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[see Paper Title Discussion]

PETER'S CONFESSION AT CAESAREA PHILIPPI:

AN EXEGESIS OF MK. 8:27–38

[see Scripture References Discussion]

[see Title Page Sections Discussion]

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[see Introduction Discussion]

## INTRODUCTION

A review of the history of Jewish and Christian interpretation will reveal the many levels at which Scripture can be read. Each period has made contributions to an understanding of the complex nature of interpretation. Probably the most formative period for setting the parameters of current interpretive methods was the Reformation, which represented four major breaks in the history of interpretation: (1) a break with multiple meanings, (2) a break with traditional authority, (3) a break with Latin translations, and (4) a break with the medieval worldview. The literal method was reinstated as the primary tool for understanding the text of Scripture. In this method, the plain, literal meaning of a text within the historical and literary context is determinative for the interpretive process. Thus, this Reformation emphasis came to be called the grammatical-historical method. In a hermeneutical model focused on the three areas of text, interpreter, and audience, this Reformation method shifted the emphasis from the interpreter (the Roman Church and its traditions) back to the text.

The grammatical-historical method evolved into the historical-critical method in the eighteenth and nineteenth centuries.<sup>1</sup> However, a positivist historicism elevated reason over revelation. This reductionist approach inevitably reduced the Jesus of history to a faint whisper. While this historical development could be seen as detrimental to biblical interpretation, not all modern methodologies are inherently destructive. Some, in

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<sup>1</sup>See Edgar Krentz, *The Historical-Critical Method*, Guides to Biblical Scholarship, ed. Gene M. Tucker (Philadelphia: Fortress Press, 1975); Craig A. Evans, "Life of Jesus Research and the Eclipse of Mythology," *Theological Studies* 54 (1993): 3–36. [see Footnotes Discussion]

fact, can be helpful.<sup>2</sup> Form and redaction criticism, for example, in the study of the Gospels can provide valuable insight into the life settings of both Jesus and the evangelists.<sup>3</sup> This paper will represent an attempt to capitalize on some of the positive results deriving from the application of these methodologies to gospel material in an interpretation of Peter's Confession at Caesarea Philippi as recorded in Mk. 8:27–38.

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<sup>2</sup>The web site <http://www.ntgateway.com> may help in accessing resources using various methodologies. One article link on this site on the ending of Mark with relevance to this paper is J. D. H. Amador, "Dramatic Inconclusion: Irony and The Narrative Rhetoric of the Ending of Mark," *Journal for the Study of the New Testament* 57 (1995): 61-86, accessed at <http://www.ars-rhetorica.net/David/Drama.html#19> on March 2, 2002. [see Internet Resources Discussion]

<sup>3</sup>See Edgar V. McKnight, *What Is Form Criticism?* Guides to Biblical Scholarship, ed. Dan O. Via, Jr. (Philadelphia: Fortress Press, 1969); and Norman Perrin, *What Is Redaction Criticism?* Guides to Biblical Scholarship, ed. Dan O. Via, Jr. (Philadelphia: Fortress Press, 1971). [see Short Page Footnotes Discussion]



[see Chapter Title Discussion]

## CHAPTER 1

### HERMENEUTICS OF THE GOSPEL GENRE

[see Body Text Discussion]

Two important elements figure into the interpretation of the gospel genre. The first element involves the actual question of the form of the genre itself. Comparisons with first-century literature point out as many contrasts as similarities. These contrasts make defining the gospel genre difficult. The second element figuring into the interpretive process is the significance of both the historical and the literary settings. Form and redaction criticism have been used productively to uncover useful information as the Gospel material is read both “horizontally” and “vertically.”<sup>1</sup> One of the most useful exegetical tools for this procedure is a synopsis, which will be incorporated into the research for this paper in an English text edition.<sup>2</sup>

[see Subsections Discussion]

#### *A Question of Genre*

Comparison of the four Gospels with their Hellenistic counterparts of the first century is illuminating. Ancient areatologies, comic and tragic dramas, and biographies have all been suggested as background forms for the Gospels. The main impression, however, is that these Gospels are distinctly different. They do not fit neatly into any of these forms. As a result, scholars have debated their nature. The result of such

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<sup>1</sup>These terms will be described more fully later in this chapter.

<sup>2</sup>Kurt Aland, ed., *Synopsis of the Four Gospels, English Edition: Completely revised on the basis of the Greek Text of Nestle-Aland 26th Edition and Greek New Testament 3rd Edition. The Text is the Second Edition of the Revised Standard Version* (New York: United Bible Societies, 1982).

discussions is the suggestion that the Gospels best are taken as “theological biographies.” First, formally Gospels are narrative accounts, but without complete correspondence with ancient parallels. Second, materially the Gospels are uniquely Christian; their content is the story that God was at work in Christ. This striking content makes the Gospels distinct as first-century literature. Thus, the literary nature of the Gospels must be recognized as unusual, and exegesis of them should reflect sensitivity to their special literary features.<sup>3</sup>

### *Exegesis of the Historical and Literary Settings*

Form criticism has shown that exegesis of the historical setting of the Gospels requires probing two levels. The first level is the historical setting in the life of Jesus. This setting in the life of Jesus, while reliable, is complicated by several factors. First, a reader quickly learns that the sayings and teachings of Jesus often are preserved without *any* historical context. The context often is provided by the evangelist, which must be kept in mind as one reads. Second, the material clearly shows itself arranged topically, not strictly chronologically. While topical order does not meet our modern expectations of “biography,” this topical arrangement does meet the purposes of the evangelists to communicate important theological truths to which the reader needs to be sensitive.<sup>4</sup>

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<sup>3</sup>[see Combined Footnote Discussion] A major monograph in this area is by Charles H. Talbert, *What Is a Gospel? The Genre of the Canonical Gospels* (Philadelphia: Fortress Press, 1977). Cf. Ralph P. Martin, “Gospel,” *The International Standard Bible Encyclopedia*, 4 vols., Geoffrey W. Bromily, gen. ed. (Grand Rapids: Wm. B. Eerdmans Publishing Co., 1982). Introductory textbooks in hermeneutics cover this issue of gospel genre. See the bibliography. The paragraphs above derive from William W. Klein, Craig L. Blomberg, and Robert L. Hubbard, with Kermit A. Ecklebarger, consulting ed., *Introduction to Biblical Interpretation* (Dallas: Word Publishing, 1993), 323–25. Hereinafter referred to as KBH.

<sup>4</sup>A number of resources are available for exploring the issue of reading the Gospels from a literary perspective. Some of these have been mentioned already. For a quick overview of the topic, one should consult KBH, 324–32. In their approach, they have capitalized on the helpful suggestion by Fee and Stuart of learning how to read the Gospels “horizontally” and “vertically.” See Gordon D. Fee and Douglas K. Stuart, *How*

The historical accuracy of an evangelist is not at issue in this observation. The issue is how to understand historical material that an author deliberately has chosen to arrange topically. What is the literary meaning of the *topical* arrangement? The very method of arranging the material topically communicates that chronological sequence is not the author's main point. Attempting to establish chronological sequence of material arranged topically simply is moving away from the author's literary purpose.

Thus, the gospel genre refuses to be forced into any one literary mold. The gospel form is a complex literary blend that must be understood on several levels to be interpreted well. The comments of Fee and Stuart on this matter are pertinent:

Thus these books, which tell us virtually all we know about Jesus, are nonetheless not biographies—although they are partly biographical. Nor are they like the contemporary “lives” of great men—although they record the life of the greatest man. They are, to use the phrase of the second-century church father Justin Martyr, “the memoirs of the apostles.” Four biographies could not stand side by side as of equal value; these books stand side by side because at one and the same time they record the facts *about* Jesus, recall the teaching *of* Jesus, and each bears witness *to* Jesus. This is their nature and their genius, and this is important both for exegesis and for hermeneutics.<sup>5</sup> [see [Block Quotations Discussion](#)]

The second setting is the historical setting in the life of each of the evangelists. Evangelists adapted gospel traditions to meet the new needs of their own communities of faith. At the surface level of a Gospel, then, one meets this secondary setting. This setting reveals important literary themes that can be used to open up vistas of application for the modern context. As one researches, then, one will want to read a Gospel in such a way as to capture a Gospel's narrative themes and the evangelist's own life setting.

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*to Read the Bible for All Its Worth: A Guide to Understanding the Bible*, 2d ed. (Grand Rapids: Zondervan Publishing House, 1993), 110–16. [see [Footnote Continuation Dis.](#)]

<sup>5</sup>Ibid., 116. [see [Use of Ibid. Discussion](#)]

CHAPTER 2  
EXEGESIS OF THE HISTORICAL SETTING  
OF MARK'S GOSPEL

Church tradition locates the death of Peter in Rome as a part of the persecution under Nero.<sup>1</sup> The Gospel of Mark seems to have the shadow of Peter behind its production in this tradition as well.<sup>2</sup> For the sake of this paper, these traditions will be assumed correct since they are both firmly established and early. A redactional-critical overview of the movement of Mark's plot will surface literary themes that prove to be consonant with this early church tradition regarding the historical context of Mark and provide a possible scenario for understanding the setting in the life of the evangelist.<sup>3</sup>

*The Setting in the Life of Jesus*

A reading of Mark makes clear a context of conflict. Jesus is in conflict with the forces of evil (1:13, 24), with religious leaders (2:6–7, 16; 3:6), and even with his own disciples (7:18; 8:17–18, 33). This plot line is simple and direct, and the narrative style of

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<sup>1</sup>C. Clifton Black, "Was Mark a Roman Gospel?" *The Expository Times* 105 (1993): 36–40. Cf. Everett Ferguson, *Backgrounds of Early Christianity* (Grand Rapids: Wm. B. Eerdmans, 1987), 189.

<sup>2</sup>D. A. Carson, Douglas J. Moo, and Leon Morris, *An Introduction to the New Testament* (Grand Rapids: Zondervan Publishing House, 1992), 224.

<sup>3</sup>The problem of the authorship of the Gospel of Mark, while connected to the early church traditions centering on Rome and the Apostle Peter, is not a primary focus for this paper. Thus, use of the term "Mark" hereinafter will be reference to the Gospel itself, not to the tradition of authorship by a disciple of Peter in Rome named Mark. The term "evangelist" will be used to refer to the author of the Gospel of Mark.

the koine Greek advances the story quickly.<sup>4</sup> The narrative sets the stage for an emphasis on Jesus' predictions of suffering and death, using the crucial identification of Son of Man. These predictions anticipate the climatic story of the crucifixion of Jesus in Jerusalem in which all forsake him. The first of these passion predictions follows immediately upon the heels of Peter's confession of Jesus as messiah at Caesarea Philippi (8:31–38), showing the significance of the focal passage assigned for this paper.<sup>5</sup>

When these basic stories recorded in this Gospel are compared with their parallels in the other Gospels using Aland's *Synopsis*, the literary strategy of the evangelist begins to surface. For one, the evangelist was concerned about the proper identification of Jesus. Identifying Jesus comes out immediately in the first verse: "The good news of Jesus Christ, the Son of God."<sup>6</sup> No other Gospel begins this way, and this peculiar opening might even represent the first occurrence of this particular use of the term for "good news."<sup>7</sup> The evangelist wasted no time in announcing to the reader the divine status of the central figure. This divine status twice is confirmed by an authoritative voice from heaven, at Jesus' baptism (1:11) and at his transfiguration (9:7). This transfiguration

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<sup>4</sup>See the appendix on the frequent use in Mark of the term  $\epsilon\upsilon\chi\eta\iota\sigma\mu\omicron\varsigma$  ("immediately," "next"). Cf. Rodney Reeves, "Mark, The Gospel of," in *Holman Bible Dictionary*, Trent C. Butler, gen. ed. (Nashville: Holman Bible Publishers, 1991), 920; Frederick William Danker, *A Greek-English Lexicon of the New Testament and Other Early Christian Literature*, 3d ed. (BDAG), rev. and ed. Frederick William Danker, based on Walter Bauer's *Griechisch-deutsches Wörterbuch zu den Schriften des Neuen Testaments und der frühchristlichen Literatur*, 6<sup>th</sup> ed., ed. Kurt Aland and Barbara Aland, with Viktor Reichmann and on previous English editions by W. F. Arndt, F. W. Gingrich, and F. W. Danker (Chicago, London: The University of Chicago Press, 2000), xv.

<sup>5</sup>Mark's miracle stories especially advance this plot; see Frank J. Matera, "'He Saved Others; He Cannot Save Himself': A Literary Critical Perspective on the Markan Miracles," *Interpretation* 47 (1993): 15–26.

<sup>6</sup>All Scripture quotations in this paper, unless noted otherwise, are from the *Holy Bible, New International Version* (New York: International Bible Society, 1984).

<sup>7</sup>KBH, 323.

episode immediately follows the confession of Peter at Caesarea Philippi, the narrative again hinting the significance of the confession story in terms of Jesus' true identity. Finally, at the climactic crucifixion scene, a Roman centurion confesses the one dying on a cross as truly the "Son of God." Here Mark's narrative has reached full circle from the opening proclamation by the evangelist. Clearly the issue of Jesus' identity not only begins and ends the drama, but moves the plot along throughout the narrative.

Another concern of the evangelist revealed in a comparison of Mark with the other Gospels is that the truth obvious to the narrator, the reader, and even the forces of evil—Jesus' divine identity—is absolutely opaque to humans, whether contentious opponents or confused disciples. While one might understand that Jesus' opponents would be incapable of seeing his true identity, that the disciples too were oblivious is a potentially embarrassing point that the Markan narrative shows no attempt to conceal. This blunt truth about the disciples derived from the life setting of Jesus' actual ministry the evangelist actually headlined in the narrative development!<sup>8</sup> Why?

The opacity of Jesus' true identity to the eyes of his own disciples plays in contrast to another related theme found only in Mark: the "messianic secret" of Mark. "Messianic secret" is a term scholars use to describe the recurring commands of Jesus to keep his messianic identity a secret.<sup>9</sup> This literary device apparently served several purposes for the evangelist, two of which seem important in the context of this paper. First, this theme used an important issue from the life setting of Jesus: his messianic

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<sup>8</sup>The exasperation of Jesus with his disciples is almost palatable in Mk. 8:17–21, given the context of their questioning about getting bread for themselves when not one, but two, dramatic feeding miracles have just recently been performed by Jesus (feeding of five thousand in 6:35–44 and of four thousand in 8:1–9)!

<sup>9</sup>A good overview of this theme of the messianic secret in Mark is provided by William L. Lane, *The Gospel According to Mark*, New International Commentary on the New Testament, ed. F. F. Bruce (Grand Rapids: Wm. B. Eerdmans Publishing Co., 1974). See the introductory material.

identity was a problem for accomplishing his divine mission. Why? The answer yields important clues for contextualizing Peter's confession of Jesus as messiah.

Second, the messianic secret theme expressed a deep irony: while the supernatural world could recognize immediately who Jesus really was, such that Jesus had to command these forces to silence (1:24–25), his own disciples were blind to Jesus' true identity. Again, Aland's *Synopsis* shows that no other Gospel has this messianic secret theme so integrally woven into the plot line. This theme, then, clearly is a Markan distinctive that becomes decisive for understanding how Mark presents the fundamental lack of comprehension of Jesus' own disciples. The disciples' own failure to recognize Jesus for who he really was is brought out forcefully against the literary backdrop of Mark's messianic secret. In contrast, the other Gospels either dramatically tone down this negative picture of the disciples or omit it altogether. Both issues of the disciples' confusion and Jesus' identity derived from the oral traditions preserved about Jesus in the early church. Thus, from the setting in the life of Jesus, a redactional reading of Mark using the tool of a synopsis reveals significant themes the evangelist drew upon in his presentation of Jesus that become crucial for a proper understanding of Mk. 8:27–38.

#### *The Setting in the Life of the Evangelist*

Early church tradition suggests that the Neronian persecution in Rome in A.D. 64 is a plausible setting for Mark's Gospel. Confessing Jesus as "Son of God" sets the stage for the evangelist's perspective on the life-and-death confrontation between a megalomaniac emperor and a small group of religious adherents that Roman writers took to be both socially deviant and religiously suspect.<sup>10</sup> Pressures on Roman Christians at

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<sup>10</sup>Tacitus *Annals* 15.44. Also, see Howard Clark Kee, *The New Testament in Context: Sources and Documents* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1984), 58–61.

this time would have been intense, both within their families and in the surrounding social world.<sup>11</sup> A discipleship failure theme takes on an urgency against this background. A call for a sure faith, clear confession, and genuine discipleship resounds in the evangelist's life setting.

### *Summary*

Mark's narrative emphasizes oral tradition about Jesus that other evangelists either toned down or ignored. Mark's focus is Jesus' identity. Using a messianic secret theme, the evangelist painted a blunt, negative portrait of the disciples. Not only did Jesus' enemies misunderstand him, his own disciples misunderstood him. In terms of Jesus' true identity, then, the evangelist clarified that confession of Jesus as messiah was problematic for Jesus during his ministry. Why? Just what *does* constitute an adequate confession of Jesus as "Son of God"? More importantly, what does Jesus' true identity imply for genuine discipleship, that is, for those who profess to follow this Jesus, the "Son of God"? Further, what constitutes genuine discipleship in the face of persecution?

The pertinence of such questions clearly comes into focus against the historical setting of the fire of Rome in A.D. 64 and the resulting persecution of Christians by the Roman emperor Nero. If this fire is the background to the Gospel of Mark, then the confession of Peter at Caesarea Philippi recorded in Mark 8:27–38 held an immediate issue confronting the original readers of the Gospel. This pericope also will be shown to be the narrative fulcrum turning Mark's plot dramatically toward the final conclusion of Jesus' ministry resulting in his death. This death, the evangelist insisted, was the key to Jesus' identity, not Peter's confession.

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<sup>11</sup>Bruce J. Malina, *The New Testament World: Insights from Cultural Anthropology* (Atlanta: John Knox Press, 1981), 78.



## CHAPTER 3

### EXEGESIS OF THE LITERARY SETTING OF MK. 8:27–38

The literary setting of Mark can be established through two ways of reading the Gospel that provide fruitful exegetical results. These exegetical ways of reading, originally introduced by Fee and Stuart, have been spelled out more fully by Klein, Blomberg, and Hubbard.<sup>1</sup> Basically, reading horizontally is reading the text of one Gospel with a constant eye on the horizon to the other three where they are parallel to discover distinctives that might be exegetically significant in the Gospel being studied. The tool used for such “horizontal reading” is called a synopsis. Reading vertically is reading completely through one Gospel to follow the narrative development of themes which might provide clues for distinguishing the life setting of the evangelist from that of the original ministry of Jesus. In this way one can observe how the evangelist tailored the tradition about Jesus to meet the new needs of a different community of believers. Seeing how the evangelist worked with the tradition to meet the needs in his own church will suggest applications of the tradition in the contemporary setting for today’s church.

#### *Reading Mk. 8:27–38 Horizontally*

A reading of Mk. 8:27–38 horizontally reveals many surprises. Both the sequential placement and the content of this material is distinctive in Mark. For example, Matthew has placed this pericope within the larger context of his five-part scheme of

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<sup>1</sup>Fee and Stuart, *How to Read the Bible for All Its Worth*, 121–26; KBH, 327–30.

discourse and narrative. This scheme helps show what Matthew attempted to accomplish with traditions about Jesus he had selected on the basis of his church theme.

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*Reading Mk. 8:27–38 Vertically*

A reading of Mk. 8:27–38 vertically reveals the crucial role of this pericope within the overall development of the Gospel of Mark. The passage proves to be the thematic and narratological center of the Gospel. Up to this point, Jesus’ ministry has focused outwardly on the crowds following him. Suddenly at this point in the Gospel a shift occurs, with the attention of Jesus turning more and more to his own disciples in teaching them about his destiny in Jerusalem and its significance. This shift is announced in the narrative by Jesus turning to the disciples to question them about his identity.

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*Summary*

The theme of the suffering Son of Man whose divine mission is a redemptive death that saves those who place their faith in him and follow him is central to Mark’s story. This theme is the burden of the passion predictions that point to the crucifixion of Jesus as revelatory of his true identity as the Son of God. Also central is the disaster of the events in Jerusalem for the disciples who utterly fail in their efforts to follow Jesus. The nadir of the passion narrative is 14:50 in reference to Jesus’ disciples in the moment of crisis: “all fled.” Peter’s denials (14:66–72) personalized this failure for even one who seemed destined to lead the group after Jesus, while the centurion’s confession (15:39) hauntingly pointed to the irony of Peter’s failure of confession. Their failure is the result of misunderstanding the nature of Jesus’ messiahship. Bluntly, in a contemporary idiom, the disciples “didn’t get it.” Failure even is a possibility *after* the resurrection in the

narrative plot line of Mark. The women who came to the empty tomb failed to heed the divine command to go and tell (16:7). Instead, “they said nothing to anyone, for they were afraid” (16:8), and there Mark’s story ends rather rudely and abruptly.

Perhaps, as was suggested, that was exactly where the evangelist wanted to leave the readers in Rome, because, in his estimation, that was exactly where they were. Confronted by the desperate acts of a despicable ruler, what was the response of genuine discipleship, and at what cost? Even *after* the resurrection, confessing who Jesus is has to play out in contemporary discipleship. So Jesus’ question to Peter at Caesarea Philippi echoes hauntingly for Mark’s readers: “But who do *you* say that I am?” and Jesus’ call to “take up your cross and follow me” brings home the point for persecuted believers.

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[see Conclusion Discussion]

## CONCLUSION

The Reformation shift back to a text-centered approach has set the agenda for modern interpretation of the Bible. Out of this Reformation heritage developed a historical-critical methodology that has had both negative and positive impact on interpretation. This paper has been researched with the assumption that the positive results of a historical-critical methodology can be demonstrated at least for one Gospel, the Gospel of Mark.

One positive result of the historical-critical method has been the form-critical emphasis on the surface level of the text as revelatory of the setting of the evangelist. Such a setting in the life of the evangelist has been shown to be the case especially with the Gospel of Mark. The selected passage for study, Mk. 8:27–28, easily demonstrated the significance of the setting in life of the evangelist as determinative for his selection of material to include in his “good news” about Jesus Christ, “the Son of God.”

Another positive result of the historical-critical method has been the emphasis of redaction criticism on reading the Gospels horizontally. Using the tool of a synopsis, horizontal reading of Mark has demonstrated the centrality of Peter’s confession at Caesarea Philippi through the distinctive narrative weight the evangelist has given to this pericope. The evangelist’s distinctive perspectives reveal two fundamental Markan themes: (1) the issue of the identity of Jesus as the suffering Son of Man, and (2) the failure of discipleship, with the consequent call for a genuine disciple willing to suffer persecution as demonstration of a true confession of faith in Jesus as messiah, to bear a cross in following Jesus.

Further, vertical reading of Mark has demonstrated how these two themes are introduced, developed, and concluded dramatically in the abrupt ending. From the questions, accusations, and messianic secret early on in Mark's story line to the feeding miracles, Petrine confession at Caesarea Philippi, and the climatic events in Jerusalem, all the traditions the evangelist has incorporated into his new literary creation of a gospel work tirelessly in service of these two literary themes.

However, this study of Mk. 8:27–38 is yet incomplete. While the primary focus for this paper naturally has been on exegesis, as Fee and Stuart noted, interpretation really has two tasks: exegesis and hermeneutics, that is, application. Thus, the passage under study yet awaits full interpretation by applying the text to a contemporary audience. Even though application has not been a focus for this paper, several lines of approach could be suggested as part of concluding this study.

First, the profile of “baby boomers” is well known. Their appetite to have it all, to conquer their world and subdue it sets agendas in the home, workplace, and worship. The insatiable thirst to consume and be pampered in the lap of capitalism results in a type of religious experience that seeks entertainment over edification, fun rather than faith. The challenge to the interpreter of Mark would be to break through this easy religion barrier by refusing to allow a shallow “no cost” confession of Jesus substitute for what Mark would consider a costly discipleship.

Second, sociological trends suggest that today's generation, popularly called “Generation X,” is distinctive in the pervasive lack of commitment to any ideal or goal in life. Such a cultural context would make hearing Mark's themes most difficult. The challenge to the interpreter of Mark would be to break through this commitment barrier by refusing to pander to a generation apathetic about commitment and to continue Mark's clarion call that confessing Jesus will involve a committed discipleship.

[see Appendix Discussion]

## APPENDIX

### OCCURENCES OF EUQUS IN MARK<sup>1</sup>

Mark 1:3 fwnh;bowhto" ej th'ejhww/efoimasate thn odon kuriou, **eujeix**" poieite ta;" tribou" aufou;

Mark 1:10 kai;**euju**;" ajabaiwnn ek tou'udato" eiden scizomewou" tou;" oujanou;" kai; to;pneuma wJ peristeran katabaihon eij' aufow:

Mark 1:12 Kai;**euju**;" to;pneuma aufon ekballei eij' thn efhmon.

Mark 1:18 kai;**euju**;" aferte" ta;diktua hkol ouqhsan aufw/

Mark 1:20 kai;**euju**;" ekalvesen aufouv: kai;aferte" ton patera aufwh Zebedaion ej tw'ploiw/meta;tw misqwtwh aphl qon opisw aufou.'

Mark 1:21 Kai;eis poreuontai eij Kafarnaoum kai;**euju**;" toi" sabbasin eij sel qwn eij' thn sunagwghn ejlidasken.

Mark 1:23 Kai;**euju**;" hn ej th'sunagwgh/aufwh ahqrwpo" ej pneumati akaqartw/kai; ajekraxen

Mark 1:28 kai;ejhl qen h.hkoh;aufou'**euju**;" pantacou'eij' oq hn thn pericwron th" Galilais".

Mark 1:29 Kai;**euju**;" ek th" sunagwgh" ejelqorte" hlqon eij' thn oikiam Simwno" kai; Andreou meta; Iakwbou kai; Iwanou.

Mark 1:30 h.le;penqera;Simwno" katekeito puresousa, kai;**euju**;" legousin aufw/ peri;aufh".

Mark 1:42 kai;**euju**;" aphl qen aj aufou'h.lepra, kai;ekaqarisqh.

Mark 1:43 kai;ejbrimhsameno" aufw/**euju**;" ejebalen aufow

Mark 2:8 kai;**euju**;" epignou;" oJhsou" tw'pneumati aufou'ofi outw" dialogizontai ej eautoi" legei aufoi": tivauta dialogizesqe ej tai" kardiai" udw...

Mark 2:12 kai;hgerqh kai;**euju**;" afa" ton kratatton ejhl qen ehpros qen partwn, wste ejistasqai parta" kai;doxazein ton qeon legonta" ofi outw" oujle pote eidomen.

Mark 3:6 kai;ejelqorte" oi.Farisaibi **euju**;" meta;tw hHrwidianwh sunboulion ejlidoun kat aufou'opw" aufon apoleswsin.

Mark 4:5 kai;aqlo ebesen epi;to;petrwde" opou ouk eiden ghh pol lh, kai;**euju**;" exaneteilen dia;to;mh;efein baqo" gh":

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<sup>1</sup>The Greek New Testament, 4<sup>th</sup> rev. ed., ed. Barbara Aland, Kurt Aland, Johannes Karavidopoulos, Carlo M. Martini, and Bruce M. Metzger, in cooperation with the Institute for New Testament Textual Research, Münster/Westphalia (Stuttgart: Deutsche Bibelgesellschaft, 1993).

- Mark 4:15 outoi devei;sin oi para;thn odw: ofou speivetai o logo" kai; ofan akouswsin, euju;" efcetai o Satana" kai; aifei ton logon ton esparmewon eif aujou.
- Mark 4:16 kai; outoi veis in oi epi; ta petrw h speiromenoi, oi ofan akouswsin ton logon euju;" meta; cara" lambawousin aujou.
- Mark 4:17 kai; ouk efcousin rizan ej edutoi" aj la; proskairo veis in, eita genomw h" ql iyew" h diwgmou dia; ton logon euju;" skandalixontai.
- Mark 4:29 ofan de; paradoi o karpow; euju;" apostel ei to; drepanon, ofi paresthken o Iherismo.
- Mark 5:2 kai; ejelqonto" aujou ek tou ploiou euju;" uphthsen aujw ek tw mhmeiwn aqrpwpo" ej pneumati akaqartw/
- Mark 5:29 kai; euju;" ejhravqh h phgh; tou aifato" aujh" kai; egnw tw swmati ofi ihtai apo; th" mastigo".
- Mark 5:30 kai; euju;" o Jhsou" epignou;" ej edutw/thn ej aujou duramin ejelqousan epistrafei;" ej tw ofl w elegen: ti vmou hfato tw ihatiwn...
- Mark 5:42 kai; euju;" ajesth to; korasion kai; periepatei: hn gar ejw dwdeka. kai; ejesthsan euju;" o ekstasei megalh/
- Mark 6:25 kai; eis elqousa euju;" meta; spoudh" pro;" ton basil ex hfato legousa: qelw iha ejauth" dw moi epi; paxaki thn kefal hn Iwamou tou baptistou.
- Mark 6:27 kai; euju;" aposteiva" o basil eu;" spekoulatora epetaxen ejegkai thn kefal hn aujou. kai; apelqwn apekefalisen aujon ej th fulakh/
- Mark 6:45 Kai; euju;" hjagkasen tou;" maqhta;" aujou ej bhhai eif to; ploion kai; proagein eif to; peran pro;" Bhsaidaw, ew" aujo;" apoluvi ton oflon.
- Mark 6:50 parte" gar aujon eidon kai; ejaravqhsan. o Je; euju;" ejalhsen met aujw, kai; legei aujoi": qarseite, ejw eimi: mh; fobeisqe.
- Mark 6:54 kai; ejelqontwn aujw ek tou ploiou euju;" epignwte" aujon
- Mark 7:25 aj l euju;" akousasa gunh; peri; aujou, h eiden to; qugatrion aujh" pneuma akaqarton, ejqousa prosepesen pro;" tou;" poda" aujou:
- Mark 8:10 Kai; euju;" ejba;" eif to; ploion meta; tw maqhtw aujou h lqen eif ta; merh Dalmanouqav
- Mark 9:15 kai; euju;" pa" o bclo" ijlowte" aujon ej eqambhhsan kai; prostreconte" h spazonto aujou.
- Mark 9:20 kai; hfegkan aujon pro;" aujou. kai; ijwn aujon to; pneuma euju;" sunesparaxen aujou, kai; peswn epi; th" gh" ekulieto afrizwn.
- Mark 9:24 euju;" kraxa" o pathr tou paidiou elegen: pisteuw: bohvei mou th/ apistia/
- Mark 10:52 kai; o Jhsou" eipen aujw upage, h pisti" sou seswkew se. kai; euju;" ajel eyen kai; hkolouyei aujw ej th odw/
- Mark 11:2 kai; legei aujoi": upagete eif thn kwthn thn katwanti udw, kai; euju;" eis poreuomenoi eif aujh euhssete pwl on dedemewon ef ojoulei;" oupw ajqrwpwn ekavisen: lusate aujon kai; ferete.
- Mark 11:3 kai; ejw ti" ulih eiph/ ti poieite touto... eipate: o Kurio" aujou creisan efei, kai; euju;" aujon apostel ei palin wde.

Mark 14:43 Kai;euju;" efi aujou'lalouhto" paraginetai Iouda" ei' twh dwdeka kai; met aujou'oflo" meta;macairwh kai;xulwn para;twh ajcierewn kai;twh grammatewn kai;twh presbuterwn.

Mark 14:45 kai;ej qwn euju;" prosel qwn aujw/legi: rabbiykai;katefilhsen aujou:

Mark 14:72 kai;euju;" ek deuterou ajektwr efwhsen. kai;ajiemhsqh oPetro" to; rllma w'Jeipen aujw'oJhsou" ofi prin ajektora fwnhsai di;" triwme aparnhsh/kai;epibal wn ekl aien.

Mark 15:1 Kai;euju;" prwi-sunbouvlion poihsante" oiAjcierei" meta;twh presbuterwn kai;grammatewn kai;oIon to;sunedrion, dhsante" ton Ihsouh apnwegkan kai;paredwkan Pilatw/

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[see Selected Bibliography Discussion]

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**Paper Title Discussion:**

- (1) Use all caps: **PETER'S CONFESSION . . .**
- (2) Do not surround with quotation marks
- (3) Do not use all italics
- (4) Do not use all bold
- (5) Do not use all underline
- (6) *Double space* lines
- (7) *Indent runover lines* of more than 48 spaces in an inverted triangle; make additional lines somewhat compatible in length, like this:

**HERMENEUTICS OF THE GOSPEL GENRE**

**AS HISTORICAL DISCOVERY**

- (8) Spell out the century: **FIRST CENTURY** not 1<sup>st</sup> CENTURY
  - no hyphen when used as a noun: **IN THE FIRST CENTURY**
  - hyphenate when used as an adjective: **FIRST-CENTURY GALILEE**
- (9) Title page counts as page one (“i”) of the paper, but is not numbered on the page

**To return:**

- Adobe Acrobat file—click “Title Page” bookmark

**Scripture References Discussion:**

- (1) *Use Arabic*, not Roman numerals (**1 John**, **2 John**, **3 John**, etc., *not* I John, II John, III John)
- (2) Never allow a line ending to separate a book's number from the book's name; *not*:  
*the matter can be discussed at length without much progress; however, appeal to 1 Corinthians will show that . . .*  
*rather,*  
*the matter can be discussed at length without much progress; however, appeal to 1 Corinthians will show that . . .*  
 (Computers automatically word wrapping at the end of each line do not know not to separate a number from a word when that number is part of a title. However, software controls *do* allow you to force the number and name to wrap together, by inserting what usually is called a "controlled space" = option key + space bar, or something similar. Use "show formatting" on your software menu to see the formatting of all the numbered books in the list below. Habituate yourself to type all numbered books with controlled spaces, and you will never have to worry about this issue.)
- (3) *Abbreviate exact* reference (includes verse): **Rom. 5:1**, *not* Romans 5:1.
- (4) *Spell out inexact* reference (book or chapter only): **Romans**, *not* Rom.; **Romans 5**, *not* Rom. 5.
- (5) *Spell out exact reference beginning* a sentence: "**Romans 5:1** presents a new reality for the believer," *not* "Rom. 5:12 presents a new reality for the believer."
- (6) Use the following book abbreviations:

<b>OT:</b>	Est.	Hab.	Phil.
Gen.	Job	Zeph.	Col.
Ex.	Pr.	Hag.	1 Th.
Lev.	Ec.	Zech.	2 Th.
Num.	S. of S.	Mal.	1 Tim.
Dt.	Is.		2 Tim.
Jos.	Jer.	<b>NT:</b>	Tit.
Jg.	Lam.	Mt.	Philem.
Ru.	Ezek.	Mk.	Heb.
1 Sam.	Dan.	Lk.	Jas.
2 Sam.	Hos.	Jn.	1 Pet.
1 Kg.	Jl.	Acts	2 Pet.
2 Kg.	Am.	Rom.	1 Jn.
1 Chr.	Ob.	1 Cor.	2 Jn.
2 Chr.	Jon.	2 Cor.	3 Jn.
Ezra	Mic.	Gal.	Jude
Neh.	Nah.	Eph.	Rev.

**To return:**

- Adobe Acrobat file—click "Title Page" bookmark

**Title Page Spacing Discussion:**

- (1) Binding: staple the paper in the top left corner. *Do not use covers of any kind.* Assume stapling = Turabian's "bound document" category.
- (2) Set *1 inch* page margins for top, bottom, and right, but a *1.5 inch left margin* (assume stapling = bound document).
- (3) Space paper title *1.5 inches* from top of page (Turabian does not specify distance, except to require same amount from bottom as from top; see item 3).
- (4) Space name section *1.5 inches* from bottom of page (the same distance the title is from the top).
- (5) Space the same amount from Paper Title down to "A Paper Submitted" section and from "Name" section up to "In Partial Fulfillment" section.
- (6) Space as needed between "A Paper Submitted" section and "In Partial Fulfillment" section to accomplish item 4 above (the middle blank space varies as needed).

**To return:**

- Adobe Acrobat file—click "Title Page" bookmark

**Title Page Sections Discussion:**

- (1) *Double space* lines.
- (2) Use headline style for capitalization (first letter except prepositions, articles).
- (3) Capitalize prepositions only if they begin the very first line, but do *not* capitalize prepositions at the beginning of subsequent lines in the same section.
- (4) Do not use symbols such as “#” for course numbers.

**To return:**

- Adobe Acrobat file—click “Title Page” bookmark

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**Student Name Discussion:**

- (1) Use full name with middle initial and period after middle initial.
- (2) Do *not* put spaces between the degree letters: **B.S.** *not* **B. S.**
- (2) Separate degree from institution with comma, and institution from date with comma.
- (3) Do not abbreviate names of institutions (e.g., “**New Orleans Baptist Theological Seminary**,” not “NOBTS” or “N.O.B.T.S.”).
- (4) Do not use any short-form style for date (e.g., 02/14/03, etc.; *spell* month name).
- (5) If exact date (including day), abbreviate month and separate day from year with comma: **Sept. 14, 2003**.
- (6) If inexact date (only month and year), spell out month and do *not* separate month from year with comma: **September 2003**.

**To return:**

- Adobe Acrobat file—click “Title Page” bookmark

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**Blank Page Discussion:**

- (1) Insert blank page between Title Page and Table of Contents page.
- (2) Counts as page two (“ii”) of the paper, but is not numbered on the page.

**To return:**

- Adobe Acrobat file—click “Blank Page” bookmark

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**Table of Contents Discussion:**

- (1) Use *1.5 inch left margin* (assume stapling = bound copy).
- (2) Turabian says space *only one inch* from top—odd, because every other major paper element (chapter title page, appendix, bibliography, etc.) is to be *two inches* from top! Geez. Go figure.
- (3) Entitle with all caps as **CONTENTS**, even though this section always is referred to as “Table of Contents” in discussion.
- (4) For the title, do not use all bold, all italics, or all underline, nor put in quotation marks.
- (5) Three paragraph returns (triple space) to first line. Start typing on third return.
- (6) Double space between all levels.
- (7) You cannot have only one subdivision for a part! That’s illogical to begin with: If you divide a pie even just once, at a minimum, how many pieces do you have? Notice that no outline element, if divided into parts, has less than two subdivisions!
- (8) *Single space runover lines of the same level.*
- (9) *Left flush* (line up on left) *runover chapter* lines.
- (10) *Indent 3 spaces each set of sublevel* lines, and then *an additional three spaces for any sublevel runover* lines.
- (11) Page numbers with sublevels are optional.
- (12) The difference between formatting *chapter* runover lines and *sublevel* runover lines is illustrated below:

1. INTRODUCTION .....	1
2. HISTORY OF GALILEE AND SIGNIFICANT INTERTESTAMENTAL DEVELOPMENTS .....	2
Galilee and Hasmonean History .....	4
Galilee and the Complex Developments from the Rise of Rome to the Establishment of Herod’s Client Kingdom .....	7
Roman Conquest of the Mediterranean .....	7
Roman Class Conflict and the Struggles of the Businessmen and Senatorial Classes .....	9
Galilee and the Time of Jesus .....	12

- (13) Right flush (line up on right) page numbers in column on right.

*like this:*

1  
10  
100

*not like this:*

1  
10  
100

- (14) Line up periods in chapter numbers on left (Roman numerals not required):

*like this:*

I.  
II.  
III.

*not like this:*

I.  
II.  
III.

- (15) Line up leader dots—you *must* line up leader dots *directly underneath each other* from one line to the next, according to Turabian. (Leader dots are the dots leading the eye from a section title on the left side of the Table of Contents over to the page number on the right side.)

To understand the problem, you have to know a little about computer fonts. The two basic kinds of computer fonts space themselves differently from letter to letter: proportional and monospace.

- *proportional*—most fonts are proportional, such as the Times font of this document. Proportional means letters are spaced proportionally, that is, some letters are pushed together more tightly than others. The advantages are a text that is more readable and getting more text on the page.
- *monospaced*—Monospaced fonts, in contrast, have all letters equally spaced from each other, like this Courier font. Monospaced fonts are dinosaurs from the B.C. typewriter age (before computers). The disadvantage is wasted space on the page; however, the great advantage is easily lining up elements from one line to the next.

What’s the rub? *Proportional fonts will not line up the leader dots* directly underneath each other from line to line as required by Turabian. Thus, if your paper is in a proportional font such as Times or Times Roman, as most are, then your Table of Contents leader dots will not line up from line to line as required.

But wait! There’s a trick! This daunting Turabian requirement is really simple: set up appropriate tabs and use a monospaced font for the leader dots.

*like this:*

1. INTRODUCTION .....	1
2. HISTORY OF GALILEE .....	12

*not like this, in which the computer automatically includes the dots in Times font:*

1. INTRODUCTION .....	1
2. HISTORY OF GALILEE .....	12

*nor like this, in which dots and spaces are typed manually, but still in Times font:*

1. INTRODUCTION .....	1
2. HISTORY OF GALILEE .....	12

- (16) Use *tabs* for spacing, *not the space bar*. Do not allow leader dots to come immediately up against letters on the left or numbers on the right; for example, the last letter in the title on the left (“GALILEE. . .”) or the number in the right column (“. . .12”). The best way to prevent such leader dot problems is to use *tab* stops for spacing, *not the space bar*. In fact, *never use the space bar for spacing anything on a computer*, whether numbers, lines, dots, tables etc. You no longer live in the 1950s when the only way to space anything on an old manual typewriter was using the space bar. The computer allows incredible formatting power—use that power!
- (17) Minimum leader dots—do not use leaders for a line that cannot allow at least two (Turabian does not specify).
- (18) First page number *1 inch from bottom, centered*, usually page “iii” (title page, blank page are counted, but not numbered).
- (19) Subsequent page numbers *1 inch from the top, centered*, in continued sequence in small case Roman numerals. (Turabian allows subsequent page numbers to be right flushed, but since the first page number at the bottom always is centered, centering subsequent page numbers at the top is simply consistent form.)

**To return:**

- Adobe Acrobat file—click “Contents” bookmark

**Acknowledgments Discussion:**

- (1) Other preliminary sections may follow the Table of Contents, such as Acknowledgments, List of Tables, etc.
- (2) Use *1.5 inch left margin* for preliminaries (assume stapling = bound document).
- (3) Spacing of the Acknowledgments title, and all other preliminary titles is *2 inches from the top* of the page, as with all major divisions of the paper—except for the Table of Contents title, which, oddly, is just 1 inch from the top.
- (4) Entitle with all caps as **ACKNOWLEDGMENTS**.
- (5) For the title, do not use all bold, all italics, or all underline, nor put in quotation marks.
- (6) *Triple space* down to begin text (start typing on the third paragraph return).
- (7) *Double space* text.
- (8) First page numbered in continued sequence (from the paper's Title Page) in small Roman numerals *1 inch from the bottom* of the page, *centered*.
- (9) Subsequent page numbers *1 inch from the top* in small case Roman numerals, *centered*. (Turabian allows subsequent page numbers to be right flushed, but since the first page number at the bottom always is centered, centering subsequent page numbers at the top is simply consistent form.)
- (10) Preliminaries, if used, are included in the Table of Contents.

**To return:**

- Adobe Acrobat file—click “Acknowledgments” bookmark

**Introduction Discussion:**

- (1) Use *1.5 inch left margin* for body of paper (assume stapling = bound document).
- (2) Do not number as a chapter. (Turabian gives the option, but custom is not to, since this section usually is short in a term paper.)
- (3) *Double space* the text of the body of the paper. The Introduction is considered the beginning of the body of the paper.
- (4) Entitle chapter with all caps as **INTRODUCTION**, *2 inches* from top of page.
- (5) For the title, do not use all bold, all italics, or all underline, nor put in quotation marks.
- (6) *Triple space* from title down to text (start typing on third single-spaced return).
- (7) Indent paragraphs the equivalent of 5 to 8 spaces. Turabian examples show five spaces. Whatever you choose, be consistent throughout the paper.

NOTE: Block quotations are *not* indented the same as paragraphs! Students normally wrongly assume that block quotations should be indented the same as a paragraph. Block quotations are indented just *four* spaces, and a paragraph in a block quotation is indented just another *four* spaces. (Go figure.)

- (8) First page number is *1 inch from bottom, centered*, then *1 inch from top* of all subsequent pages, *centered*. (Turabian allows subsequent page numbers to be right flushed, but since the first page number at the bottom always is centered, centering subsequent page numbers at the top is simply consistent form.)

**To return:**

- Adobe Acrobat file—click “Introduction” bookmark

**Footnotes Discussion:**

- (1) *Single space* from last line of body text to separator line (the effect as if underlining the next line of the body text, but with no actual text on that line).
- (2) *Two inch* separator line (Turabian does not specify length.)
- (3) *Double space* after separator line. (Start footnote on *second* return line.) That is, do *not* begin footnotes immediately under separator line (the usual default position of most word-processing software).
- (4) Indent first line of footnote the *same distance as paragraph indent* of body text.
- (5) *No space* between footnote number and beginning of footnote text. (Be careful to eliminate the space some computer software automatically inserts.)
- (6) *Single space* lines of footnote text.
- (7) *First name first*: Give author's first name first in footnotes (see examples above). That's easy to remember (alliteration): "first name first in footnotes."
- (8) *Full first name of author*: provide *full* first name of author at beginning of entry, not abbreviations (name available on copyright page).
- (9) *Initials*: Separate each initial in an author's name with a space: "James D. G. Dunn," *not* "J.D.G. Dunn."
- (10) The following is an example of items 1–9 above from a hypothetical last line of body text. Notice the author's name is given in full as "Charles Kingsley Barrett," not "C. K. Barrett." That name information was found on the back of the title page on the copyright page. Also notice that all the information on the title page of the book is given in the note:

and as a result, the first-century history of the region.<sup>7</sup>

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<sup>6</sup>Charles Kingsley Barrett, ed., *The New Testament Background: Writings from Ancient Greece and the Roman Empire That Illuminate Christian Origins*, rev. ed., with introductions and notes by C. K. Barrett (New York: HarperSanFrancisco, 1995), 148.

<sup>7</sup>Ferguson, *Backgrounds*, 390. However, the entire career of Herod must be evaluated, not just the impact on Galilee alone.

- (11) *Dictionary and encyclopedia articles* are a regular problem for students. The dictionary *editor* did *not* write the particular dictionary article you read! When you cite a dictionary, you must give the author of the dictionary article, not just the editor of the dictionary. The author of a dictionary or encyclopedia article is indicated at the end of the article, either with the author's initials (for which full names are provided in the frontmatter of the dictionary), or given in full at the end of the article. For example, an article on "Secretary" in the Eerdmans dictionary: *not*,

<sup>12</sup>David Noel Freedman, ed., *Eerdmans Dictionary of the Bible* (Grand Rapids, MI, Cambridge, U.K.: Wm. B. Eerdmans Publishing Co., 2000), 1178.

*but rather*,

<sup>12</sup>Gerald L. Stevens, "Secretary," in *Eerdmans Dictionary of the Bible*, David Noel Freedman, ed. (Grand Rapids, MI; Cambridge, U.K.: Wm. B. Eerdmans Publishing Co., 2000), 1178.



- (12) Do not put a comma or period before the parenthesis of publication information.

*Neither,*  
*New Testament Greek.* (Lanham, MD: University Press of America, 1997).

*nor,*  
*New Testament Greek,* (Lanham, MD: University Press of America, 1997).

*but rather,*  
*New Testament Greek* (Lanham, MD: University Press of America, 1997).

- (13) *Bible versions* are a regular problem for students. Give *full* publication information, not just the version; for example, not just *New American Standard Version*, but full publication information as you find the data on the title page. Notice the comment after the publishing information in the correct example below, one way to allow you not to have to footnote every Bible quotation:

*not,*  
<sup>12</sup>*New American Standard Bible.*

*but rather,*  
<sup>12</sup>*The Holy Bible: New American Standard* (Anaheim, CA: Foundation Press Publications, 1977). All Scripture quotations are taken from this version, unless noted otherwise.

- (14) *Mixing versions*: In general, do not mix English versions in quoting **Scripture** throughout the paper. Use the same version (unless your point is to compare translations, etc.).
- (15) *Shortened form—books*: After the first full reference to a source, abbreviate later references using author's last name, abbreviated title, and page number, separated by commas. Turabian allows just the author's name and page number if only one work by the author is used in the paper; however, for my students, you are required always to include the abbreviated book title in the abbreviated reference, never just the author's name.
- (16) *Shortened form—journals*: Shortened form for journals is slightly different than for books because of the use of quote marks around the article title rather than italics. For example: **Stevens, "Messianic Secret," 105.**
- (17) *Numbering*: Footnotes can be numbered consecutively throughout the paper, or begin anew with each chapter, according to Turabian. However, for a long paper with several chapters, the preference is to begin numbering footnotes anew with each new chapter.

**To return:**

- Adobe Acrobat file—click "Footnotes" bookmark

**Internet Resources Discussion:**

- (1) *Use Internet resources sparingly.* The Internet can be a powerful resource, yet at the same time, the Internet can become a pathetic excuse for genuine research. You cannot do a research paper in one night just by doing an indiscriminate Google search on your topic. The Internet should not be used as an indulgence in laziness nor a cheap attempt to disguise procrastination. That is, the Internet is not an excuse for not using the library.
- (2) *Use Internet resources cautiously.* The Internet has exponentially propagated ignorance, misinformation, inaccurate information, and rank bias. You should be looking for the same scholars on the Internet that you find in the suggested bibliographies in class. Otherwise, you are on thin ice academically. *A URL does not a scholar make.* Helpful suggestions for evaluating and using online resources are made at the University of Wisconsin-Eau Claire site (<http://www.uwec.edu-library-tutorial-mod3-recipe.html>). Click on the “Evaluating Information” line (accessed March 18, 2002).

**To return:**

- Adobe Acrobat file—click “Internet Resources” bookmark

**Short Page Footnotes Discussion:**

- (1) In Turabian, footnotes go at the *bottom of the text, not the bottom of the page!* This rule means for a short page, the footnote separator line is *not* to be at the bottom of the page, leaving a huge white space between paper text and footnotes, but, rather, immediately underneath the last line of the text on that page. This mistake is made in virtually *all* student papers.
- (2) The problem is not that hard to fix. Almost any word-processing software has menus giving access to controls on how footnotes will be formatted and appear on the page, from separator lines to placement on the page. Learn yours and format your footnotes correctly. Do not let the software control you! You control your software! Accept no default settings that came when you loaded the software. (Default settings are usually wrong.) Customize your footnote settings to be compatible with Turabian requirements.

**To return:**

- Adobe Acrobat file—click “Short Page Footnotes” bookmark

**Chapter Title Discussion:**

- (1) The first line of the chapter title is **CHAPTER 1**, all caps. Do not use bold, italics, underline, or put in quotation marks.
- (2) Use Arabic numerals for the chapter numbers, not Roman. (Turabian allows Roman, but more and more, Roman numerals are considered archaic.)
- (3) *Double space* to the next line (start typing on second single-spaced return), which is for the actual wording of your chapter title. In our example paper, this title is **HERMENEUTICS OF THE GOSPEL GENRE**. Again, use all caps. Do not bold, italics, underline, or put in quotation marks.
- (4) Divide lines *of more than 48 spaces*. Use an *inverted pyramid* style and *single space* each subsequent line in a title. Make line length somewhat compatible.
- (5) *Triple space to text* from last line of chapter title to first line of body text. That is, hit the return three times and start typing on the third return in single space mode. This spacing leaves two blank lines between the title and the text.
- (6) *Triple space to section title but double space to text*. If the chapter title immediately is followed by a section title with no body text in between, *triple space* to the section title. Then *double space* to the body text (not triple space). Below is a modified example illustrating runover lines and only double space from immediately following section title to body text:

**CHAPTER 1****HERMENEUTICS OF THE GOSPEL GENRE  
AS HISTORICAL DISCOVERY****Previous Attempts That Ultimately Have Proved  
Unhelpful For Determining Genre**

A review of the history of Jewish and Christian interpretation will reveal the many levels at which Scripture can be read. Each period has made contributions to an understanding of the complex nature of interpretation.

**To return:**

- Adobe Acrobat file—click “CHAPTER 1” bookmark

**Body Text Discussion:**

- (1) Use *1.5 inch left margin* for body of paper (assume stapling = bound document).
- (2) *Double space* the text of the body of the paper.
- (3) Indent paragraphs the equivalent of 5 to 8 spaces.
- (4) *Avoid orphans*. “Orphans” is a descriptive term to refer to a new paragraph beginning at the bottom of a page with only one line.
- (5) *Avoid widows*. “Widows” is a descriptive term to refer to a previous paragraph ending at the top of a new page with just one line.

Here is an example of a widow line at the top of page 7 of a hypothetical document:

7

too, and the same could be said of Herod’s later reign.

Clear at this point is that Herod’s negative personality traits impacted the administration of his reign. This impact only worsened with time. What is most apparent in the final stages of Herod’s rule is the ruthless cruelty that marked . . .

Here is an example of an orphan line at the bottom of a page in a hypothetical document:

The period of public buildings represents Herod’s greatest contributions to his kingdom and to archeological remains in Palestine even today. These contributions do not discount, however, Herod’s negative traits that were manifest in this period too, and the same could be said of Herod’s later reign.

Clear at this point is that Herod’s negative personality traits impacted the

- (6) Control widows and orphans in footnotes, too, when the footnote material from one page continues at the bottom of the next page.
- (7) Items 5, 6, and 7 translate, in effect, into the dictum: *no one liners!* Both widows and orphans can be controlled in software paragraph formatting menus.

**To return:**

- Adobe Acrobat file—click “CHAPTER 1” bookmark

**Subsections Discussion:**

- (1) *Triple space* from end of previous body text down to a new subsection title (start typing title on the third return line in single space mode = leave two blank lines).
- (2) *Double space* from subsection title down to beginning of new body text (start typing text on the second return line in single space mode = leave one blank line).
- (3) In the chapter title, *triple space to section title but double space to text*. If the chapter title immediately is followed by a section title with no body text in between, *triple space to the section title*. Then *double space to the body text* (not triple space). Below is a modified example illustrating runover lines and only double space from immediately following section title to body text:

CHAPTER 1

HERMENEUTICS OF THE GOSPEL GENRE  
AS HISTORICAL DISCOVERY

Previous Attempts That Ultimately Have Proved  
Unhelpful For Determining Genre

A review of the history of Jewish and Christian interpretation will reveal the many levels at which Scripture can be read. Each period has made contributions to an understanding of the complex nature of interpretation.

- (4) Style for each level is at your discretion (italics, bold, underline, centered, left flush) but be consistent for each level from chapter to chapter.
- (5) Line length: If the title *more than 48 total spaces*, split title line somewhat evenly, but with second runover line slightly shorter than first line (inverted pyramid), *single-spaced*, centered, if first line is centered, but flush left if first line is flush left.
- (6) *No orphan header*: Never leave a section title by itself at the bottom of a page (remember the widow/orphan dictum: “no one liners!”). Use “keep with next paragraph” paragraph formatting in your software for header line to force the header to stay with the following text paragraph going to the next page).

**To return:**

- Adobe Acrobat file—click “CHAPTER 1” bookmark

**Combined Footnote Discussion:**

- (1) *Avoid footnoting every sentence* in a paragraph. Instead, use a combined note. A combined footnote combines several different sources used for *common* information into one note. Combining information helps avoid the cumbersome appearance of footnoting every sentence in a paragraph, which is unnecessary and mars the neat appearance of the text. In the example paper, footnote 5 of page 4 uses the combined note style to keep the paper text neat.
- (2) *Avoid multiple "Ibid's."* Never use more than two *ibid's* in a row (my rule). Avoid a cumbersome string of "Ibid's" by composing a paragraph that summarizes in your own words information from one source, but use only one footnote at the end of the paragraph to reference that source. If information is from different pages of that source, indicate the pages involved. For example, "The information in the paragraph above was derived from Ferguson, *Backgrounds*, 189–91, 204, 393."

**To return:**

- Adobe Acrobat file—click "Combined Footnote" bookmark

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**Footnote Continuation Discussion:**

- (1) Text and notes: Sometimes managing space for both body text and footnotes from page to page does not allow all footnote text to appear at the bottom of the same page on which the footnote is entered. An example is on page 5, in which the footnote at the bottom actually is a continuation from the previous page. Spacing considerations did not find enough space at the bottom of page 4 to include all of footnote 5, so wrapped a continuation of that footnote text on over to the bottom of the next page. Notice that the footnote continuator line for the continued footnote is *not* all the way across the bottom of page 5.
- (2) Continuator line: *Same length* as the regular footnote separator line! A continuator line is the line used as the separator line at the bottom of the *next* page of a footnote whose text or note continues from the previous page. By default, most software makes the footnote continuator line go all the way across the bottom of the next page, which does not follow Turabian guidelines.

*wrong:*

and as a result, the first-century history of the region.<sup>7</sup>

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and another good resource is Charles Kingsley Barrett, ed., *The New Testament Background: Writings from Ancient Greece and the Roman Empire That Illuminate Christian Origins*, rev. ed., with introductions and notes by C. K. Barrett (New York: HarperSanFrancisco, 1995).

<sup>7</sup>Ferguson, *Backgrounds*, 390. However, the entire career of Herod must be evaluated, not just the impact on Galilee alone.

*right:*

and as a result, the first-century history of the region.<sup>7</sup>

---

and another good resource is Charles Kingsley Barrett, ed., *The New Testament Background: Writings from Ancient Greece and the Roman Empire That Illuminate Christian Origins*, rev. ed., with introductions and notes by C. K. Barrett (New York: HarperSanFrancisco, 1995).

<sup>7</sup>Ferguson, *Backgrounds*, 390. However, the entire career of Herod must be evaluated, not just the impact on Galilee alone.

- (3) Widow/orphan lines—as always, control widow/orphan lines also in the footnote material as in the text.

**To return:**

- Adobe Acrobat file—click “Footnote Continuation” bookmark



**Use of Ibid. Discussion:**

- (1) “Ibid.” is an abbreviation. Always use a period. Never italicize. Never underline. Use only for the immediately preceding note if only one reference. Indicate page number if different. Use a comma after the period when giving a page number.
- (2) Never use “Ibid.” after a comment footnote. Even if the comment note has only one reference, never refer to a comment note with “Ibid.”
- (3) *Avoid multiple “Ibid’s.”* Never use more than two *ibid’s* in a row (my rule). Avoid a cumbersome string of “Ibid’s” by composing a paragraph that summarizes in your own words information from one source, but use only one footnote at the end of the paragraph to reference that source. If information is from different pages of that source, indicate the pages involved. For example, “The information in the paragraph above was derived from Ferguson, *Backgrounds*, 189–91, 204, 393.”

**To return:**

- Adobe Acrobat file—click “Use of Ibid.” bookmark

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**Block Quotations Discussion:**

- (1) When to use block quote: “2 x 8 rule” = when quoted material is 2 or more sentences and would be 8 or more lines of term paper text.
- (2) Double space down to the block quote, single space within the block quote, double space out of the block quote.
- (3) *Left margin: indent four spaces* from left margin of paper. Note: this block quote indentation is *not* the same as the paper’s paragraph indentation!
- (4) *Right margin:* same as the paper’s right margin.
- (5) *Paragraph indent:* If the quoted material is the beginning of a paragraph in the original, indent first line of the block quote *four spaces* from block quote margin (= 8 spaces from paper left margin). If the quoted material begins in the middle of a paragraph in the original, do *not* indent the first line of the block quote.
- (6) *Use colon style:* Typically, make your statement from your paper text that leads into the block quote a complete sentence punctuated with a colon at the end (see paper example).

**To return:**

- Adobe Acrobat file—click “Block Quotations” bookmark

**Conclusion Discussion:**

- (1) *Two inch margin* down to title line.
- (2) Title in *all caps*, as **CONCLUSION**. No bold, no italics, no underline, no quotation marks.
- (3) *Triple space* down to text (begin typing on third return).
- (4) *No footnotes* go in a conclusion! Notice that the conclusion in this example paper is several pages long, but has not one footnote. That is because, by nature, a conclusion is supposed to *draw conclusions on material already given*. Introducing a footnote, by definition, introduces new material, which violates the nature of a conclusion. Further, make this part of the paper *your* conclusion. Do not quote anyone else. The time for quoting is past.
- (5) Restate major steps of the investigation that have brought significant information forward. Synthesize this information in a way that concludes your research and suggests future helpful avenues of investigation.

**To return:**

- Adobe Acrobat file—click “Conclusion” bookmark

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**Appendix Discussion:**

- (1) *Two inch margin* down to title line.
- (2) Title in *all caps*, as **APPENDIX**. No bold, no italics, no underline, no quotation marks.
- (3) Name is optional if only one appendix. A single appendix does not have to have a title name, but may have a name. If named, *double space* down to this title name and *single space* the name.
- (4) If more than one appendix, each *must* be named, and each must appear listed in the Table of Contents.
- (5) *Triple space* down to text (begin typing on third return).
- (6) Text may be single or double space, according to the needs for the layout of material, but general prose discussion should be double spaced as in the rest of the paper.

**To return:**

- Adobe Acrobat file—click “Appendix” bookmark

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**Selected Bibliography Discussion:**

- (1) *Two inch margin* down to title line.
- (2) Title in *all caps*, as **SELECTED BIBLIOGRAPHY**. No bold, no italics, no underline, no quotation marks.
- (3) *Triple space* down to first entry (begin typing on third return in single space mode = leave two blank lines).
- (4) *Single space* lines within an entry.
- (5) *Double space* between entries (start typing next entry on second return of single space mode = leave one blank line).
- (6) *Indent the equivalent of 5 spaces* the *second and following* lines within an entry. This spacing would equal a hanging indent of about one half inch.
- (7) *Last name first*.
- (8) *Periods* separate major components of entry, unlike using commas for footnote components.
- (9) *No parentheses* for publishing information, unlike in footnotes.
- (10) Every resource that appears in the footnotes must appear in the bibliography. The bibliography, however, may contain other resources used for research but not quoted or referenced in the text.
- (11) No academic paper really worth its salt will have less than a page of solid *academic* resources (no Matthew Henry, no *Life Application Bible* notes, no *Wiersbe Bible Exposition Commentary*, etc.) Consult your class syllabus or the excellent bibliographies in Fee and Stuart, *How to Read the Bible For All Its Worth* and Klein, Blomberg, and Hubbard, *Introduction to Biblical Interpretation*.

**To return:**

- Adobe Acrobat file—click “Selected Bibliography” bookmark