

# The Moment of Recognition: Luke as Story-Teller

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## THE MOMENT OF RECOGNITION: LUKE AS STORY-TELLER

'And behold, two of them went that same day to a village called Emmaus, which was from Jerusalem about three score furlongs.' The Bible is full of stories, among them some of the greatest in the world; and this is one which some of us know almost by heart.

'And behold': the familiar *incipit* sharpens our senses: we are about to hear something worth listening to. 'That same day': this is going to be an existential story, *actuel*. And at once the magic begins to work. 'To a village called Emmaus': good, we always like to know a name. Yet 'about three score furlongs': how far is that? Who cares? Far enough for a good walk, and at the same time a definite distance (whether a round figure or not), as Jerusalem is a known city. This is a story about two particular people going to a particular place on a particular day.

'And behold': in English this sounds old-fashioned and biblical, as far removed from the modern 'look' as Luther's *Siehe* from *sehen Sie mal*. It carries the benefit of tradition and atmosphere. The words behind the English Luke probably (though not necessarily) took over from the Septuagint, so perhaps he meant it thus. But he is no mere copyist. His style is his own, with (even in this short story) the idiomatic particle  $\gamma\epsilon$  and the emphatic conjunction  $\delta\lambda\lambda\acute{\alpha}$   $\kappa\alpha\iota$  familiar in secular Greek but not used by the other evangelists.

What a good story it is! at once vivid in what is recounted and skilful in what it leaves untold. We know the characters in it so well that we go on thinking about them, wondering what they did next. Their easy converse, in rhythm with their footsteps, as they toss their puzzled questions to and fro: the darkness in their faces when, sharply, they pull up short; the bewildered impatience of the one who takes the initiative (this is why he is named) with the strange companion whose queries suggest someone 'out of this world'—'didn't you *know* . . .?'; their absorption in what he tells them till, the sun gone down the sky, suddenly they are at their own door; then, the stranger's behaviour, enigmatic yet familiar;

the way in which, when at last they realise who he is, all they were half aware of falls into place; their unhesitating return to tell the others without delay, clean contrary to their own recent advice, night having now fallen; the lack of incident or diversion in *this* journey, which is all over without so much as a fresh sentence: there is artistry in the story at every step. Its ending, since they find they are forestalled, should be an anti-climax, but is not: it is not themselves they are interested in. Then, as the others relate experiences similar to their own, and conviction grows with the sharing, 'Himself' (in the original, Jesus is not named—there is no need) is there again! and the two friends pass into oblivion. The story is not really about them, though we may have thought it was. This is part of the narrator's skill. Like Philip with the eunuch in his second book, they have performed their function. We can go on our way rejoicing.

In that second book, The Acts of the Apostles, the story which, for imaginative power that holds the memory, comes closest to 'The Road to Emmaus' is, perhaps, the account of Peter's escape from prison—another story of a journey, again with a strange companion. As Peter moves past the first and then the second ward, on to the iron gate out into the free world, 'which opened to them of his own accord', the story's dreamlike, gliding quality is seized and turned boldly to good effect, in that at first Peter himself thinks it *is* a dream. *Then* there is skilful counterpoint, as at the last gate, at the very door of the house he is making for, he is held up: first by Rhoda (named, like Cleopas in the other story), who, simple as Lady Macbeth's maid-servant, instead of opening the door, runs back in; and then by the all too human nature of the friends who, though praying for his release, in their hearts do not believe in the effectiveness of what they are doing till persuaded by Peter's hammering at the gate, which goes on—like Macduff's: 'Knock, knock, knock!'

The similarities between these two stories are more than verbal:<sup>1</sup> the sudden departure of a strange companion, the putting aside of a silly woman's idle tale, the inability to believe the truth—from joy! What both stories turn on is *opening*: 'and their eyes were opened, and they knew him'; 'and they opened [the door], and saw him'. Opening a door or gate may seem to have little in common with opening the eyes or the mind; but this is only to our way

of thinking. In the First Song in Isaiah, 'to open the blind eyes' and 'to bring out the prisoners from the prison' come together. Together, they are what God's Servant is destined to do. Deliverance, after all, is a theme, whether the gates that yield are those of death, blindness, ignorance, sin, a political prison, or the castle of Giant Despair—but that Lock went damnable hard'.

In his gospel, Luke's most notable stories are those of the Prodigal Son and of the Good Samaritan. I call them Luke's not because I think he made them up, but because not only does he alone record them but the vocabulary and phraseology of each are peculiar either to it alone or else to Luke's narrative more generally. 'A certain man had two sons', 'A certain man went down from Jerusalem to Jericho': ἄνθρωπός τις: 'a certain man'. Even these opening words betray Luke's hand. They sound an obvious way to begin a story; but in fact none of the stories in Mark or Matthew begins like this; and the reason it sounds a familiar opening is that Luke's stories often do begin thus—more often indeed in the original than can be carried over into English.<sup>2</sup>

In the story of the Prodigal Son, 'not many days after' is a Lucan turn of phrase, both in itself and as a form of the meiosis ('there was no small stir', 'of the chief women not a few', 'and were not a little comforted', and so on) which in the second half of Acts becomes a mannerism. 'When he came to himself' is also Lucan: it is not found in Mark or Matthew, but a closely related form occurs in Acts, when Peter at last realises that his deliverance is genuine and he is not dreaming. Again, 'I have sinned against heaven and before thee' sounds straightforward; but the Greek word here for 'before' (ἐνώπιον) does not appear once in either Mark or Matthew but is used constantly by Luke in both the gospel and in Acts. For the father's joy at receiving his son back 'safe and sound' (ὕγιαίνοντα) Luke has a medical word, 'in good health', which, again, he uses elsewhere but which is not in Mark or Matthew. The same is true of the father's expression of his joy in 'making merry' (εὐφραίνουμαι), the word reiterated to carry the story's theme.

Similar observations may be made of the other story, of the traveller who 'fell among' thieves who 'wounded' him, and of the Good Samaritan who 'put him on' his own 'beast', and who expected to 'come again'. These ordinary phrases of common speech

are none of them in Mark or Matthew, but they all recur in Acts—where, whatever the sources which he may be editing, Luke appears freer stylistically to leave his own impress on what he is writing. The frequency in both these stories of words absent from the other synoptic gospels but present in Acts is a clear indication that the form of the stories as we have them is Luke's.

In both stories there is also an exceptionally high proportion of words which occur nowhere else in the New Testament at all. Some, such as the 'husks' or the 'fatted' calf, or even the 'music' and 'dancing', in the story of the Prodigal Son, or 'half-dead', 'inn' and 'innkeeper' in the story of the Good Samaritan, may be regarded as peculiar to the particular story and unlikely to be called for again elsewhere; but of others, such as the 'hired servants' in the former story, or 'he passed by on the other side', 'as he journeyed' and 'bound up' his 'wounds' in the latter, this cannot be said. In general, the presence of words not found elsewhere tells us nothing more than the range of vocabulary a writer had. Here, when placed alongside the words that *are* found elsewhere but only in Luke's gospel or in Acts, they confirm the indication already given. These are Luke's stories, too.

In bringing the four stories together, I am not suggesting that they are all, equally, fiction. It is their imaginative, not their imaginary, quality which is my concern—and, more distantly, what in her Inaugural Lecture on Shakespeare Professor Ellis-Fermor called 'changing the very being of man through the education of his imagination'.<sup>3</sup>

But first let us be clear about this. Luke was interested in recording events as well as in telling a tale, in *Géschichte* as well as *eine Geschichte*, and was well able to distinguish between the two. Only a historian would have set about the composition of such a book as The Acts. Nor is it simply chronology to which he attends. Where technical terms are involved or there were variations in local usage, he is at pains, as H. J. Cadbury reminded us,<sup>4</sup> to get the nomenclature right. The 'rulers of the city' (πολιτάρχαι) at Thessalonica, the 'townclerk' (γραμματεὺς) and 'the chief of Asia' (Ἀσιαρχαί) at Ephesus, sound vague titles, if slightly quaint, in the form still most familiar to English readers; but each of the Greek words, though rare or used nowhere else in ancient literature, has been shown by coins and inscriptions to be correct. Luke

knew what he was about. He is not 'romancing'. In the gospel also he betrays a similar care for precision. He gives the Sea of Galilee its correct name, for instance—Gennesaret; he also calls it a 'lake' (λίμνη), as it is, and not a 'sea' (θάλασσα), as it looks—it is three quarters the size of Lough Neagh—, and as Mark and Matthew do call it, much as in Anglesey the Menai Straits are *called* 'the river'.

But it is also true that by the Thucydidean traditions of historiography within which he was working, one set of criteria was used for the body of the narrative and another for the speeches introduced by the way. That the historian, however factual his narration, would, in the speeches, reproduce the words actually spoken was neither expected nor thought desirable. Sir Maurice Powicke at the end of his career spoke of the poetic element in history.<sup>5</sup> Here, it is the poetic element in historiography that was given free rein. What was provided in the speeches was nearer to Aristotle's οἷα δὲ γένοιτο than to Ranke's *wie es eigentlich gewesen*: was not, that is, what was actually uttered but the sort of thing that *would* be said.

In the light of this, there are some penetrating observations by Martin Dibelius on the speeches in Acts—both the series of sermons with which the book opens and Paul's speeches later on. Emotionally, Dibelius points out, the speeches bring to light the forces behind events and give the circumstances of their utterance a heightened significance. Structurally, some of them also have their own place in the book as a whole, in which they serve as a sort of synopsis of a fresh section.<sup>6</sup>

In one case, as it happens, we can see both sides of this dual control, the historical and the poetic, at work. The conversion of Paul was so important an event in shaping the history of primitive Christianity that in the course of the book of Acts Luke, who could never, it seems, resist a good tale, tells the story of it no less than three times: first as narrative; then as part of one of Paul's speeches; and finally as part of another speech by him. Between the three accounts, as we have them, are intriguing differences, inconsistencies even. On the supposition that these need to be excused, the suggestion has been made that it was Paul himself who, naturally, varied the accounts in his speeches, to suit the occasion; or, more critically, that the accounts come from separate sources,

and that Luke did not trouble to collate them. On different levels, both suggestions are about equally conventional in their assumptions. It is more likely that each account was composed by Luke himself, and that the differences between them were intended by him, as appropriate to their different *Gattungen* or genres. To consider the speeches of Jesus in the gospels as, from a literary or historical point of view, of the same genre as the speeches in Acts, might be an illuminating exercise.

The *stories* which in Luke's gospel are recorded as recounted by Jesus exemplify another genre again. 'And when he saw him, he passed by on the other side. . . And when he saw him, he passed by on the other side'; 'And took care of him. . . "Take care of him"'. Repetitions such as these in the story of the Good Samaritan, like those of the Prodigal Son's plea 'Father, I have sinned against heaven and before thee' or of the father's joy that his son 'was dead and is alive again', are peculiar neither to Luke nor to Jesus, whose teaching rings with such rhythmic reiterations. They are a universal element in one kind of story-telling—the kind that, if it does not stand on its own, comes only in the course of speeches. In stories which are part of the narrative and carry it forward, Luke would never introduce this repetition.

The repetition, like the figure of speech in stylized verse called anaphora—'Have ye not known? Have ye not heard? Hath it not been told you from the beginning? Have ye not understood from the foundation of the earth?'—heightens excitement. To a child (as to those who preserve something of childhood) it brings not only delight in the recurrence of what has been heard already but security in what is now familiar and known. At that age the repetition in 'and the rains descended, and the floods came, and the winds blew, and beat upon that house' (to take an example, this time from Matthew instead of Luke) is all one with 'I'll huff, and I'll puff, and I'll blow your house down'. This, with their vivid simplicity, is one reason why the biblical stories, Luke's among them, can appeal to a child directly and leave their imprint on his capacious and receptive imagination. At one time I knew the precise spot reached by the Prodigal Son when his father, leaning over the gate (as my mother did to call us in when we, like the Elder Brother, were 'in *the* field'), first saw him coming; just as I could have taken you to the Garden of Eden, to the imposing glass

porch up a fine flight of steps where God stood when he called to Adam hiding in the rubbish patch behind the hedge, a garden with plenty of rose trees pleasant to the eyes and also with gates still spiked with the cherubims' swords, which clanged to with an ominous finality. 'Tell me a 'tory!' We forget so soon that the gospel itself is a story. Luke, it seems, did not.

Luke was writing for adults, however. Certainly: it is here that he demonstrates his dramatic power. It is unlikely, I suppose, that he knew Aristotle's *Poetics*, which in any case seems to have attracted less attention in the ancient world than it deserved. But of both the elements which Aristotle identifies<sup>7</sup> as components of a dramatic situation, *περιπέτεια* and *ἀναγνώρισις*, we could hardly find better illustrations than in Luke's stories. The accepted rendering of these two words is 'reversal of roles' (or 'reversal of fortune') and 'recognition'. I prefer F. L. Lucas' understanding of *περιπέτεια* as error, a false step taken in blindness, with its attendant irony, as all unknowing one works to one's own defeat; and of *ἀναγνώρισις* as what he calls 'the realisation of the truth, the opening of the eyes, the sudden lightning-flash in the darkness'. Lucas argues for 'realisation' rather than 'recognition', as less personal in its connotation; but realisation of the facts will often include, he acknowledges, recognition of someone to whose identity previously one was blind.<sup>8</sup>

In its effect, what else is the story of Peter's escape from prison but a story of error, surprise and realisation or recognition?—first by Peter as he gets away; then by Rhoda at the gate; and again by Peter's friends when they open the door. The same elements are to the fore in the story of the Road to Emmaus. Here, a fine irony is added, as the reader (like the reader of a Greek drama) knows already—or, if an unbeliever, can at least guess—who the stranger is. We watch the two friends tripping as they charge *him* with unbelievable ignorance—'didn't you *know* . . .?' His ignorance is feigned, and it is they who, at a deeper level, are ignorant of his identity, but they are increasingly surprised by strange wonderings; and at last the light breaks over them, as in Rembrandt's picture of the scene<sup>9</sup> (in the Louvre), and they recognise him.

When regarded from this angle, Jesus' stories in Luke's gospel can be seen to include these same elements. The story of the Good Samaritan turns on the generic identity of the traveller in trouble.

Here, the successive ignorance and recognition are not a developing continuum in the experience of the same character or characters but are distributed between a series of individuals, and it is only to the last of the three, the Samaritan, that kindness and generosity give penetration enough to perceive 'who' the poor man is, namely his 'neighbour'. In this case it is not a character in the story but the person to whom the story is being told who is surprised, as his own eyes are opened and he too shares in recognising his neighbour. Blindness and recognition also pervade the story of the Prodigal Son, that Divine Comedy of Errors, as the wanderer realises the facts of the situation in the far country and is surprised by the joy of his welcome home, while the father, like the Samaritan, has the compassion to recognize 'who' the returned renegade is, his own lost son, and is in turn surprised at his other son's continuing blindness to the truth of things.

It is perhaps not fanciful to remark that the story of Lazarus and the rich man in the chapter following is also the story of a 'father', 'Father Abraham', and of two 'sons'—the rich man is addressed by Abraham with the same term of affection within the family (τέκνον) as the Prodigal's father uses to the elder son. There is also a similar reversal of roles, only this time it is in the next world, and between a poor man and a rich man instead of a sinner and a self-righteous man, with the rich man realising too late, as in a Greek tragedy, his blindness in treading the primrose path. In the one story the wanderer spent everything, was in want and among the swine and 'would gladly' (ἐπεθύμει) 'have filled himself' (χορτασθήναι) with husks, but finds 'merriment' (εὐφραίνεσθαι) and fine clothes when he comes home to his father's arms, while the self-righteous man, at home, had everything to be desired save a contented spirit. In the other story, the rich man, who on earth 'had had' (ἀπέλαβες) his good things and was 'merry' (εὐφραίνόμενος) and in fine clothes, is now in torment, while the poor man, who on earth among the dogs 'would gladly' (ἐπιθυμῶν) 'have filled himself' (χορτασθήναι) with crumbs, is now 'comforted' (παρκαλεῖται) in Abraham's bosom. While the one story is in line with Luke's frequent emphasis on compassion and forgiveness, the other portrays in eschatological context the fulfilment of sayings of Jesus which, as Luke records them, are unashamedly secular and which, without this context, appear improbably revo-

lutionary or else impossibly pious—sayings such as 'Happy are you who are poor now, for you shall be "filled"' (χορτασθήσεσθε), but 'Woe to you who are rich, for you "have had"' (ἀπέχετε) your "comfort" (παρκαλήσιν)'. Could these stories conceivably be a 'doublet', a separating out into two strands, by Luke who alone records both, of a story in which, as Jesus told it, the recompensed poor man and the wanderer come home were not yet differentiated<sup>10</sup> and the rich man and the self-righteous man were one and the same, Dives being the Elder Brother in eschatological projection? This may be unconvincing; but the way in which verbally each story echoes the other is at least suggestive, and there is a curious similarity in their ragged endings, leaving the argument unresolved.

An example of Luke's skill in telling a story which effectively carries the narrative forward is the story of Simon the Pharisee and the woman with the alabaster box. Like the other stories, it is told only by Luke. It also displays several of the other stories' characteristics. It includes a number of words not used by Mark or Matthew, and sometimes not used by any New Testament writer but Luke himself. As before, some of the words are found in secular (including medical) writers, while others are in the Septuagint. The word for Jesus' 'sitting at meat' in Simon's house, for instance, recurs at three other points in Luke's gospel, one of these being in the Emmaus story, but is found nowhere else in the New Testament. In general, the story is written in Luke's accomplished free-style manner in Acts. Particularly in the succession of phrases in which the lack of any welcome by Simon is put in contrast with the woman's attentions, the arrangement of the words sets up a pattern: in translation this would seem stilted, but in the Greek it is quite magical.

Here, as with 'the play within a play', Luke ventures a story within the story. 'Simon, I have somewhat to say unto thee' (ἔχω τι, a Lucan phrase).<sup>11</sup> To us who know, the words are like heavy storm-clouds. But Simon has not an inkling. 'Master, say on'. There is not a more effective moment of irony in all the gospel.

The story within the story is about two men whose debts their common creditor has generously waived. When to the question 'Which of them will love him more?' Simon answers 'I suppose (ὕπολαμβάνω, another Lucan touch)<sup>12</sup> the one to whom he forgave

more', Jesus approves the reply. 'Thou hast rightly judged'—much the same words as at the end of the story of the Good Samaritan. But here the seeming compliment has the effect of closing the web of irony in which Simon is caught. 'If he *were* a prophet,' Simon has been muttering to himself, 'he would *know* who and what kind of a woman this is that toucheth him'. 'Doesn't he *know* . . .?' We heard this before on the road to Emmaus. It is no less malapropos here. It is Simon's ignorance which, phrase by phrase, is revealed, till his eyes are opened and he sees 'who' the woman is—a repentant, a loving, a forgiven sinner. He sees also that Jesus is not quite the wandering prophet he took him to be when half casually he invited him in for a meal. *Incessu patuit deus*. Simon can hardly help hearing what the other guests are saying: 'Who is this who forgiveth sins also?'

People's wonder at Jesus, their puzzlement over his identity, is a theme common to all the gospels, including the Fourth: 'he was in the world . . . and the world knew him not'; 'hast thou been with me so long time, and yet hast thou not known me, Philip?'; 'what I do thou knowest not now'. 'Whom do men say that I am? . . . But whom do *ye* say that I am?' This question by Jesus to the disciples marks a turning-point already in Mark's gospel. Luke simply takes it over, as he does also the question asked by the disciples a little earlier, after the storm on the lake, 'Who then is this?' At other points Luke adapts. The question people asked earlier still, 'Why does this fellow speak thus? he blasphemes', Luke alters to 'Who is this that speaketh blasphemies?' In Luke's gospel this is also the form in which Herod expresses an interest in Jesus: 'who is this', Herod asks, 'of whom I hear such things?' The question which Simon the Pharisee overhears, 'Who is this that forgives sins?', is thus a sort of coda, a coda peculiarly Lucan. Even in Acts the same question is kept before the reader by its reiteration in the story of Paul's conversion. Whatever the variants, 'Who art thou, Lord?' . . . "I am Jesus" remains constant. Among the variants is the theme of blindness and recognition. Ananias eventually has the courage to recognise Paul as 'a chosen vessel' and 'a brother'; the scales fall from Paul's eyes and he recovers his sight; the charge is laid on him to open the blind eyes that they may be turned from darkness to light and be released from their sins.

The dialectic of men's ignorance and knowledge, of their blindness and the moment of recognition, seems to have fascinated Luke. It is his gospel and his alone that has the vignette of Jesus weeping over Jerusalem with the cry 'Hadst thou but known! . . . But now it is hid from thine eyes'. In Acts, Paul allows that 'the times of ignorance God overlooked'. But now, Peter declares in an early sermon, 'Let all the house of Israel know for certain . . .': a phrase which carries us back to the dedication of the gospel to Theophilus, and to Luke's announcement of its purpose. Proclamation, revelation, epiphany: homiletics, epistemology, the language of worship: from the question 'Who is he?' to the moment of recognition the routes are various, but the apologetic is unchanging.

We began with the Road to Emmaus and have worked backwards through the gospel. In conclusion we may look at another narrative story, the story with which stylistically, following the Nativity-stories (which are written in a peculiar translation-Greek), Luke's gospel may be said to begin. After the aged Simeon has declared himself ready to go, now that in the infant Jesus he has 'seen' the 'salvation' promised, we have the story of the enigmatic child, who stayed behind in Jerusalem. First, the reader is allowed to know what it is that has happened, and from this superior position can survey Jesus' parents' discomfiture without distress: *suave mari magno*. . . His parents returned to Jerusalem; 'and when they saw him, they were astonished'—like the friends who opened the door to Peter. Then comes his mother's remonstrating: 'Whatever do you think you've been doing? You've no idea what a state we've been in!'—in much the same tone as Cleopas' outburst, 'Are you only a stranger? Why, the city's in an uproar!' Finally, the child's reply: 'Didn't you know? At Father's! I had to be there!' Both the ellipsis and the order of the words here are true to the way a boy speaks. Yet each of the three ejaculations is prophetic, thematic, for the life about to flower. 'Didn't you *know*?' Here at the gospel's start we have the familiar question, on this occasion on his own lips as later when he wept over Jerusalem. 'But they understood not the saying which he spake unto them'. 'But his mother kept all these things in her heart'. Is it fanciful to suppose that Luke intentionally put his gospel within a frame? For at the end, along with the key question, the Emmaus story

repeats the same failure to understand what, again, 'had to be', as 'the Christ entered into his glory', the same sense of something surprising that kept tugging at the heart,<sup>13</sup> the same astonishment in the moment of recognition. The marked difference in the occasions only emphasises the repetition thematically and brings out the underlying identity. The enigmatic stranger on the road to Emmaus is one with the enigmatic child whose unfolding story binds together all the other stories told—and told with a skill that makes them appropriate stories within the larger one.

Ah! he is gone, and yet will not depart!—  
Is with me still, yet I from him exiled!  
For still there lives within my secret heart  
The magic image of the magic Child.

We seem irresistibly drawn back to the poetic element in historiography. For Sir Philip Sidney 'the best of the Historian is subject to the Poet', when 'with a tale forsooth he commeth vnto you, with a tale which holdeth children from play, and old men from the chimney corner'.<sup>14</sup> In this sense, certainly, Luke is a poetic historian. He is so also in the deeper, Aristotelian, sense. Professor Keeley, writing of Cavafy (1863–1933), the Greek poet and historian of our own time, shows Cavafy's world as at once coherent and imaginatively transformed. 'The poet's purpose, when he makes use of history, is to discover . . . the metaphoric, the representative, the perennial significance of what happened', and then to organize what he has found till it has a structure both coherent and poetic.<sup>15</sup> Percy Lubbock said much the same thing about the novelist Henry James. 'He employs "picture" for the preparation of an effect, "drama" for its climax; the purpose throughout being to make the story *show itself* (instead of being merely narrated), to the enhancement of its force and weight. . . The last results and furthest implications of a thing were to him always more significant, more charged with history, than the thing itself in its nakedness could possibly be.'<sup>16</sup> In this sense too Luke is a *poetic* historian. He is this, finally, in Sir Maurice Bowra's sense in the conclusion to his Rede Lecture of 1951 on *Inspiration and Poetry*. 'Inspired words create life in us because they are themselves alive'. 'At their best they communicate something so powerful that it makes us live more abundantly'.<sup>17</sup>

Mr Chairman: except by implication and within the limits set by the material, I have avoided theological issues—partly for the same good reason that I have quoted, mainly though not exclusively, from the Authorized Version: I believe the Founder of these Lectures would have preferred this. Mrs Wood had a strong interest, I well remember, in the Authorized Version and its extensive influence over men's minds. I have used the Authorized Version also because in that earlier age men lived—more than do today's translators, I think—in an atmosphere in which story-telling was still an acceptable part of current practice. They were at home with it. For that matter, we now know from Dr Dillistone that to the end of his life Professor Dodd, for reading during worship, preferred the Road to Emmaus in the older version. For avoiding theology I also have another good reason. In your book *Jesus of Nazareth and New Testament Preaching* (1974) you, Mr Chairman, have reminded us that 'Luke's distinctive contribution . . . is literary, even dramatic, rather than theological'. 'Insufficient attention', you say, 'has been paid to Luke's stylistic and dramatic abilities': 'his stylistic ability . . . is a neglected factor'.<sup>18</sup> My hope is that I may have redressed the balance a little.



## NOTES

1. ἐν αὐτῇ τῇ ἡμέρᾳ, τῇ νυκτὶ ἐκείνῃ; ἠθροισμένους, συνηθροισμένους; note, further, ἐδοκοῦν πνεῦμα θεωρεῖν (Luke 24<sup>37</sup>), ἐδόκει δὲ ὄραμα βλέπειν (Acts 12<sup>9</sup>).
2. Luke 10<sup>30</sup>, 12<sup>16</sup>, 14<sup>2,16</sup>, 15<sup>11</sup>, 16<sup>1,19</sup>, 19<sup>12</sup>.
3. U. Ellis-Fermor, *The Study of Shakespeare*, London 1948, p. 16.
4. H. J. Cadbury, *The Book of Acts in History*, London 1955, pp. 41-2.
5. F. M. Powicke, *Three Lectures*, Oxford 1947, pp. 71-88.
6. M. Dibelius, *Die Reden der Apostelgeschichte und die antike Geschichtsschreibung*, Heidelberg 1949, pp. 32-3, 44, 52-3.
7. 1452<sup>a</sup>.
8. F. L. Lucas, *Tragedy in relation to Aristotle's Poetics*, London 1930, p. 95, with n.1.
9. R. Hamann, *Rembrandt*, Berlin 1948, plate 188 (p. 275).
10. Sir Thomas More hoped for 'merriment' in heaven: cf. *The Last Letters of Blessed Thomas More*, ed. W. E. Campbell, London 1924, p. 90: 'we may meet together once in heaven, where we shall make merry for ever'.
11. Acts 23<sup>17,18,19</sup>, 25<sup>26</sup>, 28<sup>19</sup>.
12. Acts 2<sup>15</sup>.
13. The readings κεκαλυμμένη, *jaqir* (=βαρεῖα, βεβαρημένη), *obtusum*, *exterminatum* for καιομένη (?=*jaqid*) in Luke 24<sup>32</sup> are interesting: cf. Klostermann-Gressmann, *Die Synoptiker*, Tübingen 1919, p. 607, ad loc., suggesting that the last clause, if not a doublet, points to the loss of a clause in parallelism with the first.
14. *Sidney's Apologie for Poetrie*, ed. J. C. Collins, Oxford 1924, pp. 22, 25.
15. P. Levi, *Guardian*, 24 March 1977, p. 12, reviewing E. Keeley, *Cavafy's Alexandria: study of a myth in progress*, London 1977.
16. P. Lubbock, in *Dictionary of National Biography*, s.v. Henry James.
17. C. M. Bowra, *Inspiration and Poetry*, Cambridge 1951, p. 36.
18. G. N. Stanton, *Jesus of Nazareth in New Testament Preaching*, Cambridge 1974, pp. 47, 66.