐψηλάφησαν, περὶ τοῦ λόγου τῆς ζωῆς
2 a καὶ ἡ ζωὴ ἐφανερώθη
  b καὶ ἑωράκαμεν
  c καὶ μαρτυροῦμεν
  d καὶ ἀπαγγέλλομεν ὑμῖν
  e τὴν ζωὴν τὴν αἰώνιον
  f ἥτις ἦν πρὸς τὸν πατέρα
  g καὶ ἐφανερώθη ἡμῖν

digression 1: ἡ ζωή
framed by ζωή and ἐφανερώθη

ἀκηκόαμεν/ἑωράκαμεν
(ABB'A' frame)

3 a ὃ ἑωράκαμεν καὶ ἀκηκόαμεν

resumptive
material

B
  b ἀπαγγέλλομεν καὶ ὑμῖν
C
  c ἵνα καὶ ὑμεῖς κοινωνίαν ἔχητε   μεθ' ἡμῶν
  d καὶ ἡ κοινωνία δὲ ἡ ἡμετέρα   μετὰ τοῦ πατρὸς
  e καὶ   μετὰ τοῦ υἱοῦ αὐτοῦ Ἰησοῦ Χριστοῦ

digression 2:
ἡ κοινωνία

A'B'
4 a καὶ ταῦτα γράφομεν ἡμεῖς
C'
  b ἵνα ἡ χαρὰ ἡμῶν ᾖ πεπληρωμένη

Left Margin Key: A/A' = direct object; B/B' = main verb; C/C' = purpose clause

CHAPTER THREE

CARAGOUNIS' APPROACHES TO PRONUNCIATION AND AURALITY

This chapter first summarizes the approach to the pronunciation of Koine Greek espoused by Chrys Caragounis and discuss how it might affect an ancient text's aural patterning. Second, the chapter describes Caragounis' approach to aural analysis, which is based on Dionysius of Halicarnassus' *On Literary Composition*.

Caragounis' "Historical Greek Pronunciation"

Given that the manner in which a composition is pronounced can significantly impact the way in which its sound patterning is discerned, Caragounis' approach to the pronunciation of Greek has a direct bearing on the thesis of the Prologue's aural nature advanced by this dissertation. This section describes the Modern, Neohellenic, or so-called "Historical Greek Pronunciation" scheme advocated by Caragounis. It also discusses what differences result when Caragounis' approach is employed and the potential impact on a Greek text's aural patterning.

Background to the Historical Greek Pronunciation

Chrys Caragounis, currently professor of New Testament exegesis at Lund University, Sweden, has written and co-edited a number of works treating various New Testament topics,[1] including several studies devoted specifically to issues of Greek exegesis.[2] Caragounis'

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[1] E.g., Chrys C. Caragounis, *The Ephesian Mysterion: Meaning and Content* (ConBNT 8; Lund: Gleerup, 1977); idem, *The Son of Man: Vision and Interpretation* (WUNT 38; Tübingen: J. C. B. Mohr, 1986); idem, *Peter and the Rock* (BZNW 58; Berlin: de Gruyter, 1990); and Anton Fridrichsen, *Exegetical Writings: A Selection* (ed. and trans. Chrys C. Caragounis and Tord Fornberg; WUNT 76; Tübingen: J. C. B. Mohr, 1994).

[2] E.g., Chrys C. Caragounis, "Parainesis on ἁγιασμός (1 Th 4:3–8)," *FN* 15 (2002): 133–51; and idem, "What

monumental tome, *The Development of Greek and the New Testament*,[3] provides an exhaustive examination of the evidence supporting the relative continuity of the Greek language from antiquity to the present, a thesis for which Caragounis argues passionately. After describing the historical problem underlying the language's development and his holistic approach that affirms the language's organic nature,[4] Caragounis, who is indebted to the research of Greek linguists such as Georgios Hatzidakis[5] and Antonios Jannaris,[6] traces developments in Greek morphology and syntax.[7] In addition, Caragounis treats the issues of pronunciation,[8] oral communication in antiquity,[9] and the consequences of his approach to pronouncing Greek for New Testament textual criticism.[10]

Caragounis' study is particularly relevant to biblical studies because, in demonstrating the overall unity of the Greek language, he is able to validate the relevance of Modern Greek to New Testament exegesis. His treatment offers numerous examples of insights derived from Modern Greek usage applied to New Testament interpretive problems.[11] Caragounis' probing report

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Did Jesus Mean by τὴν ἀρχήν in John 8:25?" *NovT* 49 (2007): 129–47.

[3] Caragounis, *Development of Greek*. This paperback Baker edition, which this dissertation regularly cites, reflects a slightly revised and updated version of a work originally published by Mohr Siebeck.

[4] Ibid., 1–13.

[5] Caragounis (ibid., 11) credits "the immense work of Hatzidakis [as] foundational for all research into the diachronics of the Greek language."

[6] Caragounis (ibid.) points out that Jannaris' grammar "is still largely invaluable on account of the immense evidence it supplies."

[7] Ibid., 95–336.

[8] Ibid., 339–96.

[9] Ibid., 397–474.

[10] Ibid., 475–564.

[11] See especially Caragounis, *Development of Greek*, 233–336 (chapter 5). Ruth B. Edwards, review of Caragounis, *EQ* 79 (2007): 256–57, states that "it is Caragounis' burning conviction that scholars have long neglected later Greek as a means of elucidating the New Testament; indeed that Neohellenic usage can aid interpretation of classical, New Testament, and later authors."

brings to light glaring mistakes unknowingly perpetrated by exegetes who have disregarded later

Greek usage.[12]

Before considering Caragounis' approaches to pronunciation and aurality in more detail,

we will offer a synopsis of some of the book's central arguments for Greek's antiquity and unity.

In terms of its extended life span, Caragounis asserts that of the three oldest documented Indo-

European languages (Sanskrit, Hittite, and Greek), Greek is the second oldest, dating back to the

Mycenaean script of the Linear B Tablets stemming from the 15th to 12th centuries B.C..[13]

Greek, however, holds claim to "the longest documented history of the three, and [is] the oldest

European language still in use, being continuously documented in writing for 3,500 years."[14]

As for Greek's unity, Caragounis contends that during this extended period Greek

remained a single language: "From the Mycenaean age (indeed, from the arrival of the Greeks in

Greece in the third millennium B.C.) to the present, Greek is the same language in spite of the

changes it has undergone."[15] Rather than entailing a move from one language to another (i.e.,

from ancient to Modern Greek), Greek passed through "several phases [which] must be

investigated in conjunction with one another."[16] The overall history may be divided into two

great periods: (1) Ancient Greek (1500 B.C.–600 A.D.), which consisted of the Mycenaean (15th

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[12] J. Keith Elliott, review of Caragounis, *NovT* 47 (2005): 395, notes that "one recurrent complaint by Caragounis throughout the book is that because Western scholarship has adopted the artificial pronunciation, promoted originally by Erasmus, it has not been aware of or alert to the syntax, vocabulary and use of the spoken language. Had it done so, it may have avoided the many howlers and erroneous exegesis Caragounis mercilessly— and wisely—exposes. By looking only to Koine or LXX usage many modern scholars ignore the later examples that Caragounis himself utilises to illuminate much in New Testament usage. Because of his own privileged position, Caragounis is able to criticise alleged mis-directions and misinformation purveyed by modern commentators and exegetes, and thereby he provides a welcome antidote and often a refreshingly new line of enquiry and explanation."

[13] Caragouis, *Development of Greek*, 1.

[14] Ibid., 2.

[15] Ibid. Caragounis goes on to note that "these changes are the normal vicissitudes of all languages that have existed for any appreciable length of time."

[16] Ibid., 2.

to 12th centuries B.C.), Epic (800–500 B.C.), Classical (500–300 B.C.), and Post-classical (300 B.C.–600 A.D.) phases; and (2) Modern Greek (600–2000 A.D.), consisting of the Byzantine (600–1000 A.D.), late Byzantine (1000–1500 A.D.), and Neohellenic (1500–2000 A.D.) phases.[17] The Post-classical or Hellenistic[18] phase included early Hellenistic (300 B.C.–1 B.C.), late Hellenistic (1–300 A.D.), and proto-Byzantine (300–600 A.D.).[19]

According to Caragounis, the Greek of the New Testament occurred at a strategic point in the tenure of the language, around halfway between the end of the Classical period and the beginning of the Neohellenic period—or roughly at the midpoint of the era "from Alexander to Justinian (335 B.C.–A.D. 565)."[20] The critical shift from Classical to Koine, Post-classical, or Hellenistic Greek that occurred in the wake of Alexander's conquests brought to the language a number of morphological and syntactical developments which the New Testament inherited; in some cases these developments first appear in the New Testament.[21] Due to this phenomenon, post-New Testament literature—which tends to reflect a maturing of the linguistic changes resulting from the advent of Hellenism—is able to lend its greatest hand to New Testament exegesis.[22]

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[17] Ibid., 22.

[18] Caragounis (ibid., 39) essentially considers these two terms to be synonymous.

[19] Ibid., 22.

[20] Ibid., 5.

[21] Caragounis (ibid.) states that the New Testament "is actually the greatest beneficiary of the process of transition from ancient to modern Greek."

[22] Caragounis (ibid.) points out that the value of Classical Greek for understanding the new linguistic developments found in Hellenistic Greek and the New Testament in particular is limited, for "it is in the post-NT literature that these neologisms find their explanation, because by this time these grammatical phenomena have had the time necessary for them to develop and to come to their full bloom. This post-NT literature, which takes us all the way to the present day, in addition to the oral tradition of the spoken form of Neohellenic, has a considerable contribution to make for a more correct or precise understanding of the text of the NT, and indeed of ancient texts generally."

In Caragounis' view, then, ancient Greek should not be considered a language long deceased but instead one that has continued to live on through the intervening ages into the present time. Significantly, Caragounis does not deny any evolutionary aspects to the language,[23] but insists that the differences between ancient and Modern Greek have been greatly exaggerated and have resulted in their being thought of as two distinct languages, with the latter form irrelevant for the study of the former.[24] In short, then, Caragounis' *The Development of Greek and the New Testament* offers a distinctive and promising paradigm for conceiving of the entire history of Greek as a unified whole, a paradigm quite unlike the one normally espoused by the New Testament guild.

However, despite its potential to transform the way we envision the language's history and approach the New Testament's exegetical problems, Caragounis' book has not gone unchallenged and has in fact sparked lively debate.[25] That the work has generated some controversy is not surprising, given that it disputes some widely-held assumptions on the part of linguistic scholarship.[26] Although Caragounis' research has been faulted on a number of points,[27]

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[23] Mark Alterman, review of Caragounis, *SCJ* 9 (2006): 309, states that Caragounis "does acknowledge natural, gradual changes to the language."

[24] Caragounis (p. 3) notes that the adoption of the Erasmian pronunciation "led to the fossilization of ancient Greek making it appear as a different language from the one spoken by the Greek Nation. Thus, severed from its living phrase, Greek came to be treated as a dead language, and from this axiom gradually grew the perception, which in time became a new axiom, that there was not much, if any, relation at all between ancient Greek and modern Greek." Rather, Caragounis (p. 4) proposes "to approach the Greek language holistically and historically, as a living organism evolving and developing."

[25] Note, for example, the varied reactions to Caragounis' book in the following reviews: Elliott, 394–96; Peter M. Head, *JSNT* 27 (2005): 150–51; Pieter W. van der Horst, *NedTT* 59 (2005): 21–30; Moisés Silva, "Biblical Greek and Modern Greek: A Review Article," *WTJ* 67 (2005): 391–404; Alterman, 307–9; Evangelia G. Dafni, *TLZ* 131 (2006): 1146–50; Karla A. Grammatiki and Io Manolessou, *ByzZ* 99 (2006): 230–31; Michael Holmes, *RelSRev* 32 (2006): 43; Heinrich von Siebenthal, *EuroJTh* 15 (2006): 51–52; Edwards, 256–59; Buist M. Fanning, *BBR* 18 (2008): 352–55; Eckhard J. Schnabel, *TJ* 29 (2008): 151–53; and Christos Karvounis, *Gn* 81 (2009): 114–18. The Silva review was followed by these lively rejoinders: Chrys C. Caragounis, "The Development of Greek and the New Testament: A Response to Dr. M. Silva," *WTJ* 67 (2005): 405–15; and Moisés Silva, "Some Comments on Professor Caragounis's Response," *WTJ* 67 (2005): 417–18.

[26] Alterman, review of Caragounis, 309, shrewdly observes that Caragounis' "plea for a return to the 'historic pronunciation' represents a clash between linguistic nationalism and a colonial attitude toward the language."

the weight of these criticisms does not overturn his central thesis that the Greek language has

maintained an essential unity and continuity over the course of its long development.[28] While the

critiques of various reviewers should not be totally disregarded, Caragounis nevertheless has

contributed a forceful and substantial study whose support for a diachronic approach[29] holds

potentially far-reaching consequences for our understanding of the Greek language.

For purposes of this dissertation, which argues for an oral reading of the Prologue,

Caragounis' "Historical Greek Pronunciation" (hereafter HGP) offers a historically viable

alternative to the traditional Erasmian pronunciation that has held sway for the last several

hundred years. As Eckhard Schnabel observes, "Caragounis identifies Desiderius Erasmus of

Rotterdam as the main culprit for what has gone wrong in the study of the Greek language."[30]

Caragounis builds his case against the influential Dutch humanist and scholar in part by

demonstrating that the events leading up to the nearly wholesale adoption of Erasmus' revisionist

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[27] Silva, "Biblical Greek," 393–404, for example, attributes various weaknesses to the book, including "overstatements" and "ignor[ing] the advances of modern linguistic science." Siebenthal, review of Caragounis, 52, finds that some of Caragounis' exegetical proposals "Teil anachronistisch anmuten."

[28] Despite some concerns, reviewers have found much to commend in Caragounis' book, especially with his chief proposals. For example, his issues with the book notwithstanding, Silva, "Biblical Greek," 393, wishes "to make clear that I have no quarrel with Caragounis's stated aims. More than that, I fully sympathize with his desire to make biblical scholars sensitive to the strong continuity that exists between the ancient and moderns forms of Greek, and thus to the value of the latter for a better understanding of the NT language." Silva also remarks that "in various respects, this work can provide a much-needed corrective to modern scholarship." Fanning, review of Caragounis, 352, affirms that Caragounis "makes a convincing case overall that there is significant continuity in the language and that NT studies therefore should give attention to evidence from later usage that may shed light on grammatical and interpretive issues." Regarding Caragounis' arguments for the "Historical Greek Pronunciation," Alterman, review of Caragounis, 308, acknowledges that "Caragounis has presented enough evidence on the pronunciation of Greek to convince me that Paul's pronunciation of Greek was likely much closer to that used by native Greeks today than to that used in textbooks of NT Greek."

[29] Siebenthal, review of Caragounis, 52, maintains that "Dass Caragounis darauf besteht, beim Erforschen des neutestamentlichen Griechisch die diachronen Dimensionen, auch das spätere Griechisch mit einzubeziehen, also das Einzelne vom Ganzen her anzugehen, ist zweifellos richtig; denn durch eine einseitige Konzentration auf das Synchrone kann man sich leicht den Weg zu einer optimalen Lösung manch eines lexikalischen, grammatischen und nicht selten auch exegetischen Problems verbauen."

[30] Schnabel, review of Caragounis, 151.

views on pronunciation are suspect and may be linked to a prank played upon him.[31] Erasmus'

subsequent Latin dialogue of 1528,[32] in which he expressed his newly-founded stance through an

essay dedicated to the then fourteen year old Maximilian of Burgundy,[33] was well-received, and

consequently his views came to be widely held.

Caragounis takes exception, however, with the artificial and theoretical nature of the

pronunciation scheme[34] espoused in Erasmian's *Dialogus* and shows it to be in many ways a

conglomeration of traits culled from existing European languages.[35] Caragounis maintains that,

due to historical and political circumstances, this error was not resisted. In short, as a result of

the fall of the Byzantine Empire, the Greek state had no choice but to capitulate in its role as

primary guardian of Greek's cultural and linguistic legacy. After the seat of classical studies

subsequently relocated to Europe, Western scholars eventually rejected the traditional Greek

pronunciation, erected an iron curtain between the ancient and Modern Greek forms of the

language, and neglected the study of post-New Testament Greek. In more recent times, the

resurrection of the Greek state was not paralleled by a general acceptance among scholars of the

Greek's pronunciation of their own language and thus an opportunity to reverse the situation

passed by.[36]

Caragounis also attempts to demonstrate the superiority of the HGP over the Erasmian

pronunciation based on the former's considerable antiquity, dating back to the 5th century B.C.

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[31] Caragounis, *Development of Greek*, 341–43.

[32] Desiderius Erasmus, *De recta Latini Graecique sermonis pronunciatione dialogus* (Basiliae: Frobernius, 1528).

[33] Dillon, "Erasmian Pronunciation," 325.

[34] Edwards, review of Caragounis, 257, remarks that Caragounis "sees the use of the 'Erasmian' pronunciation today as artificial and detrimental to understanding the language, and vigorously advocates pronouncing New Testament Greek as if it were Byzantine/modern Greek."

[35] Caragounis, *Development of Greek*, 342–43.

[36] Ibid., 343–50.

During this critical juncture in the history of the language, the Ionic alphabet—itself a refinement of the Phoenician alphabet introduced in Greece prior to 800 B.C.—was instituted.[37] This Ionic system, with its efficient 24-letter alphabet, brought with it an improved capability to more precisely spell words the way they sounded and aided in the reading process, especially given that "the later differentiation of [various] vowels contributed to the easy and correct interpretation of the text."[38] While the pre-Ionic spelling scheme was slowly being phased out, its usage continued until the 3rd century B.C.[39] Evidence for both the pre-Ionic and Ionic systems may be examined today in ancient inscriptions and the latter also in papyri.[40] Through a detailed analysis of inscriptional data and the papyri—and employing "the traditional Greek pronunciation" as "the reference point"[41]—Caragounis marshals extensive evidence to support the establishment of the HGP to the 5th century.[42]

Lastly, Caragounis argues on the basis of tradition for the continuing existence of the HGP, a pronunciation that "has been handed down from one generation to another without break."[43] He challenges the defenders of the Erasmian approach to identify the supposed stage when Greeks abandoned the Erasmian pronunciation for the modern one. Caragounis maintains that

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[37] Ibid., 353.

[38] Ibid., 356.

[39] Ibid., 353.

[40] Ibid., 353–54.

[41] Ibid., 364.

[42] See Caragounis, *Development of Greek*, 365-391. In his Dutch article Horst, review of Caragounis, 27, summarizes Caragounis' important discussion in this way: "Uitvoerig gaat hij in op de methoden die we hebben om de uitspraak van het Grieks in de verschillende perioden van de Oudheid te reconstrueren. Hij behandelt de uitspraak van alle Griekse letters waarvan de moderne Griekse uitspraak van de Erasmiaanse verschilt en toont met een uitermate rijke documentatie aan dat, bijvoorbeeld, het verschijnsel van het itacisme . . . dat meestal als typische post-klassiek wordt beschouwd, wel degelijk al in de klassieke tijd (5^e en 4^e eeuw v.C.) verbreid was of in ieder geval al ver vóór de hellenistische periode was begonnen zich te manifesteren."

[43] Caragounis, *Development of Greek*, 383 n. 139.

"ever since ancient times, history knows of no dramatic event that caused such a radical break between the assumed 'classical pronunciation' and the 'Modern Greek pronunciation.'"[44]

In summary, Caragounis discounts the 16th century Erasmian pronunciation as a flawed, artificial construct and endeavors to confirm the superior status and longevity of the HGP. By restoring the HGP to its rightful place within the unified history of the language, Caragounis contends that we are able to experience through contemporary native Greek speakers the essential manner in which the language was pronounced in antiquity. In the following statement, Caragounis aptly reflects on the broad-ranging significance of his thesis: "The issue of pronunciation, then, properly understood, i.e. in its historical setting and evolution, shows the unbroken, continuous use of the language and its unity and has far-reaching consequences."

The Historical Greek Pronunciation

As a preliminary to chapter 4's first analysis, we will now consider some of the practical applications of the HGP. When contrasting Caragounis' HGP with the Erasmian pronunciation, several letters are pronounced virtually alike under both systems and thus make no appreciable additional impact on how our text sounds: α, ε, ι, κ, λ, μ, ν, ξ, ο, π, ρ, σ, τ, φ, and ψ. The following consonants, vowels, and diphthongs, however, are disputed: β, γ, δ, ζ, θ, χ, η, υ, ω, αυ, ευ, ηυ, αι, ει, οι, and υι.[45] Of all the letters and diphthongs, β, ξ, ευ, ηυ, and αυ (under certain conditions)[46] do not occur in the Prologue of 1 John and need not be discussed further.

Caragounis provides a helpful phonetic table listing the Greek alphabet in capital and lower case letters with corresponding HGP pronunciation, English equivalents, Erasmian

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[44] Ibid., 383.

[45] Ibid., 350–51.

[46] This diphthong, when preceding a vowel or the consonants γ, δ, λ, μ, ν, ρ, has an "av" sound and does not appear as such in the Prologue. It does, however, occur twice in vv. 3 and 4 in the words αὐτοῦ and ταῦτα, respectively, and produces an "af" sound. See Caragounis, *Development of Greek*, 252.

pronunciation, and English transcription.[47] Naturally, Caragounis recognizes the shortcoming of

conveying pronunciations through a phonetic chart alone.[48] To help rectify this shortcoming,

Caragounis kindly supplied to this author a helpful audio recording of the Prologue of 1 John

read aloud by his colleague, Dimitrios Christidis, employing the HGP. In this recording,

Christidis reads the Prologue in two ways: (1) slowly, to aid a modern listener hoping to perceive

the nuances of the HGP; and (2) at a faster rate to reflect the pace with which the Prologue may

have originally been read aloud to its first audience.

The net effect of factoring in the HGP is that some of the disputed letters sound similar to

or the same as other letters. Of the letters in question, γ, ζ, and χ have no sound-alike

counterparts. While their impact on sound *patterning* might be negligible, however, these letters

pronounced with HGP would introduce into the Prologue somewhat different sound qualities

than their Erasmian counterparts and thus will be considered for their *euphonious* characteristics

impacting melody.

By process of elimination the following additional letter sounds from HGP reveal sound

correlations that have significance for the first analysis to be carried out in chapter 4: δ with θ; ε

with αι; η with ι, υ, ει, [49] οι, and υι; and ο with ω. In addition, αυ (under certain conditions)[50]

sounds like α plus φ. These letters and diphthongs do not sound the same under the Erasmian

pronunciation, but do when the HGP is employed. A project such as this must factor in the

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[47] Caragounis, *Development of Greek*, 352.

[48] Caragounis (p. 351) points out that what each letter sounds like under the HGP "is indicated only approximately; as in all other languages, the sound quality can be learned only from native speakers, not through phonetic charts."

[49] Voelz, *Grammar*, 13 and 16 n. 1, points out that two diphthongs, ει and ευ, tend to be pronounced differently according to American (ει = ay, as in h*ay*; ευ = [y]ou, as in f*eu*d) as opposed to Continental/Erasmian (ει = ei, as in h*ei*ght; ευ = oi, as in *oi*l) practice. As noted above, ευ does not occur in the Prologue.

[50] See footnote 46 above.

107

correspondences of these sounds and discuss how they might contribute to or even alter the text's aural landscape.

Potential Advantages of the Historical Greek Pronunciation

Caragounis' approach to pronouncing Greek provides a number of potential benefits for a project of this nature. First, Caragounis' approach represents a recent, well-argued, and carefully documented proposal at a time when the longstanding Erasmian approach has come under fire and few convincing alternative solutions are being put forward. His proposal suggests a reasonable resolution to the problem and arguably brings us closer to the original, historical pronunciation of Greek. As Ruth Edwards has pointed out, Caragounis "is right to emphasize the continuity of the Greek language and the importance of its oral, or 'acoustic,' dimension. It *does* matter how Greek is pronounced, and it is grievous to hear scholars using inconsistent pronunciations that were never current at any time in Greek history."[51]

Another upshot of Caragounis' approach is that it views Greek as "ein lebendiger Organismus,"[52] thereby upholding Modern Greek's unity with Koine. We can, therefore, experience first-hand from a modern, native Greek speaker[53] how an ancient text may have sounded and avoid the alleged artificiality of the Erasmian construct.

Third, subjecting the reading of a text to another pronunciation scheme can increase, decrease, or create new internal resonances, thus altering the text's aural landscape and opening

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[51] Edwards, review of Caragounis, 259 (emphasis is his).

[52] Dafni, review of Caragounis, 1146. Dafni maintains that Cargounis' book provides "einen holistischen und historisch wohl begründeten Zugang zu der *Sprache der Hellenen*."

[53] Elliott, review of Caragounis, 394, writes this about Caragounis' qualifications: He "is in an enviably unique position to write a book on the history of the Greek language and the New Testament's place in that story because he is an expert linguist and grammarian highly competent in and familiar with contemporary Biblical scholarship *as well as having Greek as his mother tongue*. He thus not only has an easy familiarity with classical and Biblical Greek *but a ready awareness of modern usage*." Emphasis is mine. Alterman, review of Caragounis, 307, also affirms that "Caragounis is uniquely qualified to undertake this study. He is a patriotic Greek expatriate and an internationally recognized NT scholar."

up new possibilities for hearing the text differently. When a passage's auditory fabric and

texture are somehow changed or enhanced, the effects of aural forecasting and echoing can be

impacted as different patterns are brought to the foreground or are muted. In the case of

applying HGP, some letters that look different may in fact sound the same, increasing resonance

and thus the emphasis of certain sounds. In addition, the euphonious character of the text can be

altered, as Caragounis notes how some hard sounding letters under the Erasmian pronounciation

can be rendered "softer and more pleasing to the ear" under the HGP.[54]

By adopting a pronunciation scheme closer to that of the original, we reduce the historical

distance to the text. If Caragounis is correct, a modern listener will be enabled to experience the

ancient text more closely to the way a first century listener would have. A listener thus equipped

should be able to notice, track, and appreciate to a greater degree the nuances of aural patterning

present in the verbalized text.[55]

Caragounis' Approach to Aurality

This section describes and discusses Caragounis's approach to aurality and its application

to biblical texts. He refers to this phenomenon as "the acoustic dimension in communication."[56]

Caragounis is keenly aware of the oral climate of the first century environment, the development

of the modern study of orality, and the ramifications for contemporary hermeneutics of

understanding ancient media culture. He notes that "reading aloud (or publicly) was very

widespread in antiquity"[57] and cites some of the extensive evidence for the public, oral reading of

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[54] Caragounis, *Development of Greek*, 423–24 n. 80.

[55] As Daitz, "Further Notes," 412, suggests in arguing for the so-called "restored pronunciation, all sorts of literary qualities such as alliteration, assonance, onomatopoeia, chiasmos, and rhythmic differences, previously obscured, can now clearly be heard."

[56] Caragounis, *Development of Greek*, 397.

[57] Ibid.

Greek documents in antiquity.[58] He also notes the importance of the oral nature of Jesus'

teaching as well as the impact of oral/aural concerns on the documents of the New Testament.

Significantly, Caragounis recognizes that "a text intended for the eye is written differently from a

text intended for the ear" and that "the sound of the message was part of the message!"[59]

Caragounis' Methodology

Caragounis derives his methodology of aural analysis from Dionysius of Halicarnassus'

Περὶ συνθέσεως ὀνομάτων or *On Literary Composition*,[60] a treatise dedicated to Dionysius'

friend's son, Rufus Metilius.[61] Caragounis finds in Dionysius' work perhaps the supreme

expression of the principles of ancient oral composition.[62] He notes that Dionysius "was one of

the most important literary critics of a generation or two before Paul, and who may rightly be

taken as a representative of Greek literary tastes in general."[63]

Dionysius was a Greek rhetorician, historian, and literary critic from Halicarnassus in

Caria, a region in southwestern Asia Minor, who, along with many other Greeks, relocated to

Rome (c. 30 B.C.) after the victory by Octavian in the Roman civil war.[64] Besides *On Literary

Composition*, Dionysius composed a number of significant pieces, including *Roman Antiquities*

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[58] Ibid., 397–400.

[59] Ibid., 401.

[60] Ibid., 397–474.

[61] Dionysius of Halicarnassus, *Comp*. 1.

[62] Stanford, *Sound*, 15, likewise finds Dionysius' *On Putting Words Together* (as Stanford renders the composition's Greek title) indispensable for the investigation of ancient euphony, noting that the treatise "is a supremely valuable work for our present study." He notes that the piece's title means "fitting words into their most euphonically effective sequences."

[63] Caragounis, *Development of Greek*, 432.

[64] Eric H. Warmington, ed., "Introduction to Volume 1," in *Dionysius of Halicarnassus: The Critical Essays* (LCL; Cambridge, Mass.: Harvard University Press, 1985), vii; Donald A. Russell, "Dionysius of Halicarnassus," *OCD* 478; Margaret C. Howatson, "Dionysius of Halicarnassus," *OCCL* 192.

and treatises on individual authors and orators.[65] As an instructor of rhetoric who originated

from Asia Minor, Dionysius was well aware of the various literary styles current in that region in

the late first century B.C. and early first century A.D., not all that far removed from the probable

date of 1 John's composition in the last decade of the first century.[66] Dionysius deplored the

decline in literary refinement that resulted in the wake of the spread of Hellenism and the erosion

of the city-state political model.[67] He advocated a revival of classical Attic standards of rhetoric

and a rejection of the aberrations of contemporary "Asianic" forms.[68]

Dionysius' *On Literary Composition*, the sole surviving ancient treatise on the topic[69]

suggested by its title,[70] focuses largely on euphony. In this treatise, Dionysius argues that while

content or word selection is important, in many ways the arrangement of the words for rhetorical

effect—to please the ear—is more critical.[71] Dionysius also maintains that for the sake of

rhetorical effect the grammatical rules dictating proper word order need often be temporarily set

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[65] Russell, "Dionysius," 478.

[66] Donald A. Carson and Douglas J. Moo, *An Introduction to the New Testament* (2d ed.; Grand Rapids, Mich.: Zondervan, 2005), 676, for example, date 1 John in the early 90's, whereas Raymond E. Brown, *An Introduction to the New Testament* (ABRL; New York: Doubleday, 1997), 384, 389–90, places 1 John around 100 A.D.

[67] Warmington, "Introduction," viii–xi.

[68] Russell, "Dionysius," 478. Like other Atticists of his era, Dionysius was especially opposed to the ornamentation displayed by the new Hellenistic rhetoric, including, as Michael Winterbottom, "Asianism and Atticism," *OCD* 191, points out, the excessive emphasis on "wordplay, emotional effect, bombast, and rhythm."

[69] Russell, "Dionysius," 478.

[70] Dionysius of Halicarnassus, *Comp*. 2 (Usher, LCL), notes that "composition is, as the name itself indicates, a certain process of arranging the parts of speech, or the elements of diction, as some call them."

[71] In *Comp*. 2, Dionysius points out that "although, in proper order at least, the arrangement of words falls into second place when the subject of style is under consideration, since the selection of words naturally takes precedence and is assumed to have been made, yet for the achievement of pleasing, persuasive, and powerful effects in discourse it is far more potent that the other." Stanford, *Sound*, 15, explains that "Dionysios' chief aim is to show in what ways skillfully composed sequences of words can create an effect of beauty and pleasure. In other words his main interest is neither in the metaphysical truth that Plato sought, nor in the practical persuasiveness that most teachers of rhetoric taught, but in something lying between the two—the aesthetic aspect of words, or, as he calls it, 'the poetical element, pleasant to the tongue and honey-sweet to the hearing.'"

aside.[72] Dionysius attempts to validate his assertions by citing numerous passages from ancient

writers, such as Homer, Pindar, Plato, and Thucydides, that demonstrate his principles.

Caragounis justifies his approval of this important treatise by Dionysius in part by noting

that Dionysius' form of ancient literary criticism accentuated the acoustic dimension of texts.[73]

Caragounis describes the three major tasks that Dionysius attributed to the "science of

composition" as follows: (1) to determine what mixture of parts results in a beautiful and

delightful overall effect; (2) to determine how to contour each part so that it can contribute to a

harmonious whole; and (3) to determine if any of the parts require supplementation, subtraction,

or alteration in contributing to the whole.[74]

Caragounis carries out a "selective" investigation of the Pauline corpus in light of

Dionysius' recommendations to determine to what degree Paul may or may not have conformed

to his principles.[75] Caragounis anticipates that the procedure will underscore "the merit of

reading aloud and hence the value of the oral communication of the NT."[76] Caragounis'

investigation first considers the following specific elements: (1) euphony; (2) changes in

ordinary forms and constructions in view of composition; (3) the use of compositional effects;

(4) qualities signaling delightful and beautiful composition, including melody, rhythm, variety,

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[72] In *Comp*. 5, Dionysius states that "I thought it right to put my nouns before my adjectives, common before proper nouns, and pronouns before common nouns; and with verbs, to take care that the indicative should precede the other modes, and finite verbs infinitives, and so on. But experience upset all these assumptions and showed them to be completely worthless. Sometimes the composition was rendered pleasing and beautiful by these and similar arrangements, but at other times not by these but by the opposite sort. So for these reasons I abandoned such theories."

[73] Caragounis, *Development of Greek*, 402.

[74] Ibid., 406.

[75] Caragounis (p. 422) explains that "the present investigation . . . cannot be exhaustive" but is instead "a selective attempt . . . to see whether, and to what extent, Paul follows or adheres to Dionysios' recommendations for delightful, beautiful, and effective composition."

[76] Caragounis, *Development of Greek*, 422.

and appropriateness; and (5) adherence to one of Dionysius' three styles.[77]   We will briefly

describe each of these elements before discussing additional aspects factored into Caragounis'

investigation.

Euphony involved the collocating or arranging of words, one after the other, to facilitate a

smooth transition from word to word.[78] Awkward gaps or pauses, which resulted from the

clumsy repositioning of the tongue, lips, or mouth in order to frame the beginning letter sounds

of the next word, were to be avoided.[79] Interestingly, flexible word order allowed for word order

transposition to help accommodate euphonious connections, yet sometimes at the expense of

clarity.[80] In some cases, however, cacophonous or dissonant auditory transitions could serve to

reinforce a text's unpleasant implications.[81]

Changes in ordinary forms and constructions in view of composition concerned the

deliberate use of nonstandard word forms or word ordering to increase the effectiveness of oral

delivery through emphasis or other means.[82] Compositional effects included the utilization of

devices such as climax or pathos, which helped to enhance a writing's dramatic or emotional

appeal.[83]

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[77] Ibid., 422–32.

[78] Ibid., 422–23.

[79] Caragounis (p. 423) notes that "it was . . . important that words kept on rolling one after the other and the intonation of the voice varied continuously without any stops. An abrupt break or pause was considered a disaster. To achieve this effect it was important that one word ended and the next began with consonants and vowels that fitted euphoniously into one another."

[80] Caragounis, *Development of Greek*, 423.

[81] Thus Lee, "Sound Analysis," 75, points out that "sounds that stand apart from surrounding sounds through consonant clash or hiatus make a stronger impression than aurally nondescript or unrepeated sounds." Citing Matthew 7:23, she remarks that "frequent harsh-sounding consonants and hiatus create a cacophonous effect that supports this passage's brutal message."

[82] Caragounis, *Development of Greek*, 425–27.

[83] Ibid., 427.

Melody, the first of the qualities that for Dionysius signaled delightful and beautiful composition, comprised the skillful blending of letters sounds (noble and ignoble letters) and syllable types (rough and smooth, long and short).[84] While Dionysius recognized that attributing qualities like a pleasant sound to a consonant or vowel reflected judgment and taste,[85] he offered his viewpoints on the matter by providing a helpful scale of letter values.[86]

For Dionysius, rhythm was also a prerequisite for delightful and beautiful composition. He listed twelve main varieties of metrical foot, noting which ought be considered dignified and which should not. By carrying out a scansion or metric declamation on the Prologue of 1 John, as Caragounis has done for Phil 2:5–7a, we can determine the extent of John's adherence to Dionysius' standards of metrical patterning.

Variety entailed the use of contrasting structures and elements, including periods, sentences, clauses, and figures.[87] Appropriateness reflected the mindful use of word choice, metaphor, or style to suitably fit the subject matter at hand. These factors were thus expected to match the characters, things, discourses, or events that the composition was highlighting.[88]

Dionysius characterized three styles: austere, polished, and temperate. The selection of an overall style impacted the effect the writer hoped to achieve.[89] The austere style reflected an archaic and unadorned character, featuring grand rhythms and pathos, generally avoiding articles

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[84] Ibid., 408–409, 428.

[85] Caragounis (p. 409) points out that Dionysius claimed "it is impossible to give rules for what constitutes good taste. He admits an element of elusiveness and subjectivity since good taste cannot be pursued scientifically; it is a question of judgment, a judgment, however, that comes by training."

[86] Caragounis, *Development of Greek*, 409, 428. Cf. William B. Stanford, "Greek Views on Euphony," *Hermathena* 61 (1943): 3–20.

[87] Caragounis, *Development of Greek*, 411, 429–30.

[88] Ibid., 411–14, 430–31.

[89] Caragounis (p. 414) observes that "no one would dispute that style, too, is intimately connected with the acoustic issue under discussion. The sound of the communication is affected by the discourse collocations chosen, and hence the choice of one style can imply nuances that may not be in the other."

and conjunctions, and permitting harsh collocations. The polished style, which was the opposite

of the austere, presented quick, smooth movement and word connections, and avoided hard

sounds. The temperate style sought the middle ground between the austere and polished by

drawing upon the finest features of each.[90]

Caragounis extends his chapter treating the acoustic dimension of ancient texts by next

subjecting Paul's letters to additional criteria subsumed under the general category "rhetorical

effects." Caragounis' discussions of the rhetorical σύ, which involved the presence of an

imaginary interlocutor,[91] along with various forms of wordplay,[92] are not particularly relevant to

the Prologue of 1 John and therefore will not be incorporated into this investigation. Caragounis'

treatment of different types of parallelism,[93] however, as well as the occurrence of *captatio*

benevolentiae, designed to "win a sympathetic ear,"[94] are pertinent to the aural design of the

Prologue and will be factored into the analysis.

Dionysius and Paul

In Caragounis' opinion, therefore, how do Paul's compositional skills rate in light of the

expectations of Dionysius, who lamented the rise of Hellenism and longed for a renaissance

hearkening back to the golden age of Greece? Does Paul measure up to the standards of classical

literature and rhetoric? While this is not the place to recite Caragounis' detailed answers to these

questions, we can touch on some of the conclusions he reaches after conducting his analysis.

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[90] Caragounis, *Development of Greek*, 414–19, 431–32.

[91] Ibid., 438–42. Caragounis (pp. 433–38) argues that the commonly accepted term, "diatribe," does not constitute a valid genre.

[92] Caragounis, *Development of Greek*, 452–72.

[93] Ibid., 442–51.

[94] Ibid., 451–52.

Caragounis suggests that Paul was not indifferent to the aural qualities of his

compositions.[95] He was a competent and skillful writer, capable of adhering to and, in practice,

often complying with many of Dionysius' rather demanding principles. Paul does not

consciously attempt to follow such classical standards, however, for his compositional manner is

typically the product of "instinctive feeling and natural taste" reflecting "the spontaneous

intellectual outbursts of a great soul caught up in an unusual mission."[96]

Paul, for example, does not especially follow Dionysius' prescriptions for distinguishing

the three style categories. While he seems to combine various elements of the austere and

polished, Paul's compositional techniques fail to replicate Dionysius' moderating temperate

style, which reflects the most superior characteristics of the austere and polished.[97] Paul's overall

approach, then, given his emphasis on content over form, does not result from a "studious effort"

to comply with established literary conventions[98] and typically avoids "artificial rhetorical

ornamentation."[99]

Caragounis notes that Paul possesses many qualities as a writer, including original

thinking, versatility, and competency in handling Greek.[100] Nevertheless, given that Paul

composed in the epistolary genre his style should not be judged through direct comparison with

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[95] Caragounis (p. 473) affirms that Paul "was concerned with producing a communication that shared in pleasant and delightful characteristics, or to put it another way, Paul, in spite of his greater emphasis on content than form, tried, wherever it was possible, to formulate his discourse in a way that exhibited acoustic concerns." In regards to his utilization of rhetorical figures, Caragounis adds that "Paul made considerable efforts to impress the ear, heart, and mind of his audience. He wrote in order to be read and heard, and in all such activity the question of the actual sound of his words, i.e. the issue of pronunciation, played an important role."

[96] Caragounis, *Development of Greek*, 432.

[97] Ibid., 431–32.

[98] Ibid., 432.

[99] Caragounis, *Development of Greek*, 432–33.

[100] Caragounis (p. 433) notes, however, that Paul wrote in Post-classical, not Attic, Greek that at times manifested Septuagintal influence.

the higher literary achievements of Homer and Plato.[101] Rather, Paul's writing should be

compared to other writers of his general era whose compositions reflect a similar genre and

function. Overall, given the above qualifications, Paul does not fare badly in Caragounis'

opinion and his capabilities and status as a writer have secured Paul his "place in Greek

literature."[102]

In my estimation, Caragounis' analysis offers a fair, evenhanded treatment of Paul's

literary abilities in light of Dionysius' principles. Caragounis wisely avoids exaggerating Paul's

literary impulses and capabilities, but gauges them realistically in light of Paul's inherent choice

of genre, purpose, and circumstances. Caragounis demonstrates well the validity of judiciously

applying the rather demanding criteria of Dionysius to New Testament documents that do not

aspire to high classical standards.

The Benefits of Caragounis' Approach to Aurality

Caragounis' approach is beneficial because it (1) underscores persuasively the importance

of the "acoustic dimension" of ancient texts; (2) is based directly on an ancient source, Dionysius

of Halicarnassus; and (3) supplies helpful examples of this approach employed on New

Testament texts. Perhaps most critically, it (4) exposes aural dynamics inherent in ancient

compositions that modern, silent readers often fail to see or hear.

Overall, Caragounis' approach to aurality promises insightful applications to the Prologue

of 1 John by permitting us to investigate and evaluate this text in light of principles of literary

taste stemming from the ancient Greco-Roman world. As Caragounis points out, New

Testament writings are elevated to their rightful status as literature in part when the aural

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[101] In referring to writers such as Plato or Isocrates who tended to extensively rework their compositions prior to publication, Caragounis (p. 427) fittingly observes that "these writers were writing literature; Paul was writing practical letter-messages called forth by pressing circumstances, which did not allow him the luxury of revision."

[102] Caragounis, *Development of Greek*, 433.

characteristics of contemporary literature of comparable class and genre are brought to bear. While such a comparison includes aesthetics, its chief value lies in acquiring a better understanding of communication in the New Testament world and in "open[ing] up a whole new class of comparative material for the study of the NT that has hitherto not been utilized."[103]

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[103] Ibid., 421–22.

CHAPTER FOUR

HEARING THE TEXT: FACTORING IN CARAGOUNIS' APPROACHES TO PRONUNCIATION AND AURALITY

In this chapter, Caragounis' approaches to pronunciation and aurality will be applied to the Prologue to determine what aural features of the text may not be readily discernable to the eye. The text will be analyzed in detail, and many of the results presented in graphic format. The outcomes will be discussed in light of the analysis carried out in chapter 2. In addition, the results will be considered in light of the conclusions that Caragounis reaches after he employs Dionysius of Halicarnassus' criteria on passages from Paul's letters.

Employing Caragounis' "Historical Greek Pronunciation" as a Test Case

In this section, Caragounis' HGP will be employed as a test case to determine especially what aural patterns might result that were essentially undetectable under chapter 2's visual analysis. We will seek to discover how the Prologue's aural patterning may be impacted when the HGP is factored into the equation. Given the feasibility of Caragounis' thesis, how might we hear the Prologue differently when it is pronounced more closely to the manner in which a first century lector may have read it aloud?

Factoring in Similar Sounds

In chapter 3, we determined that the following letters or diphthongs that occur in the Prologue look different but sound the same or similar when pronounced under the HGP: δ with θ;

ε with αι; η with ι, υ, ει, οι, and υι; and ο with ω. In addition, αυ (under certain conditions) [1]

sounds like α plus φ. We will now compare the results of these pairings.

The Vowel η and Its Aural Equivalents

As Figure 2 shows, the vowel η occurs fairly frequently in the Prologue of 1 John, 32 times

in 18 lines of text. While this averages only twice per line, in many lines it does not occur at all

(2b–d, 3b) and in other lines it appears in clusters (e.g., 5 times each in 1d and 4b), in some

instances to achieve agreement in gender (e.g., 2e). Significantly, the vowel appears twice in the

initial aural formula (1a) and helps to create a brief aural chiasm (ABCC'B'A') with the

surrounding vowels in 1a and the beginning of 1b (o-η-α-α-η-o).[2]

Under the Erasmian pronunciation, η tends to be pronounced "e" as in ob*ey*. No other

letter sounds precisely the same. Under the HGP, however, η shares the same sound ("i"

between d*i*d and s*ee*) as five other vowels and diphthongs: ι, υ, ει, οι, and υι. Figure 3 shows the

placement of these characters in the Prologue as distinct sounds when pronounced with the

Erasmian approach. The net effect is that these letters reflect no audible connection and in the

figure appear rather disjointed.

When in Figure 4 these sounds are brought into conformity with one another under the

HGP, the incidence of η and its affiliated sounds ι, υ, ει, οι, and υι increases rather drastically to

56 occurrences. This is significant in part in that it places in the auditory foreground this

featured and now more prominent sound that stems from the initial aural formula. In examining

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[1] According to Caragounis, *Development of Greek*, 352, the diphthong αυ has an "af" sound before consonants *other than* γ, δ, λ, μ, ν, and ρ.

[2] While the function of consonants is certainly key to the aural landscape of the Prologue, it could be argued that vowels play an even greater role. The Prologue, for example, begins and ends with a vowel (ο in 1a and η as the ending of πεπληρωμένη in 4b), contains the above-mentioned aural chiasm consisting of vowels in 1a–b, and repeats several times a critical pattern that features vowels (ὃ . . . vowel-μεν).

Figure 4, it becomes apparent that the sound occurs in supporting material (e.g., τοῖς ὀφθαλμοῖς ἡμῶν in 1c and αἱ χεῖρες ἡμῶν ἐψηλάφησαν in 1d). More significantly, the sound serves not only as an important vowel in the first featured concept, ζωή (1d, 2a, e), but now occurs twice in the second featured concept, κοινωνία (3c–d), where previously under the Erasmian pronunciation no apparent aural linkage or echoing between these concepts resulted.

It is also instructive to inquire where this η sound tends *not* to occur in the Prologue. With three exceptions (1b, 2c, 3a), the sound is absent altogether from the prominent ὃ . . . vowel-μεν and καὶ . . . vowel-μεν patterns. Rather, the sound tends to cluster around the two central concepts of ζωή (1d–2a) and κοινωνίαν (3b–d)—terms themselves marked in part by this sound (see above)—as supporting aural elements. Fittingly, this η auditory "refrain" also serves as an important component in the closing cadence or final signing-off of the Prologue, occurring 8 times in the concluding 7 words (4a–b).

The Vowels ο and ω

As the first sound encountered in an oral reading of the Prologue and as a "shorthand" means of representing the passages' direct object (i.e., as the relative pronoun ὅ fronting lines 1a–d, 3a), the sound of the vowel ο plays a significant role in the Prologue. In addition, it appears as the (short) connecting vowel in the Prologue's main (indicative) verbs, ἀπαγγέλλομεν (2d, 3b) and γράφομεν (4a). Under the Erasmian pronunciation, it is pronounced "o" as in d*o*t and does not sound precisely like ω, which is pronounced with a long o.[3]

As Figure 5 shows, the sound of ο is not particularly frequent in the Prologue, occurring 16 times overall. After the opening relative pronouns (ὅ) in lines 1a–d, it appears only one time within each of these lines, barely frequent enough to claim it as a supporting sound to ὅ. Figure

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[3] Caragounis, *Development of Greek*, 352.

6 shows the relative placement of o and ω using the Erasmian pronunciation, in which the two letters sound and look different and appear to have no audible correspondence.

In Figure 7, however, the distribution of the vowels o and ω ("o" as in d*ot*[4] or a long "o" on the audio recording) is depicted together as a shared sound following the HGP. Overall, the frequency of the sound o in the Prologue has now nearly doubled, from 16 to 31 times. In line 1c, the sound occurs three times after the initial ὅ, arguably echoing and reinforcing the relative pronoun. Given the lack of aspiration in HGP,[5] the resonance between ὅ (with the rough breathing disregarded) and the initial ὁ on ὀφθαλμοῖς would be more apparent.

This o sound occurs in both the main themes, ζωή (1d, 2a, e) and κοινωνία (3c–d). In words modifying or in various ways closely affiliated to these main themes, the sound o appears with greater frequency in the HGP. For example, Figure 7 shows that it occurs in λόγου (1d), ἐφανερώθη (2a), ἑωράκαμεν (2b), and twice in αἰώνιον (2e), reinforcing aurally the theme ζωή, and in ἡμῶν (3c) and πατρός (3d) following forms of κοινωνία. In addition, the sound occurs in line 4b in two of the last three closing words (ἡμῶν ἦ πεπληρωμένη). The overall effect of the o sound, which is fairly consistently diffused throughout the Prologue, is to serve as a component of the aural background and to contribute to its beauty and delightful nature.

The Vowel ε and Diphthong αι

Another sound correlation involves ε and αι. The vowel ε (Figure 8) is important to the Prologue's aural makeup in that it (1) is part of one of the three key aural patterns, vowel-μεν; (2) begins verbs such as ἑωράκαμεν (1c, 2b, 3a), ἐθεασάμεθα, and ἐψηλάφησαν (1d); and (3) significantly appears in the two main verbs ἀπαγγέλλομεν (3b) and γράφομεν (4a). The vowel ε

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[4] Ibid.

[5] Ibid., 353, 357–58, 389–91.

122

occurs 33 times in the Prologue. The dipthong αι, which occurs 14 times in the Prologue (Figure 8), is significant in its own right for its inclusion in καί, which is also one of the Prologue's three key aural patterns (ὅ, vowel-μεν, and καί) discussed in chapter 2. When tracked together under the Erasmian pronunciation (Figure 10), no relationship is evident between ε and αι.

What is not apparent until the HGP is employed (Figure 11) is that ε and αι, which bear no visual resemblance, both sound like "e" as in pen.[6] This sound now occurs a striking 47 times in the Prologue. Significantly, two of the three chief sound patterns now show verbal linkage: -μεν with καί. The upshot is that these repetitive elements that look and sound different under the Erasmian approach are actually aurally connected.

Additional Analyses

The similar sounds of the consonants δ and θ under HGP (Figure 12) bear a relatively minor auditory significance, involving correspondences between ὀφθαλμοῖς (1c), ἐθεασάμεθα (1d), μεθ' (3c), and δέ (3d). Of more importance is the correspondence between αυ and α plus φ. The vowel α itself (Figure 13) is a prominent sound featured, for example, twice in the initial aural formula (1a), forming an alliteration with ἀκηκόαμεν (1b) and serving as the connecting vowel in this and other verbs (ἑωράκαμεν in 1c and ἐθεασάμεθα in 1d). As such, it is a key component of one of the Prologue's three most prominent sound patterns: vowel-μεν. It occurs in both main verbs, appearing twice in ἀπαγγέλλομεν (3b), forming the initial sounds in both the prepositional and verbal portions of this compound verb, and once in γράφομεν (4a).

Overall, the vowel α occurs in a more focused, compressed, or tighter clustering than the η (Figure 4), ο (Figure 7), or ε/αι (Figure 11) groups. To borrow from ballistics terminology, α

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[6] Ibid., 352.

shows a closed or choked strike pattern, in this case pinpointing verbs (though not exclusively),

within which the sound may be found one to three times per verb. Interestingly, the occurrences

of α are restricted to one "hit" each in affected words from ἵνα (3c) to ἵνα (4b).

As mentioned above, under certain circumstances the diphthong αυ results in an α plus φ or

"af" sound. What is not apparent until the HGP is factored in (Figure 14) is that when the direct

object ταῦτα and the second main verb γράφομεν that immediately follows (4a) are taken

together, they reflect a strong auditory correspondence on their initial syllables, actually

rhyming: "taf" and "ghraf." This correspondence is not apparent visually (compare ταῦτ- with

γράφ-) or acoustically when read aloud with the Erasmian pronunciation. The previous

occurrence of the "af" sound in αὐτοῦ (four words earlier in 3e) may have aurally anticipated the

same sound in ταῦτα γράφομεν (4a).

Taking this particular analysis one step further, other correspondences are brought to the

surface when the consonant π (which like φ is a labial yet voiceless rather than aspirated) and the

double consonant ψ are factored into the Prologue's aural patterning. With the consonants π, φ,

and ψ, therefore, there is an aural correlation (Figure 15) involving the "p," "f" and "ps" sounds

between ἀπ' in the initial formula (1a), ὀφθαλμοῖς (1a), ἐψηλάφησαν and περί (1d), ἐφανερώθη (2a,

g), the first main verb ἀπαγγέλλομεν (2d, 3b), αὐτοῦ (3e), the second direct object and main verb

ταῦτα γράφομεν (4a, recalling that αυ in αὐτου and ταῦτα sounds like "af"), and the two

occurrences in the initial reduplication (πεπ-) of the Prologue's concluding perfect participle

πεπληρωμένη (4b). Overall, these consonantal sounds tend to occur more near the beginning

(especially 1c–2a) and ending (3e–4d) of the Prologue.

The Significance of Caragounis' Pronunciation

The thesis of this dissertation is that that the Prologue of 1 John exhibits measureable aural design and coherence. While the Prologue's aural logic is somewhat obscured by the Erasmian pronunciation, the net effect of bringing to bear the HGP is that a truer sense of the text's patterning is revealed. The HGP does not introduce radically new interpretations, but does alter the auditory landscape by exposing the overall closer correlation of key sounds in the Prologue's palette of auditory "colors." The Prologue is shown to contain a more tightly knitted aural fabric in which, in some cases, visually dissimilar letters or letter combinations sound alike. Previously obscured sound correspondences are brought to light which demonstrate more frequent sound clusters and bolster the overall syntactical structure of the Prologue discussed in chapter 2 (ABCA'B'C'). By reproducing a more patterned and sequenced soundscape, the HGP serves to better underscore repetition and variations within the Prologue.

Applying Caragounis' Approach to Aurality

In Chapter 3, Caragounis' aural methodology was summarized. In this section, Caragounis' approach to aurality will be applied to the Prologue in an effort to uncover and explain additional aural features of the text. The intention is not to be exhaustive by attempting to treat every possible instance falling under each principle, but in general to feature some of the most significant and representative examples. In some cases, sections receive a more extended treatment than others. After completing this task, we will conclude by summarizing the results and reflecting on how the Prologue fares in comparison to Paul's letters when subjected to Dionysius' principles.

Euphony

Dionysius' *On Literary Composition* constitutes the most complete extant treatise on the topic of euphony, although the principles it advocates stem from at least from the 5th century B.C.[7] As Caragounis explains, for Dionysius euphony involved the "collocation of letter-sounds" to assist in smooth utterance.[8] The repositioning of the vocal apparatus between words should not result in awkward or abrupt stops or pauses, especially within a colon, sentence, or period.[9] The flexibility of the Greek language, particularly its case system and verbal endings, allowed for transposition of word order to avoid disruptive hiatus and achieve proper sound flow, although at times clarity could be compromised.[10] Smooth transitions were not always easy to achieve, but even instances of harsh collocations could be compensated for through clever arrangement and intermingling.[11] As Lee notes, however, abrupt or harsh transitions could serve

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[7] Stanford, *Sound*, 51. Stanford adds: "Whether any previous author had ventured to be quite so precise and so detailed in defining the euphonic properties of individual letters, we cannot now tell." While some critics disapproved of such conjectural models and "even if Dionysios is overenthusiastic in his theories, he is also a man of judicious taste and acute critical observation, and we can learn much from him."

[8] Caragounis, *Development of Greek*, 423.

[9] Caragounis (p. 423) notes that "Dionysios, and by extension the Greeks, were very particular about the smooth, euphonious, continuous, uninterrupted utterance of the string of words making up the colon, the sentence, or the period (to the extent this was feasible)." Concerning the preceding qualification on the feasibility of consistently achieving this effect, Caragounis writes: "Naturally, it was impossible to always have an euphonious connection between words, if the sentence was to be a meaningful sentence, and one had to use a particular word which did not happen to cohere with the previous or the following one. However, the attempt was made, as far as this was possible, to choose such words as harmonized with others within the collocation, and not infrequently the expedient was resorted to of transposing words within the sentence in order to find a more appropriate place for them. Such transpositions were possible because the case system and verbal endings gave considerable liberties in structuring the sentence."

[10] Caragounis, *Development of Greek*, 423.

[11] Dionysius of Halicarnassus, *Comp.* 12, recommends that "the writer who is intending to leave a pleasant impression upon the ear should, I think, see that he observes the following rules in his composition. Either he should link to one another words which are melodious, rhythmical and euphonious, by which our sense of hearing is affected with a feeling of sweetness and utter softness, and is completely won over; or he should intertwine and interweave those which have no such natural effect with those which can so bewitch the ear that the unattractiveness of the one is overshadowed by the charm of the other." Dionysius goes on to compare this latter technique with the formation of armies in which strong and weak military forces are strategically combined.

the purpose of supporting a difficult or unpleasant message.[12] In addition, hiatus tended to bring

increased focus to a passage by retarding movement.

As we shall see, subjecting the Prologue to Dionysius' criteria for euphony produces

mixed results. In his treatment of the austere style, Dionysius cites numerous examples of the

kinds of coarse and unpleasant interfacing that can occur between words. He seems most

concerned with the "clashings of vowels against vowels and of semivowels against semivowels

and voiceless consonants—effects of roughness produced by things which are by their nature

discordant."[13] Many of these types of examples Dionysius finds "dissonant, harsh, and difficult

to pronounce."[14]

Table 1 reflects Dionysius' comments on letter clashes (i.e., those occurring between the

end of a word and the beginning of the following word) in his extended treatment of selections

from the lyric poet, Pindar. The comments cite features of specific letter juxtapositions in

Pindar's poetry that Dionysius finds disagreeable, including difficulties with pronunciation,

interruption of the smooth flow of sound, and dissonance.

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[12] Lee, "Sound Analysis," 77.

[13] Dionysius of Halicarnassus, *Comp.* 22.

[14] Ibid.

Table 1: Dionysius' Treatment of Unpleasant Aural Juxtaposition in Pindar[15] with Occurrences in the Prologue

Example of Aural Juxtaposition:	Dionysius' Comments:	Occurrences of Juxtaposition in the Prologue	
		Line:	Text:
ν - χ	rough; unnatural combination; creates pause		
(ο)ι - ε	unsmooth; creates pause; ι cannot stand before ε in same syllable	2b 2g	καὶ ἑωράκαμεν καὶ ἐφανερώθη
ε - κ	difficult pronunciation; creates delay; interruption; rough		
ν - π	difficult pronunciation; causes time lapse; interrupts smoothness and euphony	1d 2f	ἐψηλάφησαν περί ἦν πρός / τὸν πατέρα
ν - θ	cuts sound short; creates interval; unnatural combination; dissonance		
α - ε	interrupts the voice; causes time interval		
ν - τ	rough; dissonant; creates time lapse	1c 2d–e 2e	ἑωράκαμεν τοῖς ὑμῖν τήν ζωὴν τήν
ν - λ	unnatural combination; difficult pronunciation		
ν - δ	ν with voiceless letter δ		
ᾳ - ι	juxtaposition of ι with ι		

As Table 1 shows, an examination of the Prologue in light of Dionysius' comments on Pindar reveals seven specific instances which are problematic in Dionysius' judgment. The first instance involves the correlation of two vowels, ι and ε, even though the ι that Dionysius refers to comprises the second component of the diphthong οι (Ὀλύμπιοι ἐπί).[16] The text of the

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[15] The information presented in columns 1 and 2 is derived from Dionysius of Halicarnassus, *Comp*. 21.

[16] Dionysius also notes in *Comp*. 21 that ι cannot stand before ε in the same syllable, even though in the example he provides the ι and ε are contained in separate words.

Prologue also follows Pindar in permitting the unpleasant juxtapositions of the consonants ν with π (three instances) and ν with τ (three instances).

While someone might object that this comparison lacks compelling correlations given that the Prologue only reflects three out of Dionysius' ten examples, it should be noted that the Pindar selection is merely *representative* of tendencies in the austere style as a whole, and that many more examples from the Prologue could be cited that conform *in principle* to the rough aural juxtapositions that Dionysius notes.

In Table 2, we extend our investigation by examining Dionysius' discussion of auditory dissonance found in a prose text composed by the celebrated Greek historian, Thucydides. We then list instances where John "breaches" the same standards for maintaining smooth euphony.

Table 2: Dionysius' Treatment of Unpleasant Aural Juxtaposition in Thucydides[17] with Occurrences in the Prologue

Example of Aural Juxtaposition:	Dionysius' Comments:	Occurrences of Juxtaposition in the Prologue	
		Line:	Text:
ς - ξ	arrested by pause of silence; roughness; dissonance		
ν - π	grates upon ear very violently; breaks up rhythm of sentence considerably; arrests mouth	1d	ἐψηλάφησαν περί
		2f	ἦν πρός / τὸν πατέρα
ν - τ	same as ν - π above	1c	ἑωράκαμεν τοῖς
		2d–e	ὑμῖν τήν
		2e	ζωὴν τήν
ν - κ	same as ν - π above	2b–c	ἑωράκαμεν καί
		2c–d	μαρτυροῦμεν καί
		3a	ἑωράκαμεν καί
		3b	ἀπαγγέλλομεν καί
		3c–d	ἡμῶν καί
(κα)ι - α	requires intervening pause that is quite perceptible which makes gap in continuity of structure; ι and α cannot be combined; causes interruption in voice	1d	καὶ αἱ
		3a	καὶ ἀκηκόαμεν
(κα)ι - ε	causes collisions and checks; prevents ear from impression of one continuous clause	2b	καὶ ἑωράκαμεν
		2g	καὶ ἐφανερώθη
ε - ε	same as ι - ε above		

Dionysius already cited three of these same examples (ν - π, ν - τ, and ι - ε) in his treatment of Pindar (Table 1). In addition, in the Prologue there are five instances of the ν - κ collision. Some of these collisions can be accounted for by their positioning at natural seams in the text, such as those marking a new clause (e.g., ἑωράκαμεν καί in 2b–c and μαρτυροῦμεν καί in 2c–d). Two instances of vowel juxtaposition (ι - α and ι - ε) involve the use of καί in the texts of both

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[17] The information presented in columns 1 and 2 is derived from Dionysius of Halicarnassus, *Comp*. 22.

Thucydides (καὶ ᾿Αθήναίων; καὶ ἀξιολογώτατον; καὶ ἐλπίσας) and the Prologue (καὶ αἱ; καὶ ἀκηκόαμεν; καὶ ἑωράκαμεν; καὶ ἐφανερώθη). Again, as with the Pindar comparison, additional examples from the Prologue could be cited that do not conform to the specific instances Dionysius cites from Thucydides, but do correspond to the same general euphonic principles.

In addition to the examples discussed above, hiatus occurs in the Prologue between the very first two words, ὃ ἦν (1a), and likewise between the first two words of several subsequent lines: ὅ plus vowel (1b–d, 3a) and καί plus vowel (2a, d). What Lee asserts concerning Matt 5:3–10 ("each colon opens with a repeating formula that encodes hiatus")[18] also holds true of the beginning of these lines of the Prologue. The auditory pauses created by hiatus are not necessarily a result of poor composition skill, for the upshot of such sound gaps is that the anaphoric effect of each line is highlighted: "Cacophony and hiatus are acceptable in the austere style because these unpleasant aural effects rivet the hearer's attention."[19] The interruptions that result from hiatus in vv. 1–2 provide opportunities for the recipients to ponder the relationship of the eyewitnesses to the Prologue's direct object.

The transition out of the first digression (2g) into the formal resumption (3a) is smooth (ἡμῖν ὅ), although this transition is preceded and followed by further instances of hiatus (e.g., καὶ ἐφανερώθη and ἐφανερώθη ἡμῖν in 2g and ὃ ἑωράκαμεν and καὶ ἀκηκόαμεν in 3a). Several instances of hiatus occur in digression 2 (δὲ ἡ ἡμετέρα in 3d and τοῦ υἱοῦ αὐτοῦ ᾿Ιησοῦ in 3e), although these occurrences would have slowed down acoustic movement and brought increased attention to a line which is already set apart by the frequent repetition of the ου sound.

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[18] Lee, "Sound Analysis," 101.

[19] Ibid., 100.

Despite a relatively high number of instances of hiatus, a phenomenon not undesirable when handled with judiciousness and in moderation,[20] the Prologue's author demonstrates an ability to compose smooth diction. For example, the prepositions ἀπό (1a) and μετά (3c) are properly elided,[21] and many word clusters within the Prologue achieve commendable euphonious flow. Examples include ὑμεῖς κοινωνίαν ἔχητε μεθ' ἡμῶν (3c), ἡμετέρα μετὰ τοῦ πατρός (3d), Ἰησοῦ Χριστοῦ καὶ ταῦτα γράφομεν ἡμεῖς ἵνα (3e–4b), and the closing words ἡμῶν ᾖ πεπληρωμένη (4b). These and similar examples feature a pleasant sounding, alternating vowel or diphthong to consonant pattern. Incidentally, by ending 4b with a vowel (-η) the author accomplishes a smooth transition between the Prologue and 1:5, which begins with a consonant (καὶ ἔστιν).

In his description of the austere style, Dionysius notes a clause from Thucydides that constitutes an exception to that style's general roughness. He suggests that the clause ἀρξάμενος εὐθὺς καθισταμένου "has been fairly well arranged by the author so as to sound as attractive and smooth as possible."[22] One of this clause's points of smooth juxtaposition (ς - κ) also occurs in the Prologue at a strategic point (the juxtaposition of vv. 1 and 2, where the transition into digression 1 takes place), demonstrating once again that the Prologue's author possesses the skill to arrange his text smoothly, particularly at critical junctures.

In short, therefore, the Prologue's euphonic qualities are mixed and range from quite rough and dissonant to very smooth and attractive. In some cases, a correlation seems to exist

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[20] Stanford, *Sound*, 59, states that "on the whole . . . rhetoricians, except Isocrates and his followers, wisely set no absolute ban on hiatus. As Demetrios observes, the prudent author will use discretion, avoiding jerkiness and disintegration of sound on the one hand and over-smoothness on the other, for, as he adds, 'much euphony results from the concurrence of vowels.'" We should keep in mind that although Dionysius finds fault with the roughness of many of the letter juxtapositions in his examples from Pindar and Thucydides, in essence he acknowledges the value of this compositional approach for the austere style, a style that he generally admires.

[21] Voelz, *Grammar*, 15.

[22] Dionysius of Halicarnassus, *Comp.* 22.

between the roughness or smoothness of a passage and the passage's semantic import. For example, the transition into digression 1 occurs smoothly, whereas some of the clause-to-clause shifts within digression 1 tend to be rough. Hiatus occurs between the first two words in the initial aural formula (ὃ ἦν) and at the beginning of the subsequent lines (ὅ plus vowel), resulting in conspicuous pauses, whereas the Prologue's closing words (ἡμῶν ᾖ πεπληρωμένη) evince beauty, and the smooth transition to 1:5 (πεπληρωμένη καί) forms a euphonious bridge to the next section.

Changes in Ordinary Forms and Constructions in View of Composition

Dionysius noted that sometimes writers altered normal Greek forms in order to achieve particular compositional effects.[23] While it does not appear that the Prologue's author changed existing forms per se, he did at times *substitute* atypical forms for more usual forms. In 2f, for example, he employs the feminine form (ἥτις) of the relative pronoun ὅστις rather than the corresponding feminine form (ἥ) of the much more common relative pronoun ὅς (a word which occurs five times in the Prologue).[24] It is possible the author avoided the latter form for purposes of variety or even euphony, for arguably ἥτις ἦν sounds more dignified than ἥ ἦν.

In line 3d, the author employs a construction in which he modifies ἡ κοινωνία with the rare adjective ἡμετέρα rather than his usual ἡμῶν (1c–d, 3c, 4b).[25] The form ἡμετέρα "lends solemnity"[26] and also contributes aural enhancement to the –μεθ/τ pattern (3c–e), especially given that the preposition μετά immediately follows ἡμετέρα (3d).

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[23] Caragounis, *Development of Greek*, 425.

[24] Brown, *Epistles*, 168–69.

[25] Ibid., 171.

[26] Ibid.

Finally, in the Prologue's last line (4b), the author employs a periphrastic participial construction (ᾖ πεπληρωμένη) to complete the sense of the ἵνα clause where a simple verb would have sufficed to convey his intention.[27] A periphrastic participle entails the combination of a participle, which "contributes the semantic (meaning) feature of verbal aspect to the construction," with an auxiliary form of εἰμί, which "is used to grammaticalize attitude [or mood] of the action in its context, as well as person and number."[28] While the construction is not especially rare, the periphrastic participle adds emphasis, beauty, solemnity, and variety[29] to the Prologue's closing while nicely echoing the thematic vowel-μεν sound pattern.

Compositional Effects

Caragounis points out that Dionysius considered climax or pathos as effects that enhance a composition's beauty.[30] As we have argued, the Prologue features three dramatic high points. The first involves the aural, rhythmic, and semantic build-up leading to the prepositional phrase περὶ τοῦ λόγου τῆς ζωῆς in 1d, resulting in the momentous disclosure that what the eyewitnesses are relating concerns "the word of life." This prepositional phrase is immediately followed and supported by digression 1 on the topic of "life." Through repetition and variation, the Prologue also builds auditory suspense leading to its second auditory and semantic high point, entailing the sounding of the first main verb (3b) and its accompanying purpose clause (3c). The third high point is reached in 4b with the signaling of the key theme of "joy." Overall, a sense of ebb-and-flow and suspense are created through such devices as the layering of repetitive patterning

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[27] Compare, for example, the use of finite verbs in 2a and 3c.

[28] Stanley E. Porter, *Idioms of the Greek New Testament* (2d ed.; Sheffield: Sheffield Academic Press, 1996), 45.

[29] Porter, *Idioms*, 46, asserts that "grammarians who wish to stress that the periphrastic is more emphatic or significant, or that it draws attention to the participle and its modifiers, are probably correct." BDF, §352, point out that "periphrasis occasionally provides a rhetorically more forceful expression."

[30] Caragounis, *Development of Greek*, 427.

(e.g., ὃ . . . vowel-μεν and καί . . . vowel-μεν in 1b–d and 2b–d), uneven clause lengths (1b–d),

clarifying digressions (2a–g, 3d–e), and the resumptive echoing of earlier patterns (2g, 3a).

While it may not strike the modern reader that the Prologue seeks to arouse pathos in the

traditional sense of inciting pity or sympathy, arguably the passage is not altogether devoid of

emotional expression or the expectation of an emotional response on the part of the audience,

Arguably, John hoped to curb an anxious overreaction to the secessionist fallout. It is unlikely

that John, writing with a deep passion for his topic and in urgent anticipation of his recipient's

adherence to his message, would have discounted the significance of affecting his audience's

emotions.

The emotions were an object of interest and study in the ancient world[31] and the appeal to

the emotions was considered an integral function of Greco-Roman rhetoric. As Laurence

Welborn has pointed out, "ancient rhetorical theorists, from Plato to Hermogenes, emphasize the

importance of the pathetic proofs, or appeals to the emotions, in the creation of persuasive

discourse."[32] Noting "Plato's understanding of rhetoric as ψυχαγωγία, the art of enchanting the

soul," along with his influence on Aristotle on the topic of arousing the emotions, Welborn

remarks that in the ancient world "a properly constructed speech is one that produces the desired

psychological effect."[33] Welborn also states that Cicero considered "the stirring-up of the

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[31] Richard Sorabji, *Emotion and Peace of Mind: From Stoic Agitation to Christian Temptation* (Oxford: Oxford University Press, 2000); William W. Fortenbaugh, *Aristotle on Emotion* (2d ed.; London: Duckworth, 2002); Simo Knuuttila, *Emotions in Ancient and Medieval Philosophy* (Oxford: Oxford University Press, 2006); and David Konstan, *The Emotions of the Ancient Greeks: Studies in Aristotle and Greek Literature* (RCL; Toronto: University of Toronto Press, 2007).

[32] Laurence L. Welborn, "Paul's Appeal to the Emotions in 2 Corinthians 1.1–2.13; 7.5–16," *JSNT* 82 (2001): 31.

[33] Ibid., 32–33.

emotions . . . as one of the principal tasks of the orator; it should permeate the whole speech, all

the parts of which are directed toward ψυχαγωγία."[34]

As an example of epideictic rhetoric,[35] 1 John is concerned with the audience's present

state of mind. It thus seeks to "demonstrat[e] in the present what is honorable"[36] and "to

persuade [the audience] to hold or reaffirm some point of view in the present."[37] Through

expressive, emotively-charged discourse, John hopes to convince his recipients to adhere to the

familiar, assured traditions of the past and reject the newly propagated teachings of the

adversaries.[38] Drawing on vocabulary that would have resonated with the audience's feelings

and spiritual sensitivities—"life," "fellowship," "joy"—the author attempts to impact their

motivation and resolve at a profound level. The confident, upbeat tone of the Prologue is

explicable in that the words were addressed to a "traumatized and disturbed community whose

assurance of faith had been undermined," whose trauma in the aftermath of the schism "can be

understood in terms of emotional pain resulting in confusion and uncertainty."[39] Writing with a

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[34] Ibid., 33. Stanford, *Sound*, 93, notes that "the Greeks were conscious of the power of great literature to rouse the emotions to a kind of frenzy." However, "an author of genius first stirs our emotions profoundly and then by the rhythm of his words brings them back to a haven of harmony and peace, turning chaos into cosmos . . . in every great poetic recitation . . . the total effect of its sound-patterns should be like the effect of a musical composition, first stirring our emotions, then swaying our emotions, and finally creating a harmony and balance in our emotions."

[35] Watson, "Keep Yourselves," 282. See also Ben Witherington III, *New Testament Rhetoric: An Introductory Guide to the Art of Persuasion in and of the New Testament* (Eugene, Oreg.: Wipf & Stock, 2009), 184– 95.

[36] Dennis L. Stamps, "Rhetoric," in *Dictionary of New Testament Background* (ed. Craig A. Evans and Stanley E. Porter; Downers Grove, Ill.: InterVarsity, 2000), 954.

[37] George A. Kennedy, *New Testament Interpretation through Rhetorical Criticism* (SR; Chapel Hill, N.C.: The University of North Carolina Press, 1984), 19. See also Kennedy's extended discussion (pp. 73–85) on epideictic rhetoric.

[38] Colin G. Kruse, *The Letters of John* (PiNTC; Grand Rapids, Mich.: Eerdmans, 2000), 51, remarks that "this letter, written to urge the readers not to be led astray by those who had seceded from the Christian community and to reassure them that they are in the truth, seeks to achieve its purpose by strengthening the readers' commitment to what they already know, that is, the message of the gospel of Jesus Christ which they heard from the beginning."

[39] Painter, *1, 2, and 3 John*, 78.

"pastoral heart" deeply concerned with this community's well-being, John makes an "emotional investment in [his] readers."[40]

Through the evocation of verbs of sense perception, such as "heard," "seen," "felt," John leads the listeners into contact with "what was from the beginning" (v. 1), an encounter that originally constituted a highly emotive, captivating experience.[41] By entering into κοινωνία with the witnesses and tradition bearers—and hence with the Father and Son—the recipients would experience liberation from their state of fear and confusion and discover a renewed sense of security, hope, and joy.

Qualities Signaling Delightful and Beautiful Composition

Dionysius believed that the elements of melody, rhythm, variety, and appropriateness were prerequisites for achieving delightful and beautiful composition.[42] These elements will be treated in order.

Melody. Melody involves the proper mixture of pleasant with harsher letter sounds and the "blending of rough and smooth syllables, of short with long syllables."[43] An ancient author had "at his disposal . . . a definite keyboard of sounds" to draw upon to create the desired sound effects.[44] A skilled writer sought to combine the appropriate phonetic ingredients into his sonic

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[40] Zane C. Hodges, *The Epistles of John: Walking in the Light of God's Love* (Irving, Tex.: Grace Evangelical Society, 1999), 53.

[41] Dionysius of Halicarnassus, *Comp.* 20, pointed out that Homer, while confined to "only one metre and a few rhythms . . . is always producing novel effects and working in artistic refinements, so that we see the events as clearly when they are described to us as if they were actually happening." Though not writing epic like Homer, John attempts to evoke the reality of his encounter so that the recipients can access the original event he testifies to and likewise participate in the κοινωνία he presently enjoys.

[42] Caragounis, *Development of Greek*, 408.

[43] Ibid.

[44] Stanford, *Sound*, 77. Stanford remarks that the author whose writing was to be read aloud enjoyed the advantage of "a sensitive and subtle instrument, the human voice, for the performance of his compositions, and a fairly flexible notation—the alphabet—for indicating what he wanted played on that instrument."

arrangement,[45] hoping to suitably correlate the resulting auditory impression with the tenor of the episode or topic at hand.[46]

Caragounis notes that Dionysius acknowledges the subjectivity of this enterprise which required good judgment and skillful training.[47] Dionysius summarized the process of melodic, euphonious composition thus:

> The sounds thus formed are soft or hard, smooth or rough, sweet to the ear or harsh to it; they make us contract our mouths or relax them, and bring about every other physical condition; and they are countless in number. The most elegant writers of poetry or prose have understood these facts well, and both arrange their words by weaving them together with deliberate care, and with elaborate artistic skill adapt the syllables and the letters to the emotions which they wish to portray.[48]

William Stanford provides an in-depth treatment of Dionysius' opinions on the relative value and beauty or harshness of the various letter sounds.[49] Generally speaking, Dionysius "gives higher rank to the sounds that are long, open, resonant, and strongly aspirate; he shows dislike for narrow, close sounds and for sibilance. And he recognizes that noble language must not be all smooth and soft; so it needs rougher letters like *rho* and *zeta*."[50] Among the vowels, Dionysius considered α to be the most pleasant sounding, followed by η, ω, υ, and lastly ι. The

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[45] In *Comp*. 16, Dionysius suggested that the lesser-esteemed letters could be compensated for by applying astute skill: "we must try to cover up the natural defects of the inferior letters by interweaving, mixing, and juxtaposing."

[46] Stanford, *Sound*, 78, however, points out that other options were available to the Greek writer, for "he could choose sounds which supported and strengthened his conceptual meaning, or sounds that were neutral to his meaning, or sounds that were contrary to it."

[47] Caragounis, *Development of Greek*, 409.

[48] Dionysius of Halicarnassus, *Comp*. 15.

[49] Stanford, *Sound*, 50–56.

[50] Ibid., 55. As Stanford notes (p. 56), Dionysius believed that a skilled author should "either select words containing chiefly the pleasant-sounding letters, or else—and better, since variety is an essential of good style—he should blend the rough with the smooth, the hard with the soft, the cacophonous with the euphonious, the difficult to pronounce with the easy to pronounce, the short with the long, so as to produce an agreeable mixture." Furthermore (pp. 63–64), "there is always a risk, as Dionysios of Harlicarnassus saw, that a language may become too melodious and vocalic and euphonic. A language, like an orchestra, needs clashing, clanging, and thundering instruments as well as a lighter wood-wind group; and a versatile author will need cacophonous sounds at times to express the harsher aspects of what he wants to say."

consonants—which like vowels were "used to give acoustic pleasure by their intrinsic tone-qualities"[51]—were ranked with λ as the "sweetest" (for the ancient rhetorician, Demetrios double λ was especially admirable) and ρ as the noblest, followed by μ and ν. At the very bottom of the ranking is the sibilant ς, the most shrill and thus unpleasant of the consonants.[52]

The Prologue's initial aural formula, ὃ ἦν ἀπ' ἀρχῆς (1a), demonstrates the writer's ability to create a balanced blending of smooth with harsh letter sounds, ranging from the pleasant α and ρ to the more distasteful ς. By the first repetition of the relative pronoun ὅ in 1b (i.e., ὃ ἦν ἀπ' ἀρχῆς ὅ), a listener has experienced a delightful array of vowels (two omicrons, two etas, two alphas) and consonants (one nu, one pi, one rho, one chi, and one sigma) which together form an attractive opening signature.

The key sound pattern vowel-μεν contains the pleasant letters μ and ν. As Figure 17 shows, variations of this thematic sound combination are thickly interspersed throughout the Prologue, serving to beautify and generate melodic unity. At times, the entire pattern is echoed only utilizing different vowels, resulting in a comparable vowel-μ-vowel-ν configuration (e.g., ἡμῶν in 1c, d, 3c, 4; or ὑμῖν in 2d, 3b). In other instances, fragments of the pattern are sounded, yielding configurations such as vowel-μ-vowel or vowel-ν (e.g., ἐθεασάμεθα in 1d; ἡμετέρα in 3d; or ἦν in 1a, 2f). Such imitating sound fragments, intermingled as they are with various other sound combinations, tend to escape the notice of a modern, silent reader.

We can appreciate the value of the HGP as it impacts the realm of melody, for, as we have discussed above, the HGP greatly decreases the vocalic diversity reflected by the Erasmian

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[51] Stanford, *Sound*, 83.

[52] Ibid., 51–55. Stanford observes (p. 53) that sigma enjoyed "the worst notoriety among the cacophonous letters" and that "its evil reputation goes back to the sixth century B.C." with Lasos of Hermione's negative opinion of its sound. Despite disrepute and attempts to minimize its occurrences, "it remained a common letter, and many writers used it freely and fully without cacophony" (p. 54).

approach, resulting in greater melodic unity and bringing particular sounds to the text's forefront. Dionysius' most pleasant vowel α richly beautifies the Prologue's aural landscape (Figure 13); Figure 14 shows a few additional instances where the pleasing vowel occurs when the HGP is employed. Other vowel sounds increase in concentration through the application of the HGP (e.g., see Figures 7 and 11), providing a more distinct and contrasting network of sounds, furthering melodic interplay. Thus a textual string like ὑμῖν τὴν ζωὴν τὴν αἰώνιον ἥτις ἦν πρὸς τὸν πατέρα, which initially seems disjointed in its vowel structure (it contains the six vowels υ, ι, η, ω, ο, and ε and one diphthong αι), gains additional auditory unity and definition in the HGP through increased uniformity and repetition of vowel sounds. In this instance, the seven assorted Erasmian sounds converge into three: υ, ι, and η form one singular sound (Figure 4), as do ω and ο (Figure 7) and αι and ε (Figure 11).

Significantly, the Prologue's first main verb ἀπαγγέλλομεν features Dionysius' most desirable sounding vowel α as its beginning sound, the sweetest consonant combination λλ near the center, and the pleasant sounding μεν termination.[53] The euphonious word contains two alphas, double gamma, double lambda, and two epsilons. The Prologue's second main verb γράφομεν begins with the consonant combination γρ (γ is considered moderately pleasing and ρ pleasant), followed by the highly rated vowel α. The φ in γράφομεν, a labial like the π in the corresponding ἀπαγγέλλομεν, is also pleasant sounding—being "especially admired" by the Romans[54]—as is its μεν termination. The sound of φ in γράφομεν is anticipated by the φ in

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[53] Stanford, *Sound*, 83, notes that "as Dionysios exemplifies, many Greek writers both in poetry and prose use a high proportion of the pleasant consonants δ, λ, ν, ρ, and avoid awkward letter-clusters in describing pleasant things or in trying to win the good will of their hearers, while they exploit the rougher letters and letter-clusters in the opposite conditions."

[54] Stanford, *Sound*, 55.

ἐψηλάφησαν (1d), and by additional occurrences when considered under the HGP, including

αὐτοῦ in line 3e and ταῦτα in 4a (Figure 14).

The sound characteristics of each of the Prologue's three key topical words, ζωή, κοινωνία, and χαρά, are more or less euphonic. The term χαρά is particularly beautiful, as each of its letters ranks highly within Dionysius' scale. The term ζωή is likewise pleasant—its initial consonant ζ found special favor with Dionysius.[55] A form of ζωή, incidentally, occurs in the 1d (περὶ τοῦ λόγου τῆς ζωῆς), where the author demonstrates skill at crafting a phrase that incorporates rough or unpleasant consonants (two occurrences each of τ and ς) with smooth or beautiful consonants (ρ, λ, and ζ). In addition, this phrase features two of the Prologue's eight occurrences of the diphthong ου, which is also clustered in 3d–e. While containing pleasant letters such as two ν's and an α, the acoustic rating of the key term κοινωνία might be considered somewhat mixed given the roughness of its initial guttural κ.

Digression 2, featuring the topic κοινωνία, deserves notice as an auditorially striking passage. The passage is set apart in 3d by the somewhat abrasive initial consonant κ (καὶ . . . κοινωνία). The second line of the digression (3e) also begins with κ- (καί). The rather disagreeable sibilant ς occurs three times (in πατρός and Ἰησοῦ Χριστοῦ). Not only does the passage contain variations of the now familiar vowel-μεν pattern (ἡμετέρα μετὰ τοῦ πατρὸς καὶ μετὰ), it also presents the attention-grabbing diphthong ου, previously encountered only in 1d. Digression 2 also contains a preponderance of the letter τ, a rough consonant like κ. Starting with ἡμετέρα, τ occurs eight times over the course of twelve words, with its position varying from the initial consonant in a word's first, second, or third syllables (compare, e.g., τοῦ, μετά,

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[55] Stanford, ibid., citing Dionysius, says that the letter is "quietly roughened by the breath . . . it is the noblest of its kind." Stanford goes on to explain that Dionysius' "belief in [zeta's] special nobility seems to rest on the same principle as his preference for *rho* among the continuant consonants: nobility needs a touch of asperity."

and ἡμετέρα). Overall, therefore, digression 2 reflects melodically rich and varied acoustic properties, its aural qualities on a par with the significant semantic and syntactical role it plays in the Prologue.

The closing ἵνα clause (ἵνα ἡ χαρὰ ἡμῶν ᾖ πεπληρωμένη) entails a rich blend of chiefly melodious sounds. We have already cited above the beauty of its key word χαρά. Taken as a whole, this brief section contains no less than eight liquids (λ, μ, ν, and ρ).[56]

In summary, what Caragounis has claimed of Paul's melodic writing style in Romans 8:18 seems to apply equally to the Prologue: "Such a use of the most beautiful and smooth sounds, such a blending of euphonious with less euphonious syllables, and such a mixture of long and short syllables cannot but result, according to Dionysios, in beautiful composition."[57]

Rhythm. Meter contributes to the aural rhythm of a composition read aloud. Paul Maas defines "the art of metric [as] the means by which a regular pattern is imposed upon the natural rhythm of language in a work of literature."[58] As for its defining trait, "Greek verse is quantitative" rather than qualitative, with "syllabic length [serving as] its patterning agent."[59] Syllabic duration, regardless of stress or the inherent tone qualities of its sounds, determined meter. This is significant, for it means that unlike English verse, where rhythm is determined by stressed and unstressed syllables, in Greek verse a poem's meter "depended on the number of syllables in a line and on their 'quantity,' i.e. whether they were long or short."[60]

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[56] In *Comp*. 14, Dionysius describes the impact of these letters on the ear: "λ gives it pleasure, and is the sweetest of the semivowels, while ρ has a roughening effect, and is the noblest in its class. μ and ν have a sort of intermediate effect, being pronounced through the nostrils, and producing sounds similar to those of a horn."

[57] Caragounis, *Development of Greek*, 428.

[58] Paul Maas, *Greek Metre* (trans. Hugh Lloyd-Jones; Oxford: Oxford University Press, 1962), 1.

[59] L. P. E. Parker, "Metre, Greek," *OCD* 970.

[60] Margaret C. Howatson, "Metre," *OCCL* 358.

Prosody involves the study of the factors governing a syllable's quantity.[61] A syllable's quantity was determined "by a number of factors which governed the length of time it took to pronounce"[62] the syllable. Generally speaking, the length of vowel sounds, rather than of consonants, determines the metrical quantity of a syllable.[63] More specifically, consonants play no role in determining the quantity of long syllables, but in some cases which we will note consonants may affect the quantity of a short syllable.[64] The vowels η and ω were considered long by nature, whereas ε and ο were short. The vowels α , ι, and υ were variable.[65] Diphthongs were generally regarded as long by nature, although οι and αι were sometimes deemed short. When immediately followed by a vowel, typically at the end of a word, a syllable that is long by nature is short by position. In addition, when the vowel in a syllable that is short by nature is immediately followed by two or more consonants or a double consonant, the syllable is long by position.[66]

The symbols commonly utilized to indicate syllable length are – (long), ∪ (short), and × (*anceps*, an ambivalent case which can be scanned long or short).[67] In terms of metrical units, the two most applicable to this study are the foot and colon. A foot entails "a short sequence of

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[61] Margaret C. Howatson, "Prosody," *OCCL* 468.

[62] Howatson, "Metre," 358.

[63] Allen, *Vox Graeca*, 110, notes that "quantity . . . should not be considered as a simple matter of duration." He explains (p. 112) that the quantity of a syllable strictly speaking has less to do with "the duration of a syllable as a whole . . . [than] with the nature of the syllabic ending." He points out (pp. 110–11) that to the ancient ῥυθμικοί a consonant occupied half the duration of a short vowel, although this factor had little effect on the rules for determining a syllable's overall metrical quantity.

[64] Maas, *Greek Metre*, 75.

[65] See Martin L. West, *Introduction to Greek Metre* (Oxford: Oxford University Press, 1987), 10, for a discussion on how to determine the length of variable vowels.

[66] Howatson, "Prosody," 468–69. Parker, "Metre," 970, however, notes an exception to this latter tendency in some cases when a plosive or mute is followed by a nasal or liquid and does not close the syllable.

[67] Parker, "Metre," 970.

syllables,"[68] while a colon is a "relatively short rhythmic phrase" whose end may not necessarily correspond to the end of a word.[69]

Dionysius was convinced that meter was a critical and unavoidable component of a composition's aesthetic and rhetorical force.[70] Caragounis notes that Dionysius attributed nobility and pleasure to the majority of the basic types of metrical foot, while he believed that a few were undignified.[71] While Dionysius maintains "that metrical feet have special ethical or emotional qualities,"[72] he provides little specific explanation as to precisely *why* a specific foot sounds dignified or not. He seems to judge the natural movement of some feet as awkward or uninteresting, whereas others flow more gracefully. Some, such as the "swift" iambic, seem to imitate "running," whereas the bacchius captures a "slow and measured" gait.[73] After an introduction on meter in which he comments on brief excerpts from various writers,[74] Dionysius offers fuller discussions on the skillful incorporation of rhythm by Thucydides, Plato, and Demosthenes before deriding the work of Hegesias the Magnesian, of whom "not a single

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[68] Howatson, "Metre," p. 358.

[69] Parker, "Metre," 971.

[70] In Dionysius of Halicarnassus, *Comp*. 17, he writes, "Now I have said that rhythm also plays no small part in dignified and impressive composition. So that nobody may suppose that I am talking irrelevantly in introducing rhythm and metre, which are proper to the study of music, into my treatment of a kind of prose which is neither rhythmical nor metrical, I shall also explain their bearing on this subject . . . Every noun and verb, and every other part of speech which does not consist of a single syllable only, is spoken in some sort of rhythm."

[71] Caragounis, *Development of Greek*, 409–10.

[72] Stanford, *Sound*, 16. Maas, *Greek Metre*, 52–55, relates that in early Greek poetry meter's ethos was essentially neutral. Over time, however, various feet became associated with particular genres. Mark W. Edwards, *Sound, Sense, and Rhythm: Listening to Greek and Latin Poetry* (MCL; Princeton, N.J.: Princeton University Press, 2002), 62, notes that Homer was capable of evoking special effects through employing particular feet. In addition, "by his choice of meter and by the significant variations he imposed on that meter," Aeschylus was able to "contribute to [an] audience's pleasure and comprehension." He could manipulate the meter in song and dance "to convey the sense he wanted," with variations serving to "both audibly and visually engage the listeners' attention."

[73] Dionysius of Halicarnassus, *Comp*. 17.

[74] Ibid.

sentence will fail to give offense."[75] The following table lists the basic types of feet mentioned

by Dionysius, starting with disyllabic examples. The table indicates the meaning or origin of

each foot, its metrical pattern, and Dionysius' comments on its rhythmic effects.

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[75] Dionysius of Halicarnassus, *Comp*. 18. Dionysius notes that the ideal is for a composition to incorporate only the finest rhythms that are appropriate to its character, but when unavoidable inelegant rhythms may be skillfully integrated. Hegesias has utterly failed in this regard, since "the manner of description used by the Magnesians could be adopted only by women or emasculated men, and not seriously even by them, but in a spirit of mockery or ridicule."

Table 3: Basic Types of Metrical Feet

Foot:[76]	Greek Name:	Meaning or Origin:[77]	Pattern:	Dionysius' Comments[78]
Hegemon/ Pyrric	ἡγεμών/ πυρρίχιος	"leader"/ "of the pyrrhic dance"	∪ ∪	not impressive or solemn
Spondee	σπόνδειος	from a word meaning "libation"	– –	great dignity and much solemnity
Iambus	ἴαμβος	uncertain origin	∪ –	not ignoble
Trochee	τροχαῖος	"running"	– ∪	feebler and more ignoble than iambus
Choree	χορεῖος	"dance"	∪ ∪ ∪	mean; lacks dignity and nobility
Molossus	μολοττός	"Molossian"	– – –	elevated; dignified; long-striding
Amphibrach	ἀμφίβραχυς	"short on both sides"	∪ – ∪	not graceful; weakened; effeminate; ignoble
Anapaest	ἀνάπαιστος	"reversed," thus a reversed dactyl	∪ ∪ –	very solemn; invests subject with grandeur or pathos
Dactyl	δάκτυλος	"finger"	– ∪ ∪	very stately; produces beauty of expression
Cyclic[79]	κυκλικός	"circular"	∪ ∪ –	very beautiful
Cretic	κρητικός	"Cretan"	– ∪ –	not ignoble; dignified; beautiful
Bacchius	βακχεῖος	from "Bacchus"	– – ∪	virile; solemn
Hypobacchius	ὑποβάκχειος	"less than a bacchius"	∪ – –	dignity; grandeur; not ignoble; beautiful

Given that meter is commonly (though not exclusively) associated with poetry, we should note that some may debate whether John consciously designed the Prologue, composed in prose, with meter in mind. It should be noted, however, that Dionysius was convinced that his treatment of rhythm was altogether appropriate for prose literature and he includes comments on

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[76] The English and Greek names and corresponding patterns of the metrical feet were taken from Caragounis, *Development of Greek*, 409–10.

[77] The underlying meanings of the various feet were derived from Dionysius of Halicarnassus, *Comp.* 17; Howatson, "Metre," 359; and Henry G. Scott and Robert Scott, *LSL* en passim.

[78] Dionysius' comments were derived from *Comp.* 17–18.

[79] Dionysius, *Comp.* 17, points out that although the cyclic and anapaest share the same metrical pattern, they are different feet. Dionysius fails to offer details on how to differentiate the two feet, noting that "this question would require a separate discussion."

prose texts.[80] Some may also question whether John, like most New Testament authors, would

have given any thought to metrical etiquette given the pressing need to communicate to his

recipients. In other words, under the present exigencies John's concentration would have been

directed to concerns other than the canons of higher literature. However, given John's desire to

secure his audience's goodwill and persuade them concerning the matters at hand, his discourse

exploits a range of rhetorical and aural devices designed to affect an affirmative response. It

seems reasonable to suggest, therefore, that John wrote with some attention to the rhythmic

qualities of his compositional style.

The following portion of the dissertation analyzes the metrical characteristics of the

Prologue in an effort to determine its relative adherence to Dionysius' criteria for effective

metrical patterns. A metrical analysis is carried out largely by engaging the rules of prosody.

These results are then correlated with the type of metrical feet acknowledged by ancient sources

and, when engaging prose (which lacks the predetermined lines inherent in verse), the most

probable breakdown of the text into cola and feet. Such an analysis necessarily involves skill

and judgment. Metrical analysis does not always result in scientific certainty and, inevitably,

differences of opinion occur over details. As an aid to the author of this dissertation with this

section's subject matter, Professor Chrys Caragounis graciously consented from his expertise to

supply a scansion on the Prologue, reproduced as Figure 16, together with an extremely useful

set of corresponding notes. These notes provide insightful interpretive commentary on the

scansion.[81] This portion of chapter four relies heavily on Caragounis' considerable skill in

metrical analysis and familiarity with Dionysius' criteria for rhythm and acknowledges a debt of

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[80] Dionysius of Halicarnassus, *Comp*. 17–18.

[81] The scansion and supplemental notes were received by this author on June 24, 2009. The notes will be hereafter cited as Caragounis, "Scansion and Notes."

gratitude for his time and benevolence. Caragounis' analysis provides a well-thought out and

viable approach to the Prologue's rhythmic characteristics.

Caragounis begins his comments on his scansion of the Prologue by affirming that "this

text is not composed for metrical declamation."[82] With that stated, however, he does point out

that the passage reflects a sense of metric structure, especially when its rhythmic units, consisting

of various parallel clauses, are considered. In his scansion, Caragounis breaks the Prologue

down into 21 cola. I will provide cross references to my aural representation diagram (Figure 1)

in an effort to aid readers in comparing Caragounis' colon-by-colon metrical analysis with my

line-by-line aural analysis.

Colon 1 (ὃ ἦν ἀπ' ἀρχῆς), which opens the Prologue (1a), contains an amphibrach, a rather

ungraceful type of foot, along with a spondee, which Dionysios rated highly. Thus the

Prologue's important initial clause receives a mixed evaluation in terms of its rhythm. While

granted that the first foot of this colon rates poorly by Dionysius' standards, however, its

rhythmic deficiency is somewhat compensated by other factors, including its melodic nature.[83]

In this regard, Dionysius affirmed that mixed meter with both pleasant and unpleasant rhythms

was acceptable when it was in effect concealed by skillful writing.[84] It is also possible that the

rather uneven rhythm qualities of the first colon may have served to seize the audience's

attention. Incidentally, the second foot in this colon is long, placing emphasis on ἀρχῆς, which

appears quite logical in light of the Prologue's overall emphasis on its direct object.

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[82] Caragounis, ibid. Caragounis adds that "it is not certain at all that [John] was conscious of creating poetry in the established genres of Greek meter."

[83] See above under "Melody."

[84] In *Comp*. 18, Dionysius states, "Now if it proves possible for us to compose in a style which consists entirely of the finest rhythms, our ideal may be realised; but if it should be necessary to mix the worse with the better, as happens in many cases . . . we must manage our subject-matter artistically and disguise the constraint under which we are working by the elegance of our composition."

Like colon 1, colon 2 (ὃ ἀκηκόαμεν, 1b) receives a mixed review when subjected to Dionysius' criteria. This colon's first foot consists of an anapaest, implying dignity and solemnity, while the second is an amphibrach or perhaps a choree, both of which are rather undesirable feet. Colon 3 (ὃ ἐθεασάμεθα καὶ αἱ χεῖρες ἡμῶν, 1c), on the other hand, "is as a whole composed of beautiful rhythms."[85] Aside from one instance of a choree, the three other feet (anapest, bacchius, and molosso) in this colon are among the most pleasant. The third and fourth feet, which are especially long, may in effect serve to enhance the text's emphasis on witness. The introduction of the rhythmically emphatic instrumental dative (τοῖς ὀφθαλμοῖς ἡμῶν) has altered the two-foot colon series that began in colon 1.

Colon 4 (ὃ ἐθεασάμε-, 1d) presents two short chores. Caragounis suggests that, since colon 4 constitutes essentially a restatement of ὃ ἐωράκαμεν (colon 3), the author is "hurrying on to the next more emphasized statement" of the testimony in colon 5.[86] We may observe, therefore, that a text's aural pace may be quickened or slowed down by the employment of appropriate long or short rhythms. Colon 5 (-θα καὶ αἱ χεῖρες ἡμῶν ἐψηλάφησαν, 1d) is expressed by principally long feet.

Cola 6–7 (1d–2a) constitute the hinge bridging v. 1 and the Prologue's first digression. Caragounis notes that colon 6 (περὶ τοῦ λόγου τῆς ζωῆς, 1d), which modifies verse 1, is "semantically subordinate."[87] It is thus indented in Figure 16. This colon, which reveals in part the identity of ὅ ἦν ἀπ' ἀρχῆς is stressed, however, through its use of predominantly long feet providing emphasis. Colon 7 (καὶ ἡ ζωὴ ἐφανερώθη, 2a) is likewise generally long, beginning with a molossos, and dwells on the significant theme ζωή.

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[85] Caragounis, "Scansion and Notes."

[86] Ibid.

[87] Ibid.

Cola 8–13, which constitute the continuation, development, and conclusion of digression 1 (2b–g), alternate back and forth between cola featuring short feet and those characterized by beautiful feet. Thus colon 8 (καὶ ἑωράκαμεν, 2b) is marked by brevity, possibly since the concept presented here was stated twice before. Colon 9 (καὶ μαρτυροῦμεν καί, 2c–d) contains the two pleasant feet dactyl and cretic, with the colon consisting as a whole of equally short and long syllables. Its moderating quality avoids extremes and "befits a well-weighed, sober testimony."[88] Colon 10 (ἀπαγγέλλομεν ὑ-, 2d) reflects primarily fast feet, which anticipate the content of the next colon. Colon 11 (-μῖν τὴν ζωὴν τὴν αἰώνιον, 2d–e) is evidently intended to be featured, for it contains three of the most beautiful feet comprised almost entirely of long syllables and "aptly expresses the enduring character of its theme: life everlasting."[89] Colon 12 (ἥτις ἦν πρὸς τὸν πατέρα καί, 2f–g), characterized by brevity, is composed of mainly fast feet (cretic, a choree or dactyl, and an anapaest) aptly supporting a secondary clause. Colon 13 (ἐφανερώθη ἡμῖν, 2g), on the other hand, while it begins with a short choree, appropriately concludes digression 1 with two long and dignified spondees.

Cola 14–15 (3a–b) are resumptive, returning to the substance of v. 1. Colon 14 (ὃ ἑωράκαμεν καὶ ἀκηκόαμεν, 3a) consists of a mixture of dignified and short feet: an anapaest, a hypobacchios, and two chorees. Although resumptive, John has reversed the original order of the verbs ἑωράκαμεν and ἀκηκόαμεν (see cola 2–3). The fact that he has left out the relative pronoun ὅ, which directly preceded ἀκηκόαμεν in colon 2, may indicate his intention that both verbs now be taken as one colon. The resumptive verb ἀπαγγέλλομεν (consisting of an

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[88] Ibid.

[89] Ibid.

amphibrach and anapaest) in colon 15 (ἀπαγγέλλομεν καὶ ὑμῖν, 3b) is brief, whereas ὑμῖν (a spondee) is long and thus emphasized.[90]

Colon 16 (ἵνα καὶ ὑμεῖς κοινωνίαν ἔχητε μεθ' ἡμῶν, 3c), corresponding to the Prologue's first ἵνα clause, fittingly presents "preponderately long feet [which] seem to imply that [John] lingers on these words."[91] This excessively lengthy colon features an anapaest, hypobacchios, dactyl, amphibrach, and a second hypobacchios. The emphasis through elongated rhythm is to be expected since here the author declares his purpose in witnessing, namely that the recipients may experience fellowship. This colon effectively decelerates the Prologue's rather rapid pace established by cola 12–15 as the critical second digression approaches.

Cola 17–19 correspond to digression 2. Appropriately, these featured cola which constitute one of the Prologue's high points are marked for the most part by elegant rhythms. Colon 17 (καὶ ἡ κοινωνία δὲ ἡ ἡμετέρα, 3d) employs the beautiful rhythms of a molossos, dactyl, and hypobacchios, ending with the less noble choree. All the feet in cola 18–19 (μετὰ τοῦ πατρὸς καί, 3d–e; μετὰ τοῦ υἱοῦ αὐτοῦ Ἰησοῦ Χριστοῦ, 3e) are among the most pleasant rhythms, appropriately drawing digression 2 to a close.

Cola 20–21 (καὶ ταῦτα γράφομεν ἡμεῖς, 4a; ἵνα ἡ χαρὰ ἡμῶν ᾖ πεπληρωμένη, 4b) comprise the Prologue's conclusion (4a–b). Fittingly, this closing passage, described by Caragounis as "prosaic," exclusively makes use of beautiful rhythms, all of which are highly appreciated by Dionysios. Caragounis suggests that although with these cola "we have descended 'the Mount of Transfiguration,'" such elegant metrical patterns suitably "describe the

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[90] Ibid.

[91] Ibid.

purpose of [the author's] writing: the fulfillment, the consummation of their joy. Such a joyous theme can only be expressed by pleasant and beautiful rhythms."[92]

What can we conclude from this investigation of the metrical structure and qualities of the Prologue? First, such an analysis brings out aural features of the text not readily discernable to or even typically considered by the silent print-reader. While metrical analysis tends to be limited to the field of classical studies, especially (but not exclusively) poetry, here we note its value when applied to a New Testament text. Metrical analysis constitutes one more analytical tool available to scholars for illuminating the aural features of an ancient text.

Second, and more specifically, the above analysis displays John's ability to handle and incorporate a variety of metrical feet. Not only does the author mix different types of feet within a colon, but he seems to skillfully alternate rhythmic qualities from colon to colon, with each colon (or in some cases adjoining cola) reflecting its (their) own overall metrical characteristics. The Prologue thus evinces a rhythmic quality that corresponds by and large to its semantics. Featured cola typically employ long and beautiful rhythms, whereas the rhythmic pace of others is quickened through the incorporation of brief and often less pleasant feet. The initial cola, designed in large part to arrest the listeners' attention, reflect a mixture of dignified and unpleasant rhythms. The Prologue's overall rhythmic pulse, therefore, should not be seen as haphazard or random, but rather demonstrates a measured, synchronized ebb and flow correlating to its aural and semantic design.

The following table maps out the Prologue's alternating rhythmic matrix. The cola numbers refer to Caragounis' scansion and the lines to this dissertation's aural representation diagram. The third column offers a one word description of each colon's rhythmic qualities.

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[92] Ibid.

Table 4: The Prologue's Rhythmic Matrix[93]

Cola:	Line:	General Characteristic:
1–2	1a–b	Mixed
3	1c	Beautiful
4–5	1d	Short
6–7	1d–2a	Long
8	2b	Short
9	2c–d	Beautiful
10	2d	Short
11	2d–e	Beautiful
12	2f–g	Short
13	2g	Long
14–15	3a–b	Short
16	3c	Long
17–21	3d–4b	Beautiful

In Table 4 we observe the fluctuating succession of rhythmic types—primarily short, long, and beautiful—which in effect coincide respectively with brevity, in which the author repeats material and presses forward; emphasis, where he accentuates a significant point; and development, where he lingers over a savored topic or truth.

It is interesting to note in passing the dynamic and, at times, complementary relationship between euphony, melody, and rhythm in the Prologue. At times their characteristics appear to converge. Thus, for example, the Prologue's attention-grabbing opening lines 1a–b (cola 1–2) are euphoniously, melodically, and rhythmically diverse, featuring initial hiatus in each line, smooth and rough sounds, and mixed rhythms. The Prologue's conclusion (lines 4a–b; cola 20–21), on the other hand, tends to be somewhat more euphonious (especially relative to its length), melodic, and rhythmically beautiful, adding a pleasing impression of aural resolution.

The metrical analysis carried out in this section supplements and largely confirms the aural analysis featured in chapter two of this dissertation. For example, Caragounis affirms the view presented here that the prepositional phrase of 1d (colon 6) is intentionally highlighted and that

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[93] This overall rhythmic matrix is derived from Caragounis, "Scansion and Notes."

digression 2 constitutes a highpoint (especially cola 18–19). On the other hand, in a few

instances Caragounis' metrical analysis differs slightly from my aural analysis, as for instance in

his claim that in colon 15 (3b) ἀπαγγέλλομεν is short because it is resumptive or that ὑμῖν, which

he scans as a long spondee, is emphatic (in my overall structuring of the Prologue I took

ἀπαγγέλλομεν to be highlighted and ὑμῖν to be unemphatic). Overall, however, this investigation

of the Prologue's rhythm offers further confirmation that various forms of aural patterning,

including meter, serve to organize a text and mutually support its syntactical and semantic

features.

Variety. Caragounis notes that Dionysius advocated the incorporation of a diversity of

structural characteristics within a composition.[94] It is apparent that the Prologue employs the

device of variety to avoid what Stanford terms "acoustic monotony."[95] While the organization of

the Prologue involves considerable repetition, in its formulation the passage arguably maintains

interest and movement and effectively avoids tedium.

As for the Prologue's overall structure, the overarching ABCA'B'C' pattern discussed in

chapter 2 reflects variety through contrast between the elongated, amplified first main section

(ABC) affecting measured, gradual development and the abridged, sparse second main section

(A'B'C'). In addition, the Prologue's two featured digressions (2a–g, 3d–e) contribute in a

substantial way to the passage's variety by interrupting the previously established patterns.

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[94] Caragounis, *Development of Greek*, 411, 429. In *Comp*. 19, Dionysius expressed that "it is always possible to have too much of even beautiful things, as of things sweet to taste, when they retain their sameness. But when they are varied by changes they continue in their freshness indefinitely." He added that "prose enjoys complete freedom and license to vary composition by whatever changes it pleases. The finest style of all is that which contains the greatest amount of relief from monotony and change of structure . . . I believe everyone knows that, in discourse, variation is a most attractive and beautiful quality."

[95] Stanford, *Sound*, 59, observes that the Greeks sought to achieve "deliberate variation in style" or μεταβολή, "change of state."

Despite criticism by modern commentators,[96] the incorporation of parenthetical digressions constituted a positive element of variety and was considered a factor in beautiful composition by Dionysius, who hailed their frequent use in Herodotus, Plato, and Demosthenes.[97]

John also alternates the length and complexity of clauses and phrases. For example, the clauses ὃ ἀκηκόαμεν (1b) and ὃ ἐθεασάμεθα (1d) reflect brevity, whereas ὃ ἑωράκαμεν τοῖς ὀφθαλμοῖς ἡμῶν (1c) is more expansive. The three parallel prepositional phrases in 3c–e (μεθ᾽ ἡμῶν, μετὰ τοῦ πατρός, and μετὰ τοῦ υἱοῦ αὐτοῦ Ἰησοῦ Χριστοῦ) progressively increase in length. Even when employing a parallel construction, the author tends to vary wording while communicating a similar concept (e.g., ὃ ἦν ἀπ᾽ ἀρχῆς in 1a and ἥτις ἦν πρὸς τὸν πατέρα in 2f).

On a somewhat smaller scale, the Prologue reflects changes in aural patterning, word order, and number of occurrences. For instance, the deviation from the established ὅ . . . vowel-μεν theme (1b–d) to the derivative καί . . . vowel-μεν theme (2b–d) followed by the variation vowel-μεν καί (3b) entail artistic variety. The author interjects the contrasting ου sound in 1d and 3d–e. In line 3a, the author reverses the previous word order of ἀκηκόαμεν . . . ἑωράκαμεν (1b–c) to ἑωράκαμεν . . . ἀκηκόαμεν. Different verbs occur different numbers of times in the Prologue (e.g., ἀκηκόαμεν = twice; ἑωράκαμεν = three times; ἐθεασάμεθα = once), as do forms of nouns reflecting key topics (ζωή = three times; κοινωνία = twice; χαρά = once). Together these various features serve to vary what otherwise could have resulted in relentless uniformity.[98]

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[96] For example, concerning the conjectured fourth stage of the Prologue's composition in which the passage was expanded through the insertion of a digressive gloss (v. 2), Grayston, *Epistles*, 36, asks, "Once so much has been crammed in, why not more?" Strecker, *Johannine Letters*, 8, likewise detects little artistry reflected in the author's inclusion of a digression: "It contributes to the murkiness of the construction that v. 2 is apparently a parenthesis."

[97] Caragounis, *Development*, 411.

[98] Stanford, *Sound*, 59, points out that "our word 'monotony' comes from the Greek word μονοτονία, whose basic meaning was 'similarity in pitch-variation' or, in other words, a lack of variety in the voice-melody as prescribed by the pitch-accent on every important Greek word."

John incorporates various other means to prevent monotony. He alternates between the imperfect, perfect, aorist, and present verbal tenses, not randomly but strategically sequencing them.[99] He varies and contrasts grammatical person when using pronouns (cf., e.g., ὑμῖν in 2d with ἡμῖν in 2g). The author changes verbal voice between successive clauses (e.g., the passive ἐφανερώθη in 2a and active ἑωράκαμεν in 2b) and employs two different words for "seeing" (ὁράω and θεάομαι).[100] In addition, we have considered above numerous instances where the Prologue incorporates rhythmic variety, including the use of various types of feet to affect brevity, emphasis, and beauty. Examples like these could be multiplied considerably to demonstrate further the author's adeptness in introducing variety into his compositional style.

Appropriateness. Appropriateness entails the employment of word choice, tone, and compositional strategies that suitably fit the entities involved.[101] Lee points out that "generally, the criterion of appropriateness would require that form and content function in concert."[102] As Dionysius observed concerning the effective implementation of appropriateness, "the poets and prose authors, on their own account, look to the subject they are treating and furnish it with words which suit it and illustrate it."[103] Given that "sounds can serve as vehicles of meaning, in addition to the semantic content of the words they represent," [104] it was critical that a composition's aural traits matched the occasion it served.

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[99] See the relevant discussion in chapter 2. Hodges, *Epistles*, 52, suggests that "although commentators are often guilty of overrefinement in handling the Greek tenses, the changes of tense in verse 1 appear to be deliberate."

[100] Schnackenburg, *Epistles*, 8, cites this latter occurrence (i.e., the two terms for "seeing") as an example of the stylistic device of variation.

[101] Caragounis, *Development*, 411. In *Comp*. 20, Dionysius notes, "It is generally agreed that appropriateness is that treatment which is fitting for the actors and the actions concerned. Just as the choice of words may be either appropriate or inappropriate to the subject-matter, so surely may the composition be."

[102] Lee, "Sound Analysis," 110.

[103] Dionysius of Halicarnassus, *Comp*. 16.

[104] Lee, "Sound Analysis," 100. She later points out (p. 124) that "sound cannot tell us what a composition means but it furnishes fundamental interpretative criteria that derive from auditory reception's distinctive

By opening 1 John with a rather formal and rhetorically-powerful periodic statement, the author matches well the seriousness of his subject matter. The Prologue's grandeur and style are well-suited to the topics of "life" and "fellowship." While the author later shifts to using more personal references to himself and his recipients (e.g., 2:1), the "lofty style"[105] of the Prologue is especially appropriate as an introductory statement to begin addressing a community afflicted by schism (2:18–19) and continuing harassment from the defectors (2:26), and evidently experiencing tension and fear as a result (4:18).

The Prologue was not composed, however, as the opening of a philosophical or doctrinal treatise, and "is not the product of literary art."[106] That the Prologue evinces a somewhat stately or formal character does not mean that it lacks a personal tone, for as Burge notes, "in 1:3–4 . . . John's emphasis is entirely pastoral and practical."[107] His "singular interest is not some abstract doctrine about Jesus" but is instead "the reality of Jesus' personhood—his incarnation or his entry into history,"[108] the truth of which is now "under siege."[109] In his Prologue, John offers a suitably-crafted response to the disturbing situation created by the schismatics: he deftly "unites the themes of Christology and community as he exhorts the church that a right understanding of Jesus should inform how we live together."[110]

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dynamics."

[105] Schnackenburg, *Epistles*, 48.

[106] Ibid., 3.

[107] Gary M. Burge, *The Letters of John* (NIVAC; Grand Rapids, Mich.: Zondervan, 1996), 52. Citing the first three verses of the Prologue, Schnackenburg, *Epistles*, 4, observes that 1 John's "calm tone, sometimes solemn and elevated (1:1–3; 3:1–3; 5:18–20), gives a glimpse of a serious and eager champion of the true faith."

[108] Burge, *Letters*, 53.

[109] Ibid., 56.

[110] Ibid.

Adherence to Dionysius' Styles

Ancient writers tended to adhere to general compositional styles that were deemed appropriate to certain circumstances and purposes. Thus, "various stylistic types signaled different rhetorical objectives" and "ancient theorists upheld the requirement of an appropriate fit between a compositional strategy or technique and its pragmatic objective." [111] Dionysius identified three general style types—austere, polished, and temperate or well-blended[112]—although other rhetoricians delineated between grand, middle, and plain types.[113] We will examine each of Dionysius' styles in turn, comparing their stylistic characteristics to those of the Prologue.

Dionysius offers a lengthy description of the austere style, a style employed by the lyric poet Pindar, the tragedian Aeschylus, and historian Thucydides. For Dionysius, the beauty of this style "consists in its patina of antiquity." In describing a selection from Pindar, Dionysius noted that the piece's words "exhibit not the showy and polished elegance of our day, but the austere beauty of the distant past." [114] In striving to imitate the grand, dignified literature of the classical period, the austere style (1) "requires that the words shall stand firmly on their own feet and occupy strong positions," and be "separated by perceptible intervals"; (2) allows "harsh and dissonant collocations"; and (3) is fond of "expansion by means of long words which extend

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[111] Lee, "Sound Analysis," 109. Lee notes (p. 99) that "Greek culture and indeed all cultures find certain rhythms and melodies appropriate for specific social occasions. In a similar way, classical literary theorists developed a keen ear for various literary styles." She adds that "the Greeks construed literary composition as a kind of harmony, suggesting that they heard a different kind of music, depending on how their words were arranged. Classical commentators required that a composition's language suit its purpose. The attention the ancient literary critics paid to the construction and arrangement of cola and periods illustrates their aural orientation. Their formal and aesthetic standards of composition served the production and blending of beautiful sounds that were supposed to be appropriate to the meanings they signified," 106.

[112] Caragounis, *Development*, 418.

[113] Goold, Introduction, 10–11.

[114] Dionysius of Halicarnassus, *Comp.* 22.

over a wide space" as opposed to words containing short syllables. Dionysius also believed that (4) the construction of an austere composition's clauses and periods, like its words, should in essence adhere to the principles just mentioned, with its clauses "cultivat[ing] dignified and impressive rhythms" and "not parallel in structure or sound." Finally, (5) the austere style "is flexible in its use of cases, uses a variety of figures and few connectives, lacks articles, and often neglects grammatical sequence." In short, "it is not at all florid, but magnanimous, outspoken, unadorned," evoking "nature rather than art."[115]

Dionysius considered the polished style, a style followed by, for example, the poets Hesiod and Sappho, the tragedian Euripides, and the orator Isocrates, to be "exactly opposite" to the austere. This more contemporary style (1) avoids intervals between words and a "slow, settled quality," but rather keeps words "on the move . . . like the current of a stream that never rests"; (2) "sets out to blend together and interweave its component parts, and to make them convey as far as possible the effect of a single utterance," like a "finely woven net"; (3) "requires all its words to be melodious, smooth, and soft and like a maiden's face," shunning "rough and dissonant syllables";[116] (4) its clauses "should be effectively interwoven with one another" and of moderate length; (5) its rhythms should be of "average length or somewhat shorter"; (6) the polished style includes "parallelism in sound" and "parallelism in structure." In brief, this style avoids figures that are "old-fashioned" or "have the qualities of stateliness or gravity or intensity, but rather those which are delicate and appealing."[117]

Dionysius struggles in his attempt to describe the third style: "I cannot say whether it is formed by removing the two extremes or by combining them, for it is not easy to find a clear

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[115] Ibid.

[116] Dionysius of Halicarnassus, *Comp*. 23.

[117] Ibid.

solution to the problem." He concludes that "it may be better to say that it is by the relaxation and the intensification of these extremes that the very many varieties of mediant forms arise."[118] The temperate style, therefore, entails a "compromise" between the austere and polished, a "judicious mixture . . . and a selection from the most effective qualities of each."[119] Dionysius praises this style as the one "deserv[ing] to carry off first prize, since it represents a sort of mean and virtue in life."[120] The temperate style includes many subtypes, and among other writers is represented by the poet Homer, the tragedian Sophocles, the historian Herodotus, the orator Demosthenes, and the philosophers Plato and Aristotle.[121]

The Prologue reflects characteristics of each of these styles. Although utilizing the rhetorical device of amplification,[122] like the austere style the passage tends to avoid excessive ornamentation and embellishments. Rather, at times the Prologue is forthright, elevated, and stately. In the manner of the austere style, the Prologue employs a number of dignified rhythms and several rough sound collocations. The fairly high incidence of hiatus produces recurrent gaps or pauses between words. In conformity with the austere style, the Prologue also incorporates a number of fairly lengthy words.[123]

On the other hand, characteristics of the polished style are evident in the Prologue. The passage features several melodious passages, employs some fast-moving rhythms, frequently uses conjunctives, and regularly exploits the device of parallelism.

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[118] Ibid.

[119] Dionysius of Halicarnassus, *Comp*. 24.

[120] Ibid. Goold, "Introduction," 11, notes that in the temperate style "Dionysius is searching for an ideal style in which all the devices which he has described are used with balanced skill and propriety."

[121] Dionysius of Halicarnassus, *Comp*. 24.

[122] Watson, "Amplification Techniques."

[123] These include several five syllable verbs (ἀκηκόαμεν, 1b, 3a; ἑωράκαμεν, 1c, 2b, 3a; ἐφανερώθη, 2a, g; and ἀπαγγέλλομεν, 2d, 3b), a five syllable participle (πεπληρωμένη, 4b), and a six syllable verb (ἐθεασάμεθα, 1d).

In light of its affinities with both of these styles, it would seem best to classify the Prologue under Dionysius' third temperate category, which reflects "the best elements of the austere and the polished style."[124] John combines some of the exceptional characteristics of the austere and polished styles, perhaps because the complexity and delicacy of his audience's situation called for a variegated form of response. He employs, for example, harsh and smooth collocations, melodious and discordant phonetic combinations, and beautiful and ignoble rhythms. We should not conclude, however, that John consciously attempted to conform to any of Dionysius' particular style-types, for like Paul, he does not appear to adhere *strictly* to any of the three types.

Rhetorical Effects

Caragounis includes a section on rhetorical effects. Two of these, parallelism and *captatio benevolentiae*, are especially relevant to the study of the Prologue.

Parallelism. Parallelism is notoriously difficult to define with precision.[125] It involves a variety of types, and its analysis can focus on semantic, phonetic, and syntactic elements.[126] Citing the seminal research of Johannes Weiß, Caragounis notes that the German theologian "demonstrated beyond any doubt that Paul interspersed his writings with the ever varying rhetorical figure of parallelism [and] did so with a view to proving his own thesis that the letters of Paul were written not for the eye but for the ear."[127] Weiß was convinced that Paul's discourse typically reflected not a periodic style but a "brief, simple . . . sentence structure [which] is more appropriate in oral delivery than in a writing intended for the perusing eye."[128]

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[124] Caragounis, *Development*, 418.

[125] Robert Alter, *The Art of Biblical Poetry* (New York: Basic Books, 1985), 3–26.

[126] Ibid., ix.

[127] Caragounis, *Development of Greek*, 442.

[128] Ibid., 442–43.

While not strictly composed as poetry, the Prologue is replete with instances of the rhetorical figure of parallelism that would have appealed to a listening audience. Examples of parallelism range from the Prologue's overall ABC/A'B'C' structure, discussed in chapter 2, to parallel clauses (e.g., 2b–d) and phrases (e.g., the prepositional phrases headed by μετά in 3c–e). Perhaps most striking are the parallel clauses in lines 1a–d and 2a–d that employ anaphora (same beginning word in successive cola) and, in some cases, homoioptoton (same ending case or inflection), homoioteleuton (ending with similar sound), or homoiokatalekton (same ending).[129] Table 5 below shows some of the principal instances of parallelism in the Prologue. These examples demonstrate the prominent role assumed by this device in our text.[130]

Table 5: Examples of Parallelism in the Prologue

Line:	Text:	Comments:
1a–d	ὃ ἦν ἀπ' ἀρχῆς ὃ ἀκηκόαμεν ὃ ἑωράκαμεν . . . ὃ ἐθεασάμεθα	same beginning word; similar endings in some cases
2a, g	καὶ ἡ ζωὴ ἐφανερώθη καὶ ἐφανερώθη ἡμῖν	same beginning word
2b–d	καὶ ἑωράκαμεν καὶ μαρτυροῦμεν καὶ ἀπαγγέλλομεν . . .	same beginning word; similar endings
1b–c; 3a	ὃ ἀκηκόαμεν ὃ ἑωράκαμεν ὃ ἑωράκαμεν καὶ ἀκηκόαμεν	reversed pattern
3b, 4a	ἀπαγγέλλομεν καὶ ὑμῖν καὶ ταῦτα γράφομεν ἡμεῖς	similar syntax
3c, 4b	ἵνα καὶ ὑμεῖς κοινωνίαν ἔχητε μεθ' ἡμῶν ἵνα ἡ χαρὰ ἡμῶν ᾖ πεπληρωμένη	similar syntax
3c–e	μεθ' ἡμῶν μετὰ τοῦ πατρός μετὰ τοῦ υἱοῦ αὐτοῦ Ἰησοῦ Χριστοῦ	same beginning word; similar syntax

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[129] Ibid., 446–47.

[130] See also Hansford, "Underlying Poetic," for additional examples of parallelism in 1 John.

Captatio Benevolentiae. *Captatio benevolentiae* entails a literary device designed to secure the favor of the audience.[131] In "fishing for good will," the author sought to render the hearer "attentive, teachable, and well disposed."[132] Literary ethos may be established in a variety of ways,[133] and the author of 1 John draws on different techniques to bolster his status in the eyes (and ears) of his audience.

By its overall rhetorical strategy, the Prologue predisposes its hearers to listen and respond to the writer's appeal. Through repeated references to the first-hand experience of the eyewitnesses of Christ (1b–d) the authority and ethos of the writer(s) is confirmed.[134] Without such claims, the listeners would be disinclined to heed his message;[135] with it, however, he exhorts to rather than demanding compliance based on his authority.[136]

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[131] Caragounis, *Development of Greek*, 447–48, 451–52.

[132] Donald A. Russell, "Captatio Benevolentiae," *OCD* 289.

[133] For example, Greg Carey, *Elusive Apocalypse: Reading Authority in the Revelation to John* (Macon, Ga.: Mercer University Press, 1999), argues that John employed the device of narrative ethos to establish authority.

[134] Watson, "Keep Yourselves," 297, who believes that the *exordium* of 1 John (i.e., 1:1–4) followed and was based upon the Prologue of John's Gospel, writes, "The rhetor's desire to bolster his ethos and the ethos of his message is readily apparent in his modifications of the Prologue [of the Gospel of John]." More specifically, concerning the *exordium* Watson (p. 285) notes that "the rhetor emphasizes the origin and the eyewitness nature of the tradition that he is proclaiming and his relationship to the tradition-bearers of the Johannine community as a way to bolster his authority." Watson also points out (p. 284) that "in regard to goodwill and the person of the rhetor, the rhetor believed to be a good man was considered to be the strongest influence in the case and central to obtaining goodwill in the *exordium* and the case in general."

[135] Wendy E. Sproston, "Witnesses to What Was ἀπ' ἀρχῆς: 1 John's Contribution to Our Knowledge of Tradition in the Fourth Gospel," *JSNT* 48 (1992): 52, notes that "the author of 1 John begins by proclaiming himself to his readers as a genuine mediator of the Johannine tradition, for only on this basis can he claim to speak authoritatively to the matter in hand." Sproston adds the suggestive observation (p. 53) that "the whole tenor of the beginning of 1 John is one of declaration of the author's authoritative status in relation to his readers, and as such his introduction is perhaps better compared with what Paul has to say about himself at the beginning of Romans rather than treated, as is often the case, as a somewhat lack-lustre version of the Prologue to the Gospel."

[136] Painter, *1, 2, and 3 John*, 84, notes that "whatever authority the author of 1 John has, it is not such that he can deal with this problem by an authoritative pronouncement. Instead he must persuade and cajole, always seeking to be aware that there is a real danger that at least some of the readers may follow those who have separated from the group 'loyal' to the author. Indeed, the letter suggests that the author perceived their loyalty to be somewhat wavering. It may be this that explains the character of 1 John."

The Prologue's aural trait of incessantly sounding the first person plural pattern vowel-μεν and connecting it with the relative pronoun ὅ (1b–d, 3a) forges an auditory link between the Prologue's "we" and its direct object. The essential vowel-μεν pattern occurs (sometimes with minor deviations) 11 times in 18 lines (1b, c, d; 2b, c, d; 3a [2x], b; 4a, b), with numerous variations on the pattern further reinforcing the aural effect (see above under "Melody"). The first person personal pronoun along with the adjective ἡμετέρα occur an additional 7 times (1c, d; 2g; 3c, d; 4a, b).[137]

Semantically, John chooses words (e.g., ἀρχή, μαρτυρέω) that bear forensic connotations, further contributing to the notion of *captatio benevolentiae*. Much ink has been spilled attempting to delineate the precise significance of ἀπ' ἀρχῆς (1a), especially vis-à-vis other references to ἀρχή in the Johannine Epistles and the Fourth Gospel. Does ἀπ' ἀρχῆς, therefore, refer to the beginning of Jesus' ministry or the (pre-)beginning of time?[138]

Significantly, the use of ἀπ' ἀρχῆς in John's epistolary Prologue is reminiscent of, though not necessarily identical to, that which occurs in the opening passages of three of the Gospels: Mark 1:1 (ἀρχὴ τοῦ εὐαγγελίου), Luke 1:2 (οἱ ἀπ' ἀρχῆς αὐτόπται), and John 1:1 (ἐν ἀρχῇ ἦν ὁ λόγος). While in 1 John 1 the phrase ἀπ' ἀρχῆς implies the direct object's venerable age, the occurrence of the phrase and the author's insistent attestation of having "heard," "seen," and "touched" also strongly suggest the author's personal presence at and participation in the original

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[137] Contra Metzger, Caragounis, *Development of Greek*, 530–33, argues for the originality of the dual ὑμῖν/ὑμῶν variants in v. 4, resulting in the reading, καὶ ταῦτα γράφομεν ὑμῖν, ἵνα ἡ χαρὰ ὑμῶν ᾖ πεπληρωμένη. He suggests (p. 532) that the ἡμεῖς/ἡμῶν set of readings, reflected in the critical text, "are the result of the current pronunciation."

[138] For a synopsis of viewpoints, see Brown, *Epistles*, 153–58.

events, assuring the audience of his credibility—especially over against the novel message and

questionable ethics of the secessionists.[139]

Assessing the Prologue by Dionysius' Criteria

Caragounis applies Dionysius' criteria of beautiful and effective composition to Paul's

correspondence in an attempt to evaluate Paul's relative conformity to these standards.[140] As

noted in the preceding chapter of this dissertation, Caragounis considered Paul to have fared well

generally under Dionysius' standards, especially when one admits that Paul did not exactly

aspire to classical standards. While not consistently conforming to Dionysius' ideals, however,

Paul evidently composed with his audience's literary taste and sense of discerning aural

reception in mind.

How does the Prologue of 1 John measure up under the same standards? Before attempting

to answer this question, we should adopt Caragounis' disclaimer concerning Paul: John, along

with the remaining New Testament authors, did not operate under the constraints of higher

literary expectations. Like Paul, John sought to convey a passionate message under difficult

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[139] Bruce, *Epistles*, 35, claims that "John's authority to speak about 'that which was from the beginning' is the authority of first-hand knowledge." After a fairly lengthy discussion of the issue, Kruse, *Letters*, 56, affirms this stance: "There is no compelling reason to reject the view that the author is claiming to be an eyewitness of the things he proclaims." However, many scholars, such as Brown, *Epistles*, 158–60, claim that the author is merely a tradition-bearer of the Johannine school rather than an eyewitness. In an interesting and helpful study, Richard Bauckham, *Jesus and the Eyewitnesses: The Gospels as Eyewitness Testimony* (Grand Rapids, Mich.: Eerdmans, 2006), 114–24, explores the significance of the term "beginning," especially in Luke's preface. He notes (p. 146) that Mark, Luke, and John "make use of the historiographical principle that the most authoritative eyewitness is one who was present at the events narrated from their beginning to their end and can therefore vouch for the overall shape of the story as well as for specific key events." If John was indeed an eyewitness, which, as G. M. Lee, "1 John 1:1–3," *ExpTim* 62 (1950–51): 125, points out, is "the natural meaning of his words," then his testimony would have carried significantly greater weight in the ancient Christian community than simply an individual with the authority to transmit tradition.

[140] Caragounis, *Development of Greek*, 422–74.

circumstances with no compulsion to achieve an artificial literary benchmark. Neither Paul nor John were in competition with Homer or Plato.[141]

On the other hand, we do not want to understate John's literary interest or competence, for 1 John evinces aural and rhetorical artistry because its author was himself not unacquainted with and therefore himself sought to effectively persuade an audience also accustomed to the skillful oral performance of documents. We may assess the Prologue's overall adherence to Dionysius' criteria by providing a snapshot summary of our discussion above.

In considering the Prologue's observance of euphony, we noted that John is capable of composing both rough and smooth collocations. In some cases, the relative roughness or smoothness of the auditory connections correspond reasonably to the respective section's semantic value or intended effect. The Prologue also occasionally substitutes uncommon forms or constructions for more common options. In addition, it strategically employs compositional effects, including the utilization of carefully positioned climaxes and emotional impact.

In terms of melody, we observed that John intermingles pleasant with unpleasant letters, resulting in mixed sound combinations. Factoring in the HGP in section 1 of this chapter, we noted that a more distinctive, tightly-woven melodic fabric resulted. John likewise tactfully incorporates a number of rhythmic feet-types, ranging from short to long (or fast to slow), dignified to undignified.

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[141] Caragounis, *Development of Greek*, 433, notes that "Paul's literary productions should not be compared, for example, with the literary work of Homeros or Platon's *Symposion* or *Phaidros*. Homeros and Platon wrote fine literature, art, music. Paul writes epistles: letter-messages to his converts and others, in which he debates, argues, expostulates, challenges, threatens, beseeches." Citing the rhetorical figures that occur in 1 John 2:12–14, Dennis L. Stamps, "The Johannine Writings," in *Handbook of Classical Rhetoric in the Hellenistic Period (330 BC – AD 400)* (ed. Stanley E. Porter; Leiden: Brill, 1997), 626, points out that the "presence of such stylistic devices show the linguistic artistry of the author, but it does not prove that the author was intentionally employing the techniques of Graeco-Roman oratory to embellish the argument of these three letters."

In addition, John demonstrates an ability to express variety in such factors as clause length, sound patterns, and verbal tense. His balance of repetition—"a widely recognized technique for pleasing the listener's ear"[142]—with variation provides the Prologue with dignity and organization while adding elegance and interest. To borrow from David deSilva, the Prologue's "repetitive texture" offers ways to decipher the Prologue's "meaning, structure or persuasive strategy,"[143] whereas its incorporation of variety lends "freshness" and "charm."[144]

Significantly, the Prologue deserves a high score for its appropriateness, as its "characteristic aural stamp"[145] seems well-matched to its rhetorical function. Its blending of elements from the austere and polished styles—resulting in Dionysius' preferred temperate style—seems suitable to the exigencies of his audience's circumstance.[146] As the sophisticated opening passage of a document stemming from Asia Minor, the Prologue prudently avoids the typically excessive Asian rhetorical flourishes so reprehensible to Dionysius. At the same time, it draws upon a variety of rhetorical effects, including parallelism and *captatio benevolentiae*, with the latter particularly fitting to the Prologue's presentation and underlying argument.

The Prologue's characteristics, therefore, reflect an author who is competent, skillful, and balanced in his approach. He has arguably succeeded in realizing Dionysius' first aim of composition: "to produce a beautiful and attractive united effort."[147] John's literary strategy avoids the extremes of extravagance and colloquialism; in the space of four verses he is at once

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[142] Stanford, *Sound*, 83.

[143] David A. deSilva, *An Introduction to the New Testament: Contexts, Methods & Ministry Formation* (Downers Grove, Ill., InterVarsity, 2004), 908.

[144] Dionysius of Halicarnassus, *Comp*. 19.

[145] Lee, "Sound Analysis," 99.

[146] Painter, *1, 2, and 3 John*, 78, crediting the work of Rudolf Schnackenburg, brings attention to 1 John's "stylistic duality." He suggests that "although the polemical passages are directed against the opponents, they are addressed to the community with a view to dissuading them from following the secessionists into schism."

[147] Goold, "Introduction," 6.

appealing, persuasive, cordial, and somber. Dionysius most likely would have deemed the Prologue's overall construction and traits to be compositionally apropos, with its content, function, and form coinciding.[148] Through a variety of aural and rhetorical devices—including the mixing of beautiful and harsh collocations, letter sounds, and rhythms—John carefully applies the proverbial velvet hammer of a concerned pastor to a disturbing development within his community.

Concluding Comments

In what ways has this analysis of the Prologue added to the insight, to the contribution, of chapter two? This chapter offers us enhanced access to the aural sensibilities of a Koine speaking first century audience by attending especially to those aural dimensions of the Prologue's texture that modern print readers, who tend to be functionally "tone deaf" to the ancient auditory experience, fail to hear and appreciate. Therefore, this chapter contributes to a heightened sense of the passage's auditory characteristics which play a significant role in communicating meaning. The additional aural interpretative clues we have garnered not only inform a fairly traditional understanding of the Prologue's orientation but bring into sharper relief the fascinating complexity of its design and the brilliant manner with which the text seeks to accomplish its goal of life, fellowship, and joy.

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[148] As Goold, ibid., 5, observes, for Dionysius determining what form suited a composition's message was paramount: "Instead of sublimity, Dionysius searches for propriety, the right kind of style for the subject."

FIGURE 2
Distribution of the Vowel η

```
        1 a    ὃ ἦν ἀπ᾽ ἀρχῆς
          b         ὃ ἀκηκόαμεν
          c         ὃ ἑωράκαμεν τοῖς ὀφθαλμοῖς ἡμῶν
          d         ὃ ἐθεασάμεθα καὶ αἱ χεῖρες ἡμῶν ἐψηλάφησαν, περὶ τοῦ λόγου τῆς ζωῆς
        2 a            καὶ ἡ ζωὴ ἐφανερώθη
          b                καὶ ἑωράκαμεν
  A       c                καὶ μαρτυροῦμεν                    digression 1: ἡ ζωή          ἀκηκόαμεν/ἑωράκαμεν
          d                καὶ ἀπαγγέλλομεν ὑμῖν              framed by ζωή and ἐφανερώθη   (ABB′A′ frame)
          e                    τὴν ζωὴν τὴν αἰώνιον
          f                        ἥτις ἦν πρὸς τὸν πατέρα
          g                καὶ ἐφανερώθη ἡμῖν

        3 a    ὃ ἑωράκαμεν καὶ ἀκηκόαμεν                     resumptive
                                                            material
  B       b    ἀπαγγέλλομεν καὶ ὑμῖν
          c    ἵνα καὶ ὑμεῖς κοινωνίαν ἔχητε    μεθ᾽ ἡμῶν    2 main verbs
  C       d         καὶ ἡ κοινωνία δὲ ἡ ἡμετέρα  μετὰ τοῦ πατρὸς    digression 2:   ἀπαγγέλλομεν/γράφομεν,
          e         καὶ                          μετὰ τοῦ υἱοῦ αὐτοῦ Ἰησοῦ Χριστοῦ   ἡ κοινωνία   each followed by a
 A′B′   4 a    καὶ ταῦτα γράφομεν ἡμεῖς                                          ἵνα clause, resulting in
  C′      b    ἵνα ἡ χαρὰ ἡμῶν ᾖ πεπληρωμένη                                     ABA′B′ pattern.
```

FIGURE 3
Distribution of η, ι, υ, ει, οι, and υι with Erasmian Pronunciation

1 a   ὃ ἦν ἀπ' ἀρχῆς
  b   ὃ ἀκηκόαμεν
  c   ὃ ἑωράκαμεν τοῖς ὀφθαλμοῖς ἡμῶν
  d   ὃ ἐθεασάμεθα καὶ αἱ χεῖρες ἡμῶν ἐψηλάφησαν, περὶ τοῦ λόγου τῆς ζωῆς

2 a   καὶ ἡ ζωὴ ἐφανερώθη
  b   καὶ ἑωράκαμεν
  c   καὶ μαρτυροῦμεν
A d   καὶ ἀπαγγέλλομεν ὑμῖν
  e   τὴν ζωὴν τὴν αἰώνιον
  f   ἥτις ἦν πρὸς τὸν πατέρα
  g   καὶ ἐφανερώθη ἡμῖν

3 a   ὃ ἑωράκαμεν καὶ ἀκηκόαμεν

B b   ἀπαγγέλλομεν καὶ ὑμῖν
  c   ἵνα καὶ ὑμεῖς κοινωνίαν ἔχητε   μεθ' ἡμῶν
C d   καὶ ἡ κοινωνία δὲ ἡ ἡμετέρα μετὰ τοῦ πατρὸς
  e   καὶ μετὰ τοῦ υἱοῦ αὐτοῦ Ἰησοῦ Χριστοῦ

A'B' 4 a   καὶ ταῦτα γράφομεν ἡμεῖς
C'   b   ἵνα ἡ χαρὰ ἡμῶν ᾖ πεπληρωμένη

digression 1: ἡ ζωή
framed by ζωή and ἐφανερώθη

resumptive
material

digression 2:
ἡ κοινωνία

ἀκηκόαμεν/ἑωράκαμεν
(ABB'A' frame)

2 main verbs
ἀπαγγέλλομεν/γράφομεν,
each followed by a
ἵνα clause, resulting in
ABA'B' pattern.

Key: η, ι, υ, ει, οι, υι

FIGURE 4

Singular Sound of η, ι, υ, ει, οι, and υι with Historical Greek Pronunciation

```
       1 a    ὃ ἦν ἀπ' ἀρχῆς
         b        ὃ ἀκηκόαμεν
         c        ὃ ἑωράκαμεν τοῖς ὀφθαλμοῖς ἡμῶν
         d        ὃ ἐθεασάμεθα καὶ αἱ χεῖρες ἡμῶν ἐψηλάφησαν, περὶ τοῦ λόγου τῆς ζωῆς
       2 a            καὶ ἡ ζωὴ ἐφανερώθη
         b            καὶ ἑωράκαμεν
A        c            καὶ μαρτυροῦμεν                          digression 1: ἡ ζωή
         d            καὶ ἀπαγγέλλομεν ὑμῖν                     framed by ζωή and ἐφανερώθη
         e                τὴν ζωὴν τὴν αἰώνιον
         f                ἥτις ἦν πρὸς τὸν πατέρα
         g            καὶ ἐφανερώθη ἡμῖν
       3 a        ὃ ἑωράκαμεν καὶ ἀκηκόαμεν                    resumptive
                                                              material
B        b    ἀπαγγέλλομεν καὶ ὑμῖν
         c        ἵνα καὶ ὑμεῖς κοινωνίαν ἔχητε        μεθ' ἡμῶν
C        d            καὶ ἡ κοινωνία δὲ ἡ ἡμετέρα      μετὰ τοῦ πατρὸς        digression 2:
         e            καὶ                              μετὰ τοῦ υἱοῦ αὐτοῦ Ἰησοῦ Χριστοῦ   ἡ κοινωνία
A'B'   4 a    καὶ ταῦτα γράφομεν ἡμεῖς
C'       b        ἵνα ἡ χαρὰ ἡμῶν ἦ πεπληρωμένη
```

ἀκηκόαμεν/ἑωράκαμεν (ABB'A' frame)

2 main verbs ἀπαγγέλλομεν/γράφομεν, each followed by a ἵνα clause, resulting in ABA'B' pattern.

Key: Yellow highlighting indicates "i" (between d*i*d and s*ee*) sound

FIGURE 5
Distribution of the Vowel o

FIGURE 6
Distribution of ο and ω with Erasmian Pronunciation

1 a ὃ ἦν ἀπ᾽ ἀρχῆς
  b ὃ ἀκηκόαμεν
  c ὃ ἑωράκαμεν τοῖς ὀφθαλμοῖς ἡμῶν
  d ὃ ἐθεασάμεθα καὶ αἱ χεῖρες ἡμῶν ἐψηλάφησαν, περὶ τοῦ λόγου τῆς ζωῆς
2 a καὶ ἡ ζωὴ ἐφανερώθη
  b καὶ ἑωράκαμεν
  c καὶ μαρτυροῦμεν
  d καὶ ἀπαγγέλλομεν ὑμῖν
  e τὴν ζωὴν τὴν αἰώνιον
  f ἥτις ἦν πρὸς τὸν πατέρα
  g καὶ ἐφανερώθη ἡμῖν
3 a ὃ ἑωράκαμεν καὶ ἀκηκόαμεν
  b ἀπαγγέλλομεν καὶ ὑμῖν
  c ἵνα καὶ ὑμεῖς κοινωνίαν ἔχητε   μεθ᾽ ἡμῶν
  d καὶ ἡ κοινωνία δὲ ἡ ἡμετέρα   μετὰ τοῦ πατρὸς
  e καὶ   μετὰ τοῦ υἱοῦ αὐτοῦ Ἰησοῦ Χριστοῦ
4 a καὶ ταῦτα γράφομεν ἡμεῖς
  b ἵνα ἡ χαρὰ ἡμῶν ᾖ πεπληρωμένη

A

B

C

A'B'

C'

digression 1: ἡ ζωή
framed by ζωή and ἐφανερώθη

resumptive
material

digression 2:
ἡ κοινωνία

ἀκηκόαμεν/ἑωράκαμεν
(ABB'A' frame)

2 main verbs
ἀπαγγέλλομεν/γράφομεν,
each followed by a
ἵνα clause, resulting in
ABA'B' pattern.

Key: ο, ω

FIGURE 7
Singular Sound of o/ω with Historical Greek Pronunciation

Key: Yellow highlighting indicates "o" as in d*o*t sound

FIGURE 8
Distribution of the Vowel ε


```
    ┌ 1 a    ὃ ἦν ἀπ' ἀρχῆς
    │   b        ὃ ἀκηκόαμεν
    │   c        ὃ ἑωράκαμεν τοῖς ὀφθαλμοῖς ἡμῶν
    │   d        ὃ ἐθεασάμεθα καὶ αἱ χεῖρες ἡμῶν ἐψηλάφησαν, περὶ τοῦ λόγου τῆς ζωῆς
    │  2 a          καὶ ἡ ζωὴ ἐφανερώθη
A   │    b            καὶ ἑωράκαμεν                    digression 1: ἡ ζωή
    │    c            καὶ μαρτυροῦμεν                  framed by ζωή and ἐφανερώθη
    │    d            καὶ ἀπαγγέλλομεν ὑμῖν
    │    e              τὴν ζωὴν τὴν αἰώνιον
    │    f                ἥτις ἦν πρὸς τὸν πατέρα
    │    g          καὶ ἐφανερώθη ἡμῖν
    │                                                  resumptive
    └  3 a        ὃ ἑωράκαμεν καὶ ἀκηκόαμεν            material

B   [    b    ἀπαγγέλλομεν καὶ ὑμῖν
         c      ἵνα καὶ ὑμεῖς κοινωνίαν ἔχητε      μεθ' ἡμῶν
C   [    d          καὶ ἡ κοινωνία δὲ ἡ ἡμετέρα   μετὰ τοῦ πατρὸς          digression 2:
         e          καὶ                            μετὰ τοῦ υἱοῦ αὐτοῦ Ἰησοῦ Χριστοῦ   ἡ κοινωνία

A'B'  [ 4 a    καὶ ταῦτα γράφομεν ἡμεῖς
C'    [   b      ἵνα ἡ χαρὰ ἡμῶν ᾖ πεπληρωμένη
```

ἀκηκόαμεν/ἑωράκαμεν
(ABB'A' frame)

2 main verbs
ἀπαγγέλλομεν/γράφομεν,
each followed by a
ἵνα clause, resulting in
ABA'B' pattern.

FIGURE 9
Distribution of the Diphthong αι

176
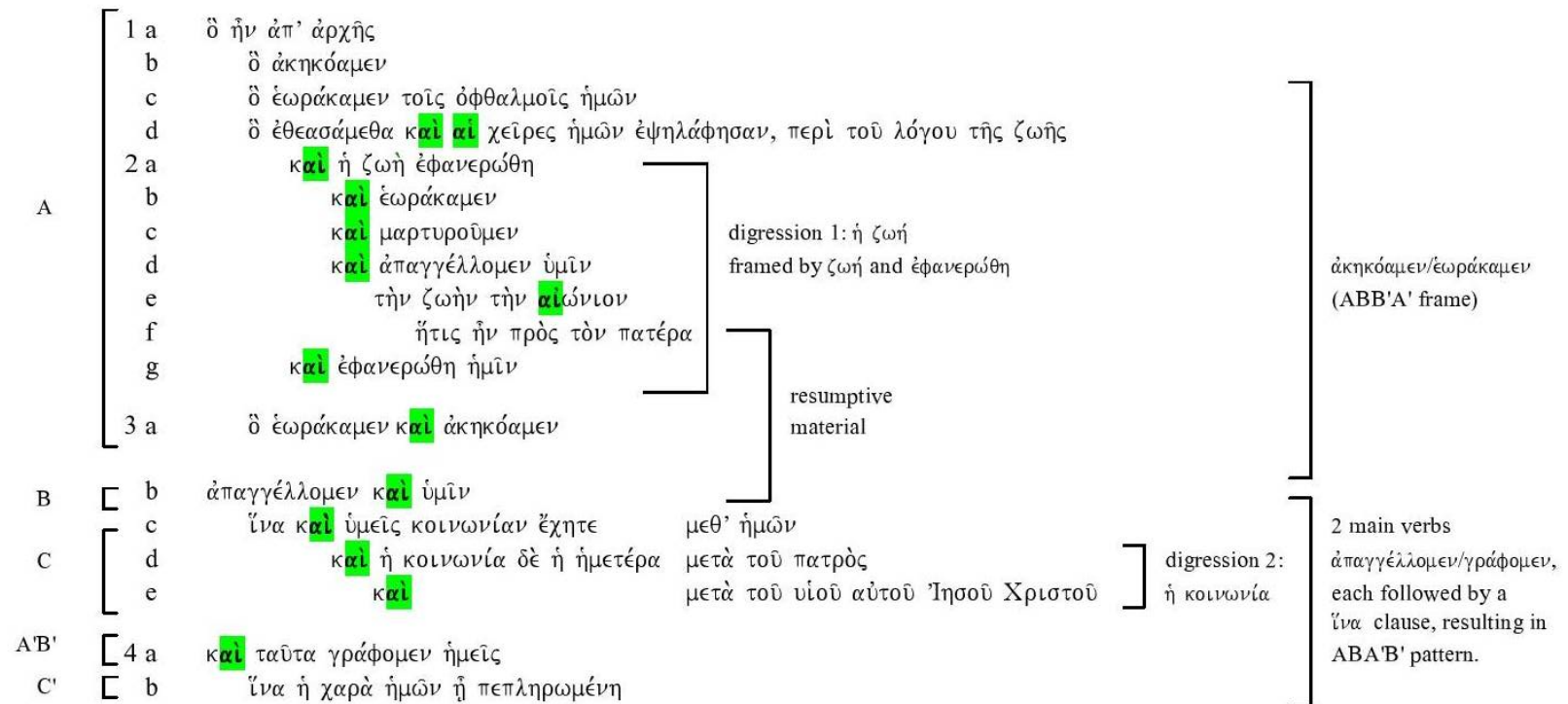
FIGURE 10
Distribution of ε and αι with Erasmian Pronunciation
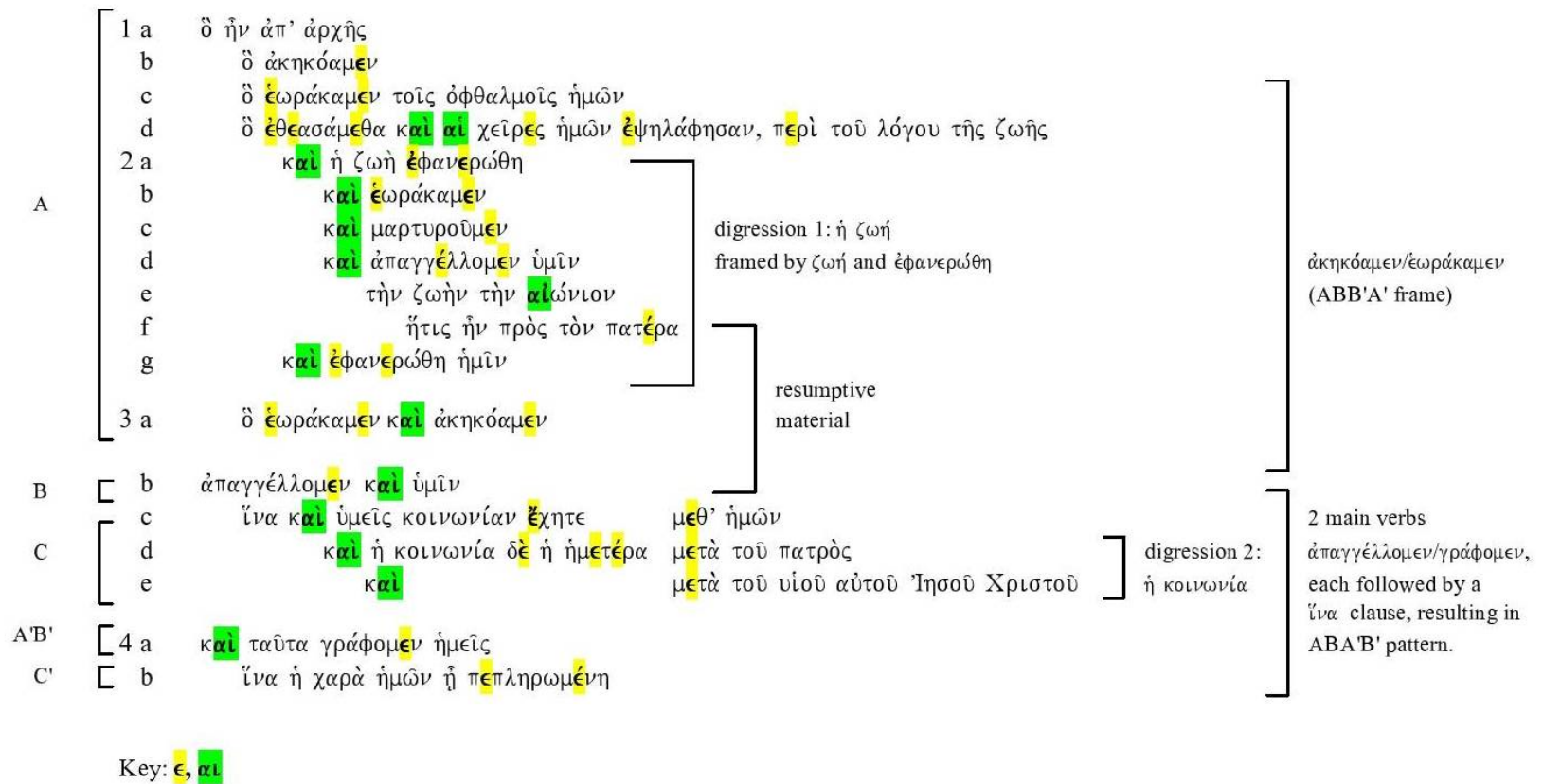
FIGURE 11
Singular Sound of ε and αι with Historical Greek Pronunciation

	1 a	ὃ ἦν ἀπ' ἀρχῆς
	b	ὃ ἀκηκόαμεν
	c	ὃ ἑωράκαμεν τοῖς ὀφθαλμοῖς ἡμῶν
	d	ὃ ἐθεασάμεθα καὶ αἱ χεῖρες ἡμῶν ἐψηλάφησαν, περὶ τοῦ λόγου τῆς ζωῆς
	2 a	καὶ ἡ ζωὴ ἐφανερώθη
A	b	καὶ ἑωράκαμεν
	c	καὶ μαρτυροῦμεν
	d	καὶ ἀπαγγέλλομεν ὑμῖν
	e	τὴν ζωὴν τὴν αἰώνιον
	f	ἥτις ἦν πρὸς τὸν πατέρα
	g	καὶ ἐφανερώθη ἡμῖν
	3 a	ὃ ἑωράκαμεν καὶ ἀκηκόαμεν
B	b	ἀπαγγέλλομεν καὶ ὑμῖν
	c	ἵνα καὶ ὑμεῖς κοινωνίαν ἔχητε μεθ' ἡμῶν
C	d	καὶ ἡ κοινωνία δὲ ἡ ἡμετέρα μετὰ τοῦ πατρὸς
	e	καὶ μετὰ τοῦ υἱοῦ αὐτοῦ Ἰησοῦ Χριστοῦ
A'B'	4 a	καὶ ταῦτα γράφομεν ἡμεῖς
C'	b	ἵνα ἡ χαρὰ ἡμῶν ᾖ πεπληρωμένη

digression 1: ἡ ζωή
framed by ζωή and ἐφανερώθη

resumptive
material

ἀκηκόαμεν/ἑωράκαμεν
(ABB'A' frame)

digression 2:
ἡ κοινωνία

2 main verbs
ἀπαγγέλλομεν/γράφομεν,
each followed by a
ἵνα clause, resulting in
ABA'B' pattern.

Key: Yellow highlighting indicates "e" (like pen) sound

FIGURE 12
Singular Sound of δ and θ with Historical Greek Pronunciation

```
        ┌ 1 a    ὃ ἦν ἀπ' ἀρχῆς
        │   b        ὃ ἀκηκόαμεν
        │   c        ὃ ἑωράκαμεν τοῖς ὀφ𝛉αλμοῖς ἡμῶν
        │   d        ὃ ἐ𝛉εασάμεθα καὶ αἱ χεῖρες ἡμῶν ἐψηλάφησαν, περὶ τοῦ λόγου τῆς ζωῆς
        │ 2 a            καὶ ἡ ζωὴ ἐφανερώθη
        │   b            καὶ ἑωράκαμεν
  A     │   c            καὶ μαρτυροῦμεν                    digression 1: ἡ ζωή
        │   d            καὶ ἀπαγγέλλομεν ὑμῖν              framed by ζωή and ἐφανερώθη
        │   e                τὴν ζωὴν τὴν αἰώνιον                                            ἀκηκόαμεν/ἑωράκαμεν
        │   f                    ἥτις ἦν πρὸς τὸν πατέρα                                    (ABB'A' frame)
        │   g            καὶ ἐφανερώθη ἡμῖν
        │ 3 a    ὃ ἑωράκαμεν καὶ ἀκηκόαμεν                   resumptive
        └                                                   material
  B     ┌   b    ἀπαγγέλλομεν καὶ ὑμῖν
        │   c        ἵνα καὶ ὑμεῖς κοινωνίαν ἔχητε   με𝛉' ἡμῶν            2 main verbs
  C     │   d        καὶ ἡ κοινωνία 𝛅ὲ ἡ ἡμετέρα   μετὰ τοῦ πατρὸς   digression 2:   ἀπαγγέλλομεν/γράφομεν,
        └   e            καὶ                        μετὰ τοῦ υἱοῦ αὐτοῦ Ἰησοῦ Χριστοῦ   ἡ κοινωνία   each followed by a
  A'B'  ┌ 4 a    καὶ ταῦτα γράφομεν ἡμεῖς                                                 ἵνα clause, resulting in
  C'    └   b        ἵνα ἡ χαρὰ ἡμῶν ᾖ πεπληρωμένη                                        ABA'B' pattern.
```

Key: Yellow highlighting indicates "th" sound

FIGURE 13
Distribution of the Vowel α
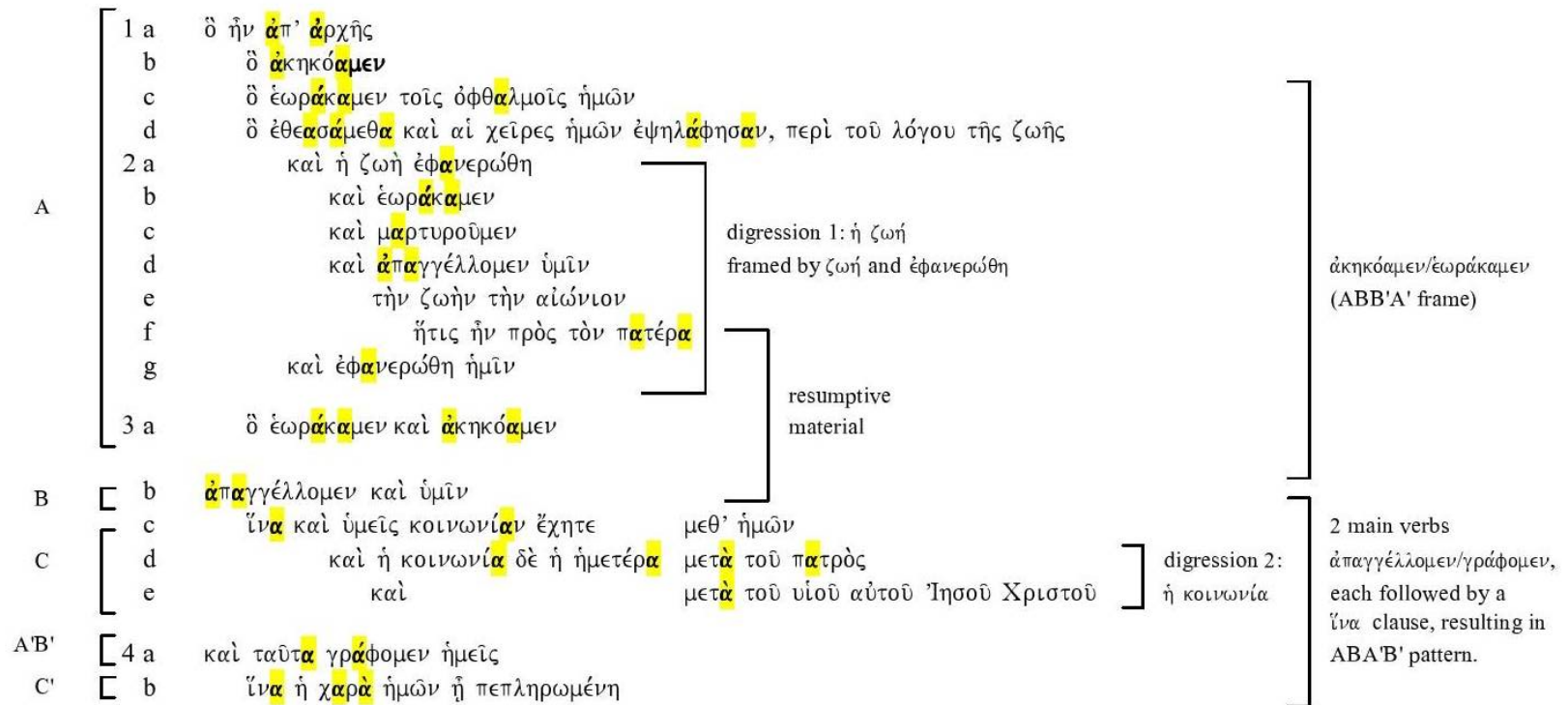
FIGURE 14

Distribution of αυ and α plus φ with Historical Greek Pronunciation
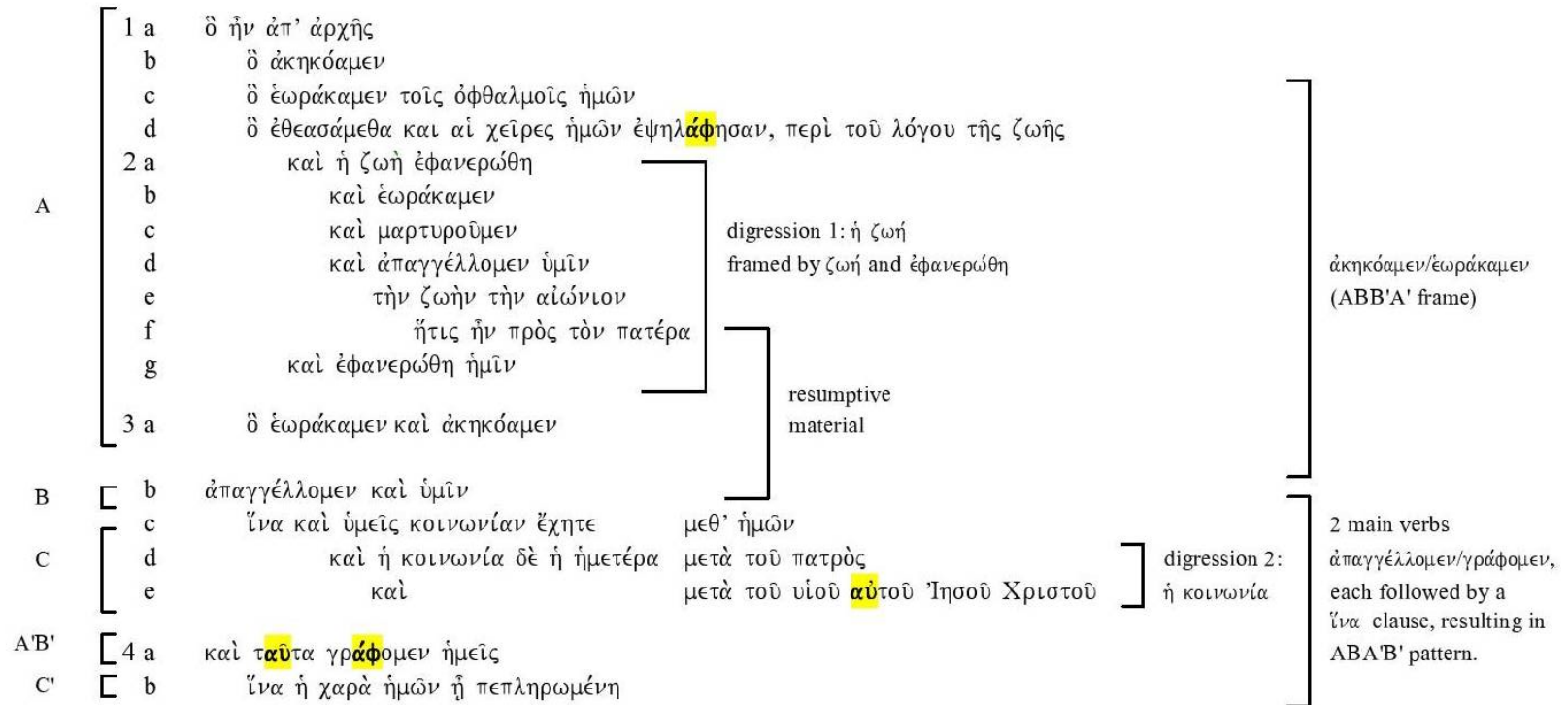
Key: Yellow highlighting indicates "af" sound

FIGURE 15
Distribution of π, φ, and ψ

A

1 a   ὃ ἦν ἀπ' ἀρχῆς
   b   ὃ ἀκηκόαμεν
   c   ὃ ἑωράκαμεν τοῖς ὀφθαλμοῖς ἡμῶν
   d   ὃ ἐθεασάμεθα καὶ αἱ χεῖρες ἡμῶν ἐψηλάφησαν, περὶ τοῦ λόγου τῆς ζωῆς
2 a   καὶ ἡ ζωὴ ἐφανερώθη
   b   καὶ ἑωράκαμεν
   c   καὶ μαρτυροῦμεν   digression 1: ἡ ζωή
   d   καὶ ἀπαγγέλλομεν ὑμῖν   framed by ζωή and ἐφανερώθη
   e   τὴν ζωὴν τὴν αἰώνιον
   f   ἥτις ἦν πρὸς τὸν πατέρα
   g   καὶ ἐφανερώθη ἡμῖν

3 a   ὃ ἑωράκαμεν καὶ ἀκηκόαμεν   resumptive
                                          material

ἀκηκόαμεν/ἑωράκαμεν
(ABB'A' frame)

B   b   ἀπαγγέλλομεν καὶ ὑμῖν
     c   ἵνα καὶ ὑμεῖς κοινωνίαν ἔχητε   μεθ' ἡμῶν   2 main verbs
C   d   καὶ ἡ κοινωνία δὲ ἡ ἡμετέρα   μετὰ τοῦ πατρὸς   digression 2:   ἀπαγγέλλομεν/γράφομεν,
     e   καὶ   μετὰ τοῦ υἱοῦ αὐτοῦ Ἰησοῦ Χριστοῦ   ἡ κοινωνία   each followed by a
                                                                                              ἵνα clause, resulting in
A'B' 4 a   καὶ ταῦτα γράφομεν ἡμεῖς   ABA'B' pattern.
C'   b   ἵνα ἡ χαρὰ ἡμῶν ᾖ πεπληρωμένη

FIGURE 16
Scansion of 1 John 1:1–4 Showing Cola and Feet

1. ὃ ἦν ἀπ’   ἀρχῆς
   ∪ – ∪   – –
   amphibrach spondee

2. ὃ ἀκη   κόαμεν
   ∪∪ –   ∪ – ∪
   anapaest amphibrach

3. ὃ ἑω   ράκαμεν   τοῖς ὀφθαλ   μοῖς ἡμῶν
   ∪∪ –   ∪ ∪ ∪   – – ∪   – – –
   anapaest choree   bacchius   molossos

4. ὃ ἐθε   ασάμε
   ∪∪∪   ∪∪∪
   choree   choree

5. θα καὶ αἱ   χεῖρες ἡ   μῶν ἐψη   λάφησαν
   ∪ – –   – ∪ –   – ∪ –   ∪ – ∪
   hypobachius cretic   cretic   amphibrach

6.   περὶ τοῦ   λόγου τῆς   ζωῆς
         ∪ ∪ –   ∪ – –   – –
         anapaest hypobacchius spondee

7. καὶ ἡ ζω   ἡ ἐφα   νερώθη
   – – –   – ∪ ∪   ∪ – –
   molossos dactyl   hypobacchius

8. καὶ ἑω   ράκαμεν
   – ∪ –   ∪ ∪∪
   cretic   choree

9. καὶ μαρτυ   ροῦμεν καὶ
   – ∪ ∪   – ∪ –
   dactyl   cretic

10. ἀπαγγέλ   λομεν ὑ
    ∪ – ∪   ∪ ∪ ∪/–
    amphibrach choree or anapaest

11. μῖν τὴν ζω   ὴν τὴν αἰ   ώνιον
    –   –   –   –   –   –   – ◡◡
    molossos   molossos   dactyl

12. ἥτις ἦν   πρὸς τὸν πα   τέρα καὶ
    – ◡   –   –/◡   ◡   ◡   ◡ ◡ –
    cretic   dactyl/choree   anapaest

13. ἐφανε   ρώθη   ἡμῖν
    ◡◡◡   –   –   – –
    choree   spondee   spondee

14. ὃ ἑω   ράκαμεν   καὶ ἀκη   κόαμεν
    ◡◡–   ◡   ◡   ◡   ◡   –   –   ◡ ◡ ◡
    anapaest   choree   hypobacchius   choree

15. ἀπαγγέλ   λομεν καὶ   ὑμῖν
    ◡ – ◡   ◡   ◡   –   – –
    amphibrach   anapaest   spondee

16. ἵνα καὶ   ὑμεῖς κοι   νωνίαν   ἔχητε   μεθ᾽ ἡμῶν
    ◡◡ –   – –   –   – ◡◡   ◡ – ◡   ◡   – –
    anapaest   hypobacchius   dactyl   amphibrach   hypobacchius

17. καὶ ἡ κοι   νωνία   δὲ ἡ ἡ   μετέρα
    –   –   –   – ◡◡   ◡ – –   ◡ ◡ ◡
    molossos   dactyl   hypobacchius   choree

18. μετὰ τοῦ   πατρὸς καὶ
    ◡   ◡   –   –   ◡   –
    anapaest   cretic

19. μετὰ τοῦ   υἱοῦ αὐ   τοῦ Ἰη   σοῦ Χριστοῦ
    ◡   ◡   –   – – ◡   –   ◡ –   –   ◡   –
    anapaest   bacchius   cretic   cretic

20. καὶ ταῦτα   γράφομεν   ἡμεῖς
    –   – ◡   –   ◡◡   – –
    bacchius   dactyl   spondee

21. ἵνα ἡ   χαρὰ ἡ   μῶν ᾖ   πεπληρω   μένη
    ◡◡–   ◡   ◡ –   –   –   ◡   – –   ◡ –
    anapaest   anapaest   spondee   hypobacchius   iambus

Key: The symbol – represents a long syllable, ◡ a short syllable, and –/◡ an ambivalent case

FIGURE 17
The Vowel-μεν Pattern and Its Variations

A

1 a   ὃ ἦν ἀπ᾽ ἀρχῆς
   b   ὃ ἀκηκόαμεν
   c   ὃ ἑωράκαμεν τοῖς ὀφθαλμοῖς ἡμῶν
   d   ὃ ἐθεασάμεθα καὶ αἱ χεῖρες ἡμῶν ἐψηλάφησαν, περὶ τοῦ λόγου τῆς ζωῆς
2 a   καὶ ἡ ζωὴ ἐφανερώθη
   b   καὶ ἑωράκαμεν
   c   καὶ μαρτυροῦμεν
   d   καὶ ἀπαγγέλλομεν ὑμῖν
   e   τὴν ζωὴν τὴν αἰώνιον
   f   ἥτις ἦν πρὸς τὸν πατέρα
   g   καὶ ἐφανερώθη ἡμῖν
3 a   ὃ ἑωράκαμεν καὶ ἀκηκόαμεν

digression 1: ἡ ζωή
framed by ζωή and ἐφανερώθη

resumptive material

ἀκηκόαμεν/ἑωράκαμεν
(ABB'A' frame)

B   b   ἀπαγγέλλομεν καὶ ὑμῖν
    c   ἵνα καὶ ὑμεῖς κοινωνίαν ἔχητε   μεθ᾽ ἡμῶν
C   d   καὶ ἡ κοινωνία δὲ ἡ ἡμετέρα   μετὰ τοῦ πατρὸς
    e   καὶ   μετὰ τοῦ υἱοῦ αὐτοῦ Ἰησοῦ Χριστοῦ

digression 2: ἡ κοινωνία

A'B'   4 a   καὶ ταῦτα γράφομεν ἡμεῖς
C'   b   ἵνα ἡ χαρὰ ἡμῶν ᾖ πεπληρωμένη

Key: μ, vowel or diphthong,

CHAPTER FIVE

SYNOPSIS OF RESULTS AND IMPLICATIONS

This final chapter of the dissertation draws together and summarizes the theoretical and analytical results from the previous chapters. The chapter attempts to highlight the value of aural exegesis for investigating ancient texts, arguing that this approach provides a fertile field for continued research. At the same time, it acknowledges limitations to this methodology. In addition, this final chapter offers specific suggestions for further study in the rewarding area of ancient media culture.

Summary

Chapter 1, which laid the conceptual and methodological foundations for the dissertation, began by describing the problem of the Prologue's complex nature. The chapter surveyed various attempts by scholars to resolve this complexity; the discussion was also extended to include efforts to come to grips with 1 John's problematic macrostructure. We noted outcomes ranging from dismissing John's compositional endeavors as incoherent to detecting, in effect, an ancient *génie littéraire* at work.

In light of these assorted proposals, our study suggested that scholarship on the Prologue may have overlooked a critical element in the passage's compositional development: aural design. Following the lead of Russ Dudrey and other advocates of aural analysis, we proposed that attention to the Prologue's sound patterning could illuminate its underlying structural characteristics and rhetorical shaping. Given the predominantly oral nature of ancient reading, it follows that the Prologue was intended to be read aloud by a lector and processed as a document

that was primarily heard, rather than seen. We elaborated on this approach by exploring the

contributions made by the modern study of orality, the nature of aural patterning, modern

methods of aural analysis, and the effects of pronunciation on sound patterning. We then

proposed a methodological course of action that would allow us to (1) examine the Prologue for

its visually-evident aural profile, and (2) analyze aural features not readily evident from a visual

standpoint.

Chapter 2 sought to establish the Prologue's visually-apparent aural profile. At the same

time, attention was directed towards its grammatical and syntactical features. We attempted to

correlate these latter features with the Prologue's sound-related characteristics. In surveying the

grammatical and syntactical features, including the presence of two main verbs and two

digressions, we noted that the Prologue reflects a grand ABCA'B'C' organizing scheme that

highlights the themes of "life," "fellowship," and "joy." We compared the overarching structure

with noteworthy proposals by Freedman, Morgen, and Klauck, noting points of contact as well

as differences with my proposal.

In turning to the Prologue's aural dimension, we provided a synopsis that underscored the

critical roles played by three central sound patterns (the relative pronoun ὅ, the verbal

termination consisting of connecting vowel-μεν, and the conjunction καί). These sound patterns

serve to characterize, support, and lend movement to the Prologue's overarching structure. The

all-important digressions, which feature the themes of "life" and "fellowship," are set apart and

foregrounded aurally through correlation and contrast with the Prologue's recurring auditory

background. We also noted that the aural patterning served to help establish the ethos and

authority of the authorial "we," accentuate the verbs of sense perception, and call attention to the

purpose clauses. In addition to this synopsis of the Prologue's aural elements, we undertook a

more detailed investigation of the passage's aural profile in which we traced the progression of

sound patterning in a linear fashion. This investigation permitted us to focus on the Prologue's

aural design in more depth, such as considering how the initial aural formula ὃ ἦν ἀπ' ἀρχῆς is

developed aurally and grammatically.

In order to lay the groundwork for the analyses carried out in Chapter 4, Chapter 3

surveyed the approaches to Greek pronunciation and aural analysis advocated in a recent and

well-argued study by Chrys Caragounis.[1] After describing the background to and features of the

HGP (Historic Greek Pronunciation), we pointed out the advantages this pronunciation scheme

offers for an aurally-based textual analysis. We then sketched Caragounis' approach to aural

analysis, which finds its inspiration in Dionysius of Halicarnassus' *On Literary Composition*.

We noted Caragounis' evaluation of Paul as an author after he brought to bear Dionysius' criteria

for beautiful and effective composition upon the Pauline corpus. The chapter concluded by

suggesting potential benefits of Caragounis' approach to aural analysis.

Chapter 4 directly applied Caragounis' approaches to Greek pronunciation and aural

analysis in an effort to determine how they might reveal aspects of the Prologue's aural features

not readily apparent through a visual investigation of the text. We began this process by

employing Caragounis' HGP as a test case to determine how this pronunciation scheme might

impact the passage's aural patterning. By primarily "plugging in" vowel and diphthong sounds

that are dissimilar in the HGP and Erasmian pronunciation schemes, we sought in particular to

notice letter combinations that look different but sound the same. The net result yielded an

altered soundscape that displayed a more tightly knitted aural fabric. Previously "unrelated"

letters and letter combinations now resonated more fully across the Prologue's sound spectrum,

better positioning the hearer to detect the passage's vital repetitions and variations.

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[1] Caragounis, *Development of Greek*, 339–474.

The chapter's second investigation brought to bear Caragounis' understanding of the acoustic dimension of ancient texts. His approach utilizes the criteria for beautiful and powerful writing techniques established in Dionysius of Halicarnassus' monumental study, *On Literary Composition*. Point by point we considered the various elements of persuasive, artistic composition—such as the skilled handling of euphony, melody, and rhythm—while examining the text of the Prologue to determine its relative conformity to Dionysius' principles. We brought the study to a close by comparing Caragounis' evaluation of Paul the writer with our findings on John's skills in composing the Prologue. We determined that while strictly speaking John does not aspire to classical standards, when subjected to Dionysius' criteria he clearly demonstrates the ability to compose in an aurally and rhetorically powerful and skilled manner.

Conclusions

Several important conclusions emerge from this study. These impinge on our understanding of the passage's aural structure, the significance of Chrys Caragounis' contributions to the dissertation's thesis, the nature of the Prologue's author and his literary skills, and the Prologue's theology.

Aural Design

The dissertation has argued that the Prologue was typically read aloud in antiquity and thus reflects aural design and coherence. In effect, this passage was written not for the eye but for the ear. The aural nature of the Prologue does not operate at variance with its grammatical and syntactical elements but rather corresponds with and provides reinforcement to its overall organization.

We have suggested that the Prologue follows an overarching ABCA'B'C' structure corresponding to a recapitulation of the following pattern: direct object/subject-main verb/purpose clause. The first direct object and first purpose clause are expanded in part through

189

digressions which highlight the topics of "life" and "fellowship." The author exhibits skill in anticipating or forecasting thoughts and sounds as well as resuming a previous train of thought through resumptive patterning or echoing. The subject-first main verb is anticipated and amplified through previously occurring repeated patterns. The second section of the overarching structure A'B'C' mirrors the first section (ABC) in a radically abbreviated form.

The Prologue's aural "fingerprint" is impressed by the initial aural formula statement ὃ ἦν ἀπ᾽ ἀρχῆς (1a), elements of which are developed further as the Prologue's sound patterns begin to emerge. The author uses three key aural patterns (ὅ/καί/vowel-μεν) to establish his aural landscape. Within the setting of this aural landscape the author introduces the key topics of ζωή (1d, 2a, e), κοινωνία (3c, d), and χαρά (4b). It may be significant for John's organizational scheme that these three topics occur with diminishing frequency (three times, twice, and once, respectively).

In short, the Prologue reflects an aural design that undergirds its framework, development, momentum, and interplay of unified and contrasting elements. This design ingeniously projects chief features into the auditory foreground while subordinating other elements into the auditory backdrop. The correlation of these various elements results in a dynamic and interactive tapestry of sounds that cohere, generate progression, and inform interpretation.

Caragounis' Contributions

The net effect of introducing to the Prologue Caragounis' HGP does not result in the emergence of new sound patterns *per se* but brings existing patterns into clearer focus. In short, the HGP conveys important correspondences obscured by the Erasmian pronunciation. Several letters or diphthongs that look different sound the same, thus yielding a significantly higher density of certain sounds. In some cases these sounds cluster within particular sections. The chief topics ζωή and κοινωνία are now seen to be aurally linked.

The application of Caragounis' approach to aurality also opens up further insights not readily perceived through a visual examination of the text. As we have noted, Caragounis provides a systematic methodology for sound analysis based on the principles of an ancient literary critic, Dionysius of Halicarnassus. By employing this approach, we are able to "hear" the Prologue from the perspective of a Greek-speaking rhetorician not far removed from the time that the Prologue was written. The overall result is an increased awareness of the Prologue's aural elements, such as melody, meter, parallelism, and compositional effects, not normally appreciated or even noticed by modern silent readers. Our analysis showed, for example, that John accomplishes a well-balanced impression of euphony in the Prologue by blending rough and dissonant sounds with smooth and attractive; in some cases his handling of euphony seems to correspond nicely with his intended semantic import. In addition, John succeeds in creating a well-proportioned sense of rhythm by incorporating a variety of metrical feet that tend to correlate with the semantic and aural effects he is trying to achieve.

The Author and His Literary Skills

The conclusion that the Prologue exhibits aural design also impacts our perception of the author's intellectual and literary skills and, by extension, the capacity of the listening audience to adequately process and comprehend his carefully constructed message. While the Prologue does not aspire to "high" literature in the classical sense, neither should it be considered crude, poorly-crafted, or convoluted. Rather, the study has demonstrated that the author was capable of sophisticated literary artistry. He has crafted a piece displaying rhetorical flourish and attuned to a sensitive listening audience. Within the literary setting of first century Asia Minor, John could hold his own as a competent and skilled author.

Theological Outcomes

The aural nature of the Prologue facilitates the articulation of its theological message. In other words, the Prologue's sound patterns—coupled with its grammatical and syntactical shaping—serve as the conduit for semantic expression. The overall structure of the Prologue is supported and highlighted by the element of sound.

As we have discussed, the Prologue is organized by an overarching ABCA'B'C' pattern. Based upon the Prologue's content, the verb tenses employed, and the supporting aural patterns, this structure corresponds to a temporal progression from the past (two main direct objects signifying what was apprehended of the "life") and present (we are proclaiming/writing to you) to the future (the audience's continued participation in this "life" and full realization of "joy" contingent on "fellowship" with the eyewitnesses).

Through various means each of these temporal elements is highlighted in the Prologue, with the exception of the indirect object, which signifies the letter's recipients. The author's profile of the recipients—who they are, how they should act, what they should believe—is reserved for the body of the letter. Should the recipients follow through with the letter's exhortations, including its call to refuse to imitate the ways of the world and to reject those who have broken "fellowship," they will likewise enjoy the benefits of "eternal life."

Limitations of Aural Analysis

While arguably this dissertation has contributed in fresh ways to the study of the Prologue by attending especially to its aural qualities, it does not reflect the final word on the passage's various aural, literary, or structural features. As I suggest below, additional research remains to be carried out as scholars apply insights from the study of ancient media culture to the Prologue, to 1 John as a whole, and to other biblical texts. Furthermore, aural analysis is an investigative tool that permits us to probe some, but not all, aspects of a text. This approach, therefore, is best

192

utilized in conjunction with other methodologies. As we have argued, however, by effectively analyzing a text's aural dimensions we reduce the gap between our modern, western silent print culture and the ancient experience of oral readings. Aural analysis serves an important function in bringing us closer to hearing the text as the original audience would have. The value of aural analysis for the exegesis of biblical texts should not be underestimated.

For Further Study

Overshadowed by an intense preoccupation with the history, literary nature, and theology of the Fourth Gospel, 1 John has suffered from relative neglect within scholarly circles. It is hoped that this dissertation has contributed in some way to a renewed interest in the study of this intriguing epistle. This section of the dissertation suggests areas for further scholarly research in the broader realm of ancient media culture and potential applications to 1 John of this area of inquiry.

Attention to media concerns is critical if we are to properly and skillfully comprehend ancient texts. Modern culture has been largely absorbed in a print and now electronic dominated mentality, diminishing our ability to appreciate the manner in which ancient texts were written, conveyed, orally performed, and committed to memory. As Johannes Loubser has pointed out,

> media criticism involves an analysis of how messages are influenced by the media through which they are transmitted. This influence extends to all aspects of messages—concepts, codes, and media—as they function within a communication system. The properties of the media determine various aspects of the generation, format, distribution, and reception of messages.[2]

By extension, then, attention to ancient media culture involves an investigation of the various means by which people in antiquity communicated, stored, and transmitted traditions that

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[2] Johannes A. Loubser, *Oral and Manuscript Culture in the Bible: Studies on the Media Texture of the New Testament* (EH; Stellenbosch, South Africa: Sun, 2007), 1.

were meaningful to them. This includes, but is not limited to, the interrelated elements of writing and textuality, literacy and reading practices, oral performance and aural reception, and memory and manuscript storage. While we recognize the validity and benefits of applying this type of investigation to other parts of the biblical canon, we will limit our suggestions for further research to 1 John and to three particular aspects of ancient media culture: aurality, performance, and memory.

Aurality

At the present time, aural analysis represents an emerging, wide-open area of investigation that advances our understanding of how ancient texts were heard. While limiting our study to the aural dynamics of the Prologue, we have admittedly failed to exhaust the methodology's potential ramifications for elucidating this text. In addition, by restricting our discussion to the Prologue, we have yet to extend the approach to the rest of the Epistle, which awaits a thorough exploration of its aural profile. Stated succinctly, how does 1 John's aural design function on a grand scale? Such a study would investigate how sound patterns established in the epistle's Prologue are developed by and correlate with the grammatical and syntactical structures reflected in the body and Epilogue. Attention could also be directed to the related areas of (1) the aural dynamics of repetition and variation; (2) the interplay of sounds across the text, including the employment of auditory forecasts and echoes; (3) the portrayal of aural space and depth perception through the incorporation of foregrounding and backgrounding; and (4) the correlation between sound patterns and semantic highpoints in the text.

These types of analyses could be supplemented by applying Caragounis' research on pronunciation and aural analysis. For example, how might the HGP alter the soundscape of 1 John? What might we discover about the nature and message of 1 John if we examined its aural features through the lens—or better, ears—of Dionysius of Halicarnassus? How might the

remainder of 1 John fare in terms of its aural attributes if, for example, its euphony, melody, rhythm, and style were tracked and evaluated?

Along the lines of euphony and melody, David Packard's useful study[3] offers perceptive ways to evaluate sound patterning in ancient Greek texts. Packard begins by conducting a statistical analysis of sound densities in the Iliad and Odyssey and considering the impact of these data on the texts' euphonic qualities.[4] He then applies a formula, which is based on Dionysius' comments on the qualities of the individual Greek letters, for determining the relative smoothness or harshness of verses. Finally, Packard discusses the possible correspondences between the euphonic qualities of particular episodes or discourses and the perceived semantic smoothness or harshness of those passages. The results are quite interesting, for they demonstrate coincidence in several cases.[5] Similarly, Packard's study could be applied to 1 John in an attempt to determine comparable correlations between tenor of sound patterning and tenor of meaning.

Performance

Another aspect of ancient media culture entails performance. As we noted in chapter 1, documents were typically read aloud or recited in antiquity, often in a compelling, dramatic way. Future studies of 1 John might attempt to reconstruct such ancient performances of the epistle. It is likely that 1 John was first performed in Asia Minor in a private home serving as a house church.[6] The community-oriented performance involved both a lector, who would have assumed

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[3] David W. Packard, "Sound-Patterns in Homer," *TAPA* 104 (1974): 239–60.

[4] Ibid., 240–56.

[5] Ibid., 256–59.

[6] See Shiner, *Proclaiming*, 49–52, where he discusses the probable physical settings of Gospel performances in the early church.

the persona of John,[7] and an engaged audience.[8] Many factors came into play during an ancient

performance, including tone of voice, display of emotion, body language, and delivery style.[9]

The analysis of a lector's body language offers a fruitful area for conceiving how texts

were originally performed. Such a study takes into consideration the types and roles of gesturing

in antiquity. With this information, we could attempt to "gesture map" 1 John by offering

plausible ways a lector may have gestured during a performance of the text. Significantly,

Shiner points out that gesturing even in small settings likely assumed a rather exaggerated

form.[10]

One of the most helpful studies of ancient gesturing is that by Gregory Aldrete.[11] Aldrete

describes the function of gesturing in this way:

> Gestures were routinely used by orators to complement the meaning of their words.
> This was probably the most important function of gesture and usually took the form
> of adding emotional coloring to an oration. Certain gestures were associated with
> various emotions so that as an orator spoke, his body offered a separate and
> continuous commentary on what emotions the words were intended to provoke.[12]

While Aldrete primarily limits his discussion to gesturing in Roman oratory, he notes that a

number of these gestures "seem natural and almost universal,"[13] rendering them broadly

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[7] Ronald J. Allen, "Performance and the New Testament in Preaching," in *Performance in Preaching: Bringing the Sermon to Life* (ed. Jana Childers and Clayton J. Schmit; Grand Rapids, Mich.: Baker, 2008), 101, observes that "when a document was read publicly, listeners experienced authors as present through the reading."

[8] Shiner, *Proclaiming*, 49–52, aptly notes that "the meaning of any oral performance is found only in that communal context as it is presented by the performer and as it is received by the audience . . . The same is true of most literature in the Hellenistic world. It was published orally. It was read communally. It was inherently a community affair."

[9] Ibid., 79–88.

[10] Shiner remarks (ibid., 128) that "it is likely that exaggerated gesturing would become such an expected part of oral performance that it carried over into more intimate settings as well, where audience size and noise was not such a serious problem."

[11] Gregory S. Aldrete, *Gestures and Acclamations in Ancient Rome* (ASH; Baltimore, Md.: The Johns Hopkins University Press, 1999).

[12] Ibid., 6.

[13] Ibid., 9.

applicable to performances in the Greco-Roman world.[14] Aldrete's treatment is richly

supplemented with illustrations depicting various gesture types.[15] In this regard, it would be

beneficial to attempt to correlate the various gestures illustrated by Aldrete with the text of 1

John, thus creating a gesture map that visually depicts a plausible ancient performance. For

example, an ancient lector may have (1) employed the gesture signifying the *exordium* at

intervals during the reading of the Prologue,[16] (2) made the gesture denoting aversion when

referring to the secessionists' heretical denial of Jesus being the Christ (2:22–23),[17] and (3)

pointed towards himself (e.g., "I write," 2:1) or the audience ("to you," 2:1) at appropriate places

in the text.[18]

Alan Boegehold touches on another aspect of ancient gesturing with ramifications for our

understanding of the original performance of 1 John. He suggests that various difficulties

inherent in an ancient text, such as absences or gaps, incomplete or contradictory meanings of

words, or irregular syntax, may have been clarified by the lector's "import of a nod or wave of

the hand."[19] In other words, anomalies or ambiguities that modern readers of the text find

troublesome may have been cleared up when "a supplementary or independently meaningful

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[14] The treatment of Shiner, *Proclaiming*, 127–42, suggests that the practice of ancient gesturing "was considered a natural part of oral communication" (p. 127) and that the study of oratorical gesturing is germane for reconstructing ancient literary performance.

[15] The figures of Aldrete, *Gestures*, 8–38, include depictions of the following emotions or expressions: exhortation; anger or grief; horror; aversion; adoration or invocation; mild surprise, indignation, or entreaty; wonder; modesty or deprecation; exhortation, reproach, or commiseration; pointing at persons, places, or things; a signal for use during the *exordium*; stating facts; and presenting enthymemes.

[16] Ibid., 37, Figure 13. Witherington, *Letters and Homilies*, 436–46, identifies the Prologue as the *exordium* of 1 John.

[17] Aldrete, *Gestures*, 12, Figure 5.

[18] Ibid., 20, Figure 11. Aldrete notes that "a simple motion toward the chest without actually making contact was the prescribed manner for referring to oneself, and directly pointing at someone else was acceptable as well."

[19] Alan L. Boegehold, *When a Gesture Was Expected: A Selection of Examples from Archaic and Classical Greek Literature* (Princeton, N.J.: Princeton University Press, 1999), 5.

gesture . . . fill[ed] out a speaker's expression."[20] While Boegehold's research does not

necessarily resolve the numerous grammatical ambiguities in 1 John, it does encourage us to

imagine 1 John's lector pointing while declaiming the text and thus clarifying, for instance, the

intended antecedent of personal pronouns whose referent is unclear or clearing up other

grammatical issues.[21]

Lastly, the work of scholars like David Rhoads promotes the actual dramatic performance

of ancient texts before a live audience. In his book, *Reading Mark, Engaging the Gospel*,[22]

Rhoads shares his inspiring—yet sometimes challenging—experiences performing this Gospel in

its entirety within a contemporary setting. While 1 John lacks the narrative and episodic nature

of a Gospel, its discursive nature arguably lends itself well to a modern-day performance.

Memory

Memory is an important element of ancient media culture often overlooked by modern

scholarship.[23] In the ancient world—a world devoid of the printing press, scanners, and

computers—memory was essential to the communication and transmission of tradition[24] and was

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[20] Ibid.

[21] See Brown, *Epistles*, for specific examples (such as his discussions on pp. 248–50 concerning the referent of αὐτόν and the orientation of the ἐν τούτῳ statement in 1 John 2:3).

[22] Rhoads, *Reading Mark,* 177–201.

[23] April D. DeConick, "Human Memory and the Sayings of Jesus: Contemporary Experimental Exercises in the Transmission of Jesus Traditions," in *Jesus, the Voice, and the Text: Beyond the Oral and the Written Gospel* (ed. Tom Thatcher; Waco, Tex.: Baylor University Press, 2008), 137, remarks that "an enormous facet of orality and scribality . . . has yet to be taken seriously by biblical scholarship: the role that human memory plays in the process of transmission in rhetorical cultures dominated by orality." Werner H. Kelber, "The Works of Memory: Christian Origins as MnemoHistory—A Response," in *Memory, Tradition, and Text: Uses of the Past in Early Christianity* (SemeiaSt 52; ed. Alan Kirk and Tom Thatcher; Atlanta: Society of Biblical Literature, 2005), 229, concurs, noting that "the vibrant work of memory has found next to no response in New Testament scholarship. In spite of this impressively productive memory work in the human and social sciences, Mnemosyne is by and large not perceived to be a pressing issue in current biblical scholarship."

[24] In her classic work, Frances A. Yates, *The Art of Memory* (Chicago: The University of Chicago Press, 1966), 4, observes that "in the ancient world, devoid of printing, without paper for note-taking or on which to type lectures, the trained memory was of vital importance." Mary Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture* (2d ed.; Cambridge: Cambridge University Press, 2008), 195, points out that writing itself served

closely allied with orality and performance.[25] The ancients sought hard to improve the efficiency

and capacity of their memories through artificial training.[26]

Tom Thatcher notes two areas of memory that have interested contemporary specialists,

Werner Kelber in particular, in the study of ancient memory. Thatcher refers to these two areas

as (1) "performance memory" and (2) "cultural memory." He notes that the former approach

involves "mnemonic techniques that oral speakers use to structure their speech in memorable

ways," whereas the latter entails "the broader set of social frameworks that guide the

composition of both oral and written texts that refer to the past."[27]

While cultural memory is applicable to the study of 1 John, we are primarily concerned

here with performance memory. To borrow a term from David Carr, 1 John awaits a fuller

analysis of its "memorizability,"[28] a term that I would define as the structural and stylistic

qualities built into an oral or written text that contributed to ease of recall for purposes of mental

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a different function in medieval culture—which largely carried over the practices and attitudes of antiquity towards writing — than it does today. She notes that "writing, as we have seen, was always thought to be a memory aid, not a substitute for it. Children learned to write as a part of reading/memorizing, inscribing their memories in the act of inscribing their tablets."

[25] For example, Birger Gerhardsson, *Memory and Manuscript: Oral Tradition and Written Transmission in Rabbinic and Judaism and Early Christianity; with Tradition and Transmission in Early Christianity* (trans. Eric J. Sharpe; Grand Rapids, Mich.: Eerdmans, 1998), 163–70, stresses that the repeated oral reading of the Torah and other revered texts in ancient Judaism facilitated memorization. He suggests (p. 167) that "rhythm and cantillation certainly did not originate for pedagogical reasons, but they fulfil *de facto* a pedagogical function: the texts which are learned in this way are memorized and transmitted more faithfully and more exactly than those learned in other ways." David C. Rubin, *Memory in Oral Traditions: The Cognitive Psychology of Epic, Ballads, and Counting-Out Rhymes* (New York: Oxford University Press, 1995), 65–89, likewise discusses the role of sound in facilitating memory, including the incorporation of surface schema, rhyme, alliteration, assonance, meter, rhythm, and sound patterns. Elizabeth Minchin, *Homer and the Resources of Memory: Some Applications of Cognitive Theory to the Iliad and the Odyssey* (Oxford: Oxford University Press, 2001), 24, in referring to this phenomenon as "auditory memory," notes that it "encompasses our memory for sounds, for voices, for music, and for language."

[26] Jocelyn P. Small, *Wax Tablets of the Mind: Cognitive Studies of Memory and Literacy in Classical Antiquity* (London: Routledge, 1997), 81–82.

[27] Tom Thatcher, "Beyond Texts and Traditions: Werner Kelber's Media History of Christian Origins," in *Jesus, the Voice, and the Text: Beyond the Oral and the Written Gospel* (ed. Tom Thatcher; Waco, Tex.: Baylor University Press, 2008), 10.

[28] David M. Carr, *Writing on the Tablet of the Heart: Origins of Scripture and Literature* (Oxford: Oxford University Press, 2005), 137.

reflection, performance, and transmission. A comprehensive analysis could be conducted, therefore, on 1 John's "memorization structure."[29] Through this process we can better determine how the epistle's aural design facilitated recollection as the lector sought to hold the script in memory.[30] This process would also help us to understand more fully how the spoken text was rendered memorable for the audience.[31] Through the employment of features like (1) striking mental imagery, (2) organized repetition and variation, and (3) conspicuous auditory patterning, 1 John made a strong impression when vocalized, resulting in a memorable performance event.

The research of Whitney Shiner could inform such a project. Shiner discusses the powerful impact on the memory that the Gospel of Mark's triplet sequencing of episodes has,[32] a technique that corresponds in some ways to 1 John's effective use of triplet patterning (e.g., the thrice repeated phrase ἐὰν εἴπωμεν ὅτι in 1:6, 8, and 10). Shiner argues that by following Mark's coordinated memory structure, it becomes "a simple matter to memorize [this Gospel]."[33] In a publication that expands on this approach, Shiner applies the ancient memory technology of

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[29] Shiner, *Proclaiming*, 114.

[30] It is not clear concerning the first performance of 1 John whether the lector read from the text directly or delivered it from memory. In the event that the latter case applies, Shiner (ibid., 112) notes that "the cultural idea for the oral delivery was in most cases performance without a text . . . Memorization would allow for much greater spontaneity in performance. The performer could move and gesture freely." On the other hand, if the lector read directly from the text (cf. Col 4:16), it was still in the best interests of a relatively smooth performance, given the challenges of deciphering continuous script, for the lector to hold the manuscript in memory as well. Internalizing the text prior to its public reading increased the lector's command of and fluency with that text. As Alan Kirk, "Manuscript Tradition as *A Tertium Quid*: Orality and Memory in Scribal Practices," in *Jesus, the Voice, and the Text: Beyond the Oral and the Written Gospel* (ed. Tom Thatcher; Waco, Tex.: Baylor University Press, 2008), 218, points out, "memorative control of a written artifact was requisite for its practical utilization, given the problems of visual access presented by the cumbersome scroll format and unbroken scripts that rendered not just reading but also search and location operations extraordinarily difficult."

[31] Thatcher, "Beyond Texts," 11, asserts that "oral audiences rely on memory much more than do readers, and successful storytellers are sensitive to this fact. Readers can go back and review; hearers can only move on to the next point." Citing Kelber, he points out that the oral composer "has no choice but to enter into a binding contract with a mnemonically structured language." Thatcher goes on to insist that "ultimately, oral materials are always shaped with memorability in mind."

[32] Shiner, *Proclaiming*, 114–21.

[33] Ibid., 116.

architectural imagery association to the compositional techniques underlying Mark.[34] This

highly suggestive means to comprehend texts in their ancient media setting could be equally

applied to the text of 1 John, yielding potentially promising results.

Closing Reflections

In returning to our original thesis we are reminded that this dissertation has focused on a

text which presents modern interpreters with a number of syntactical and grammatical

challenges. We have suggested that modern scholarship, operating under the presuppositions of

a print-oriented silent reading culture, has approached the difficulties of the Prologue from the

wrong angle and through the wrong lens. In the words of Werner Kelber,

> the print Bible (in whatever language) and our daily interaction with printed scholarly
> material has served as a filter for the ways we view the ancient communication of
> speaking, writing, and remembering . . . we are not sufficiently aware of the depths to
> which technologies have penetrated the human psyche . . . print was the medium in
> which modern biblical scholarship was born and raised and from which it had
> acquired its formative intellectual habits, its methodological tools, and last but not
> least, its theories about the behavior of texts.[35]

Our task has been to attempt, as much as possible, to set aside these anachronistic

presuppositions about texts and experience them rather with the performative nature of ancient

reading in mind. We have sought to enter the ancient world and listen imaginatively and

receptively to the Prologue of 1 John read aloud by a highly-skilled lector. By assuming the

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[34] Shiner, "Memory Technology." Shiner explains (p. 153) how this technology works: "Before using the system, one had to memorize a building or landscape as a background for future memory tasks. Then, when one wanted to memorize any body of material, one developed images representing the material in order by progressing through the background image." He goes on to say (p. 156–57) that "it appears that a great deal of the structure of the Gospel [of Mark] can be explained through the repeated use of a very basic architectural structure that allows for the inclusion of a very limited number of elements. This would be the sort of structure that students beginning to read might have used for modest memory tasks."

[35] Werner H. Kelber, "The Oral-Scribal-Memorial Arts of Communication in Early Christianity," in *Jesus, the Voice, and the Text: Beyond the Oral and the Written Gospel* (ed. Tom Thatcher; Waco, Tex.: Baylor University Press, 2008), 240. Kelber makes these remarks while acknowledging his indebtedness to the insights of Walter Ong.

stance of a first-century listening audience attentive to the Prologue's aural dynamics, we elevate

the text from silent obscurity and hear it anew.

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