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THE RIOT OF THE SILVERSMITHS AT EPHESUS (ACTS 19:23–40) A SYNCHRONIC STUDY USING RHETORICAL AND SEMIOTIC METHODS OF ANALYSIS

by

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INTRODUCTION

ὅσα...προεγράφη,	*...whatever was written*
εἰς τὴν ἡμετέραν διδασκαλίαν ἐγράφη,	*in former days for our instruction was written*
ἵνα διὰ τῆς ὑπομονῆς	*in order that by steadfastness*
καὶ διὰ τῆς παρακλήσεως τῶν γραφῶν	*and by the encouragement of the writings*
τὴν ἐλπίδα	*hope*
ἔχωμεν...	*we might have...*
	(Rm 15:4)

There is a small text in the Acts of the Apostles which never mentions Jesus, the Spirit, the Word, the God of the fathers, believing, resurrection, Jerusalem or any of the notions which consistently recur throughout that New Testament book. Paul is in it, but he never gets to say a word. The Jews are in it, but they are not allowed to speak either.

What this small text does speak about is an *other* god—who is a goddess—and serious commercial traffic in religious articles, in the Greco-Roman city of Ephesus, Asia Minor. It is only eighteen verses long, but it is really a piece of the nations right at the heart of the very Jewish—christian—scriptures. All this would seem to be enough to pique curiosity!

The fact is that the story has been proclaimed as part of the Word of God for nineteen hundred years now, and yet critical biblical exegesis seems never to have taken it seriously. That arouses even greater curiosity!

For the present writer, this apparent neglect has been a happy fault, indeed. It has made it possible to undertake a serious study of Acts 19:23–40 as the subject of this doctoral dissertation. It has given us the privilege of discovering a kind of

kaleidoscopic beauty in the pericopè. The bits and pieces of the textual material, when played with, turned this way and that, in and by the light of critical exegetical tools, open up whole vistas—unsuspected, perhaps, and very interesting—for fruitful reflection. The text is, in fact, a writing that encourages hope.

Our study will unfold through the course of six chapters.

In CHAPTER ONE the history of scholarship on Acts 19:23–40 will be reviewed and conclusions drawn; a research question will be formulated; and, the methodological approach to be taken in the study will be introduced and described.

In CHAPTER TWO the pericope will be extracted from the running narrative of the book of Acts; the form of the Greek text to be worked on will be discussed; and, in conjunction with a functional English translation,[1] individual terms will be given historical and/or grammatical explanations as necessary to make them clear.

In CHAPTER THREE a rhetorical analysis will be performed on the verbal expression of Acts 19:23–40. The structuring organization in the words themselves will be identified; this structure will be highlighted in a reprint of the entire text; and, the text will be explained according to these verbal structures.

In CHAPTER FOUR a semiotic analysis of the content of Acts 19:23-40 will be undertaken. The figures in the text will be classified and the thematic (semantic) values they represent will be identified; the narrative organization through which these values have been transformed will be elaborated; and, a single pair of opposing values will be proposed as the elementary signifying relation which underlies the story and causes it to make sense.

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[1]This step is an element of the method of rhetorical analysis; cf. comments below in chapter two.

In CHAPTER FIVE we will venture, in a limited way, into the literary context of 19:23–40. Acts 21:27–23:10 will be read to gain a clearer understanding of what is going on in 19:23–40. Once again, the textual unit will be extracted from the running narrative of the book of Acts; it will be discussed in terms of pertinent rhetorical factors; and, it will be discussed in terms of pertinent semiotic factors.

Finally, in CHAPTER SIX an interpretation of Acts 19:23–40 will be attempted. Acts 17:22–31 will be discussed very briefly, as the interscriptural reference for 19:26; a summation will be made of what can be understood to be going on in 19:23–40; and, a brief reflection will suggest the possible import of this understanding for today.

Chapter One

THE PRELIMINARIES

This study of Acts 19:23–40[1] takes its orientation from a consideration of three things: the exegetical work already done on the text, questions which this work raises, and the methodological tools currently available for the analysis of biblical texts.

I. PREVIOUS WORK IN THE FIELD

A reasonably exhaustive search of the literature leads to the conclusion that Acts 19:23-40—"one of the most brilliant bits of word-painting in Acts"[2]—has very rarely been even a bridesmaid, let alone a bride, in the history of New Testament scholarship! Down to the end of the fourth century, the passage (or verses from it) had been cited just ten times in the writings of the church fathers.[3] And, from the

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[1] In the literature the last verse of the pericope is sometimes identified as verse 40, at others as verse 41. This is due to the fact that the forebears of some modern editions of the New Testament designate the final brief sentence as a separate verse. But, the choice of designation is arbitrary, to say the least—verse divisions were not added to the text until the 16th century. Therefore, this is not a significant textual issue. For the sake of clarity in this dissertation, however, it is mentioned—and dispatched with—here: the numeration which we will use is 19:23–40, following the Nestle-Aland *Novum Testamentum Graece* (26th edition) and the United Bible Societies' *The Greek New Testament* (3rd edition, corrected). This is the usage, also, of *The New American Bible* (1970), the *Traduction Oecuménique de la Bible* (1981) and *The New Jerusalem Bible* (1985).

[2] F. Pereira, *Ephesus: Climax of Universalism in Luke-Acts: A Redaction-Criticial Study of Paul's Ephesian Ministry (Acts 18:23–20:1)* (Anand, India: Gujarat Sahitya Prakash, 1983), 16.

[3] 19:24, 29 in the apocryphal *Acts of Paul;* 19:27–28 in the apocryphal *Acts of John;* 19:26, 29–30, 30–31, 40 in Peter of Alexandria's *Canones de paenitentia;* 19:23–40 in Origen's *Homiliae in Genesim* and 19:26 in his *Contra Celsum;* and, 19:40 in Cyril of Jerusalem's *Catecheses ad illuminados;* cf. Équipe

fifth to the seventeenth centuries, it seems to have received no more than routine consideration in commentaries on the book of Acts.[4] Subsequently, not even the invention of the printing press, the Reformation, or the arrival of "critical" exegesis had much of an effect on the degree of scholarly interest. The record of exegetical studies remained very brief: in the eighteenth century, again certain verses caught the eye of a few scholars, four to be exact;[5] in the nineteenth, of three.[6]

It is only since the dawn of the twentieth century that any publications have been focused sufficiently enough on Acts 19:23-40 as a whole to warrant a reference to it in their titles. However, even that amounts to just nine articles.[7] Five larger works have also given a chapter, in whole or in part, to a consideration

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de Recherche Associée au Centre National de la Recherche Scientifique, *Biblia Patristica*, vols. 1–5 (Paris: Éditions du Centre national de la recherche scientifique, 1975-1987).

[4]Cf. P. F. Stuehrenberg, "The Study of Acts before the Reformation: A Bibliographic Introduction," *Novum Testamentum* 29/2 (1987): 105-134.

[5]C. Sonntagio, *Collectionem meditatam de Asiarchis, Act. 19:31* (Altdorf: literis Jod. Giul. Kohlesii, 1712); J. Luchterandt, *De templis Dianae, Act. 19:26. Disputats for Regentsen* (Hafniae [Copenhagen], 1740); J. Jensenius, *Meletema de Asiarchis incerto dudum dignitatis titulo in Act. 19:31. Disputats for Valkendorfs Collegium*. Pt. I (Hafniae [Copenhagen], 1748); and S. Sevel, *De Diana Ephesia, Act. 19:24 sq. Disputats for Borchs Collegium* (Hafniae [Copenhagen], 1755). The last of these (Sevel) may have been a study of the whole pericope, but it has not been possible to verify that to date.

[6]B. van Willes, "Uitlegkundige opmerkingen: Matth. 23:30, Hand. 3:10, Hand. 4:13, Hand. 19:34," *Bijdragen tot Bevordering van Bijbelsche Uitlegkunde* (1844): 51-53; "The Term Asiarch (Acts 19:31)," *The Thinker* (1893): 1; and, W. M. Ramsay, "The Lawful Assembly, Acts 19:39," *The Expositor* (1896): 137-147.

[7]A. Bludau, "Der Aufstand des Silberschmieds Demetrius (Apg. 19:23–40)," *Der Katholik* 3/33 (1906): 81-92, 201-213, 258-272; E. Ceroni, "Grande Artemide degli Efesini! Il tumulto degli Efesini contro San Paolo alla luce delle recente scoperte archeologiche (Atti 19:24–40)," *Scuola Cattolica* (1932): 121-142, 203-226; J. Bertrand, "Het oproer der zilversmeden Hand. 19:23–40, een mesterstukje van reportage," *'t Heilig Land* 4/10 (1951): 155-158; S. E. Johnson, "The Apostle Paul and the Riot in Ephesus," *Lexington Theological Quarterly* (1979): 79-88; E. Delebecque, "La révolte des orfèvres à Ephèse et ses deux versions (Actes des Apôtres, XIX. 24–40)," *Revue Thomiste* (1983): 419-429; R. E. Oster, "Acts 19:23–41 and an Ephesian Inscription," *Harvard Theological Review* (1984): 233-237; L. J. Kreitzer, "A Numismatic Clue to Acts 19:23–41. The Ephesian Cistophori of Claudius and Agrippina," *Journal for the Study of the New Testament* (1987): 59-70; R. F. Stoops, "Riot and Assembly: The Social Context of Acts 19:23–41," *Journal of Biblical Literature* (1989): 73-91; and, P. Lampe, "Acta 19 im Spiegel der ephisischen Inschriften," *Biblische Zeitschrift* (1992): 59-76.

of the text in its entirety.[8] Beyond that, for this century, too, there are only studies of isolated verses,[9] and the more or less summary consideration given to the passage in ever new commentaries on the book of Acts.

Thus, the present situation in the field of biblical exegesis.[10]

Historical-Critical Scholarship

With the exception of three of the most recent publications,[11] all of the above cited work is of an historical-critical nature: textual criticism, social analysis, and, in the main, reflection based on the results of the archaeological excavations

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[8]R. E. Oster, "Christian Attack on Heathen Idolatry [Acts 19:23–27]," in *A Historical Commentary on the Missionary Success Stories in Acts 19:11–40* (Ann Arbor: University Microfilms International, 1974), 66-94 and "Christianity and Civil Authorities [Acts 19:28–40]," *ibid.*, 95-127; F. Pereira, "Pericopes Connected with Paul's Preaching: 4. The Riot of Demetrius (19:23–41)," in *Ephesus*, 190-194; L. Panier, "Parcours pour lire les Actes des Apôtres. 7ème série: Le parcours de la voie de Corinthe à Ephèse (Actes, ch. 18–19)," *Sémiotique et Bible* (1984): 25-33; B. Wildhaber, "7^{e} séquence: l'Emeute des Orfèvres (Ac 19, 23–40)," in *Paganisme populaire et prédication apostolique. D'après l'exégèse de quelques séquences des Actes* (Genève: Labor et Fides, 1987), 125-137; and, R. C. Tannehill, "The Worshipers of Artemis Protest (Acts 19:23–40)," in *The Narrative Unity of Luke-Acts: A Literary Interpretation*, vol. 2 (Minneapolis: Fortress Press, 1990), 241-244.

[9]For example, G. D. Kilpatrick, "Acts 19:27 ἀπελεγμὸν," *Journal for the Study of the New Testament* (1959): 327; J. and L. Robert, "Bulletin épigraphique. No. 462 [Acts 19:38]," *Revue des Études Greques* (1968): 510-511; C. Burchard, "Fussnoten zum neutestamentlichen Griechisch. 10. Act. 19, 34 ὡς ἐπὶ ὥρας δύο κραζόντες," *Zeitschrift für neutestamentliche Wissenschaft* (1970): 167-168;

[10]This is the field of investigation with which we are concerned here. There is a rich and abundant body of literature whose focus is the ancient city of Ephesus. See, e.g., R. E. Oster, *A Bibliography of Ancient Ephesus* (Metuchen, NJ/London: The American Theological Library Association and The Scarecrow Press, Inc., 1987) in which he attempts to systematize the available scholarly output from at least the fifth century to 1987. (By his reckoning there are, for example, far in excess of three hundred publications which contain references to Artemis or the Temple and its altar.) This material has made, and continues to make, available the results of the archaeological findings from a century's worth of work at the site in Turkey. Most of the exegetical work mentioned has drawn on this research in discussing 19:23–40, and so will we in the next chapter where we will establish the text for this present study. However, because the focus of this project is a synchronic analysis, this whole corpus of historical information can only play, at the most, an ancillary role.

[11]Panier, Wildhaber and Tannehill.

done at Ephesus over the last century. But, this literature contains interesting comments about the passage.

Acts 19:23–40 has been described as: "one of the most colorful stories in the book of Acts, and no part of it is made up";[12] one of the four scenes where Luke is at his most "literary" from the viewpoint of Hellenistic written language;[13] "the most instructive picture of society in an Asian city at this period that has come down to us";[14] a "vivid narrative" some of whose "local colour" is "illustrated by the results of the excavations carried out in Ephesus";[15] the sole satisfying element in the Acts' account of the Ephesian ministry period;[16] one of the "dramatic episodes" which Luke intends to stand as a "paradigmatic event" in the history that he is recounting;[17] a "terse account" which "reads like a modern press report";[18] "one of the most spectacular urban riots recorded in Acts," a scene reflecting "the true

[12]Delebecque, "La révolte," 419.

[13]E. Haenchen, *The Acts of the Apostles: A Commentary* (Oxford: Basil Blackwell, 1971), 75. The other scenes are the agora in Athens (17:16–34), Paul before Felix the governor (24:1–23), and Paul before Herod Agrippa (26).

[14]W. M. Ramsay, *St. Paul the Traveller and the Roman Citizen* (London: Hodder and Staughton, 1898), 277.

[15]K. Lake and H. J. Cadbury, *English Translation and Commentary*, vol. 4 of *The Beginnings of Christianity. Part I: The Acts of the Apostles*, ed. F. J. Foakes-Jackson and K. Lake (London: Macmillan and Co., 1933), 245.

[16]Pereira, *Ephesus*, 14.

[17]Acceptable practice according to the models of historiography available to him, cf. R. J. Dillon, "Acts of the Apostles," in *The New Jerome Biblical Commentary*, ed. R. E. Brown, J. A. Fitzmyer and R. E. Murphy (Englewood Cliffs, NJ: Prentice Hall, 1990), 724, 757.

[18]E. M. Blaiklock, 'The Acts of the Apostles as a Document of First Century History," in *Apostolic History and the Gospels*, ed. W. W. Gasque (Grand Rapids: Wm. B. Eerdmans Publishing Co., 1970), 49.

ramifications and impact of the gospel upon its cultural surroundings";[19] "an admirably written story...[which is] a study in mob psychology";[20] the fourth and "most vivid" of the "slides" telling the story of Paul's sojourn in Ephesus.[21]

However, in regard to the importance of the pericope in the context of Luke's overall narrative, the evaluations have been much less positive. The riot scene has been referred to variously as "the long-drawn out story of the riot" which is not relevant to the course of events in the final stages of Paul's ministry in Asia;[22] as a "profane" text containing "no kerygma of any kind," which can be the basis of an existential address only by artificially allegorizing it or treating it as a spring-board from which to begin but never return;[23] as a story whose main purpose

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[19]R. Oster, *The Acts of the Apostles: Part II 13:1--28:31* (Austin, TX: Sweet Publishing Company, 1979), 96.

[20]E. M. Blaiklock, *The Acts of the Apostles: An Historical Commentary* (London: The Tyndale Press, 1964), 157.

[21]F. F. Bruce, *The Book of the Acts* (Grand Rapids, MI: William B. Eerdmans Publishing Company, 1988), 373. The other three are "the incident of the twelve disciples, the program of discussions in Tyrannus's hall, and the encounter with the magicians."

[22]G. S. Duncan, "Paul's Ministry in Asia," *New Testament Studies* 3 (1956-57): 212.

[23]W. G. Kümmel, "New Testament Exegesis," in *Exegetical Method: A Students' Handbook*, ed. O. Kaiser and W. G. Kümmel (New York: The Seabury Press, 1967), 47-48. Calvin offered an interesting allegorical interpretation of this text when he equated Demetrius *et al.* with the Vatican of his own day:

> ...we discern in this story a lively representation of our own time. Demetrius and his company raise a tumult, because, if the superstition, from which they have been accustomed to making their living, is taken away, their work will come to an end...Today what zeal incites the Pope, the horned bishops, monks, and the whole dregs of the Papal clergy?...Indeed they boast that they are contending for the Catholic faith; and Demetrius certainly was not lacking a likely pretext, pleading the excuse of the worship of Diana [Artemis]. But the actual situation proclaims that they are fighting, not so much for altars, as for hearths, in other words to have well-heated kitchens. They calmly ignore horrible blasphemies against God, so long as these do not diminish their income. They are extremely energetic only in preserving superstitutions, which bring grist to their mill...
>
> Today...the Papists...have the effrontery to boast that they are the defenders of the Catholic faith, and the holy mother, the Church, but having begun in this way about their zeal, in the very presentation of the case they breathe out the smell of the kitchen with mouths agape... [!]

Cf. J. Calvin, *The Acts of the Apostles*, vol. 2 (Grand Rapids, MI: Wm. B. Eerdmans Publishing Company, 1966 [1554]), 161,163.

seems to be to explain the delay in Paul's plan to visit Macedonia and Corinth before going to Jerusalem and Rome.[24]

Speeches account for nine of the fourteen verses of the text. One runs to three verses (vv. 25-27), the other to six (vv. 35-40). Yet, they are not always even counted among the speeches in Acts. These two do not manifest "any particular literary intention;" they are simply words "necessary in the course of an event."[25]

Literary-Critical Scholarship

Alternatively, the work of Wildhaber, Tannehill, and Panier has tackled Acts 19:23–40 as a whole, from a literary perspective—but not for its own sake.

Bruno Wildhaber's project is a redaction-critical examination (he calls it "classical" literary criticism) of eight Acts' texts dealing with the popular paganism of the time.[26] The riot of the silversmiths is but one of these. He observes that the passage has been structured with "remarkable care" and identifies certain rhetorical features in it: a concentric chiasm in the text as a whole, the inclusion created by repetition of the cry "Great is Artemis of the Ephesians" (19:28, 34), and another concentric chiasm within that inclusion.[27]

Robert Tannehill has examined the Lukan double work from the perspective of contemporary narrative criticism. He divides the text of Acts into

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[24]Lake and Cadbury, *English Translation and Commentary*, 235.

[25]M. Dibelius, "The Speeches in Acts and Ancient Historiography," in *Studies in the Acts of the Apostles* (London: SCM Press Ltd., 1973), 174-75.

[26]The other seven are: the magician of Samaria (8:4–25), the sacrilege at Caesarea (12:20–23), the magical duel on Cyprus (13:4–12), the *quid pro quo* at Lystra (14:11–18), the pythoness of Philippi (16:16–24), the exorcists at Ephesus (19:11–20), and the miracles on Malta (28:1–6, 7–10).

[27]Wildhaber, *Paganisme populaire*, 126-127.

thirty-three units. The riot of the silversmiths is the twenty-second, and, in the course of his brief discussion of it, he notes the parallels between this passage and the subsequent riot in Jerusalem, which he identifies as the unit 21:27-36.[28]

Louis Panier has written a "guide" for reading the Acts of the Apostles as a whole. His work, based on that of several semiotics workshops in France which had studied the book of Acts over a period of years, makes no claim to be highly technical or exhaustive. The text of Acts is divided into ten sections each of which is treated in a separate, brief article.[29] The riot at Ephesus is discussed as part of the unit, chapters 18–19, and it is remarked that the scene is situated between Paul's decision to go to Jerusalem/ Rome and the implementation of the decision.[30]

Elsewhere, but in little more than passing references, architectural analyses of Acts have situated 19:23–40 variously as the last episode in the section which relates the missionary journeys (12:25–21:16),[31] for example, or as the first episode in the "great travel section" which relates Paul's journey to Rome (19:21–28:31).[32]

Within the missionary journeys section, the text has been located opposite the "council" of Jerusalem (15:1–29) in a concentric chiasm whose focus is the

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[28]Tannehill, *Narrative Unity* 2: 242.

[29]The series was published in *Sémiotique et Bible* between 1982 and 1985. Panier wrote all except the ninth which was done by J.-C. Giroud, *Sémiotique et Bible* 39 (1985): 35-43.

[30]Panier, "Parcours pour lire," 25-33.

[31]The limits of this section vary from author to author. For example, these are the ones set by D. R. Miesner, "The Missionary Journeys Narrative: Patterns and Implications," in *Perspectives on Luke-Acts*, ed. C. H. Talbert (Edinburgh: T. & T. Clark, Ltd., 1978), 202. But, Dibelius begins the section at 13:1, cf. *Studies in Acts*, 193, 209. And, Talbert puts them at 15:1–21:26; cf. C. H. Talbert *Literary Patterns, Theological Themes, and the Genre of Luke-Acts* (Missoula: Society of Biblical Literature and Scholars Press, 1974), 56-57.

[32]Cf. F. V. Filson, "The Journey Motif in Luke-Acts" in *Apostolic History and the Gospels*, ed. Gasque, 72-73; J. J. Navone, "The Journey Theme in Luke-Acts," *Bible Today* 58 (1972): 618.

account of Paul's Athens speech (17:16–34);[33] or, opposite the account of his visit to Philippi (16:16–40) in an ordinary chiasm posited between sections 15:1–18:11 and 18:12–21:26.[34]

II. STATEMENT OF THE PROBLEM

Historical-critical work has acknowledged Acts 19:23–40 as accurate in the historical details it records and as something of a literary gem. In general, though, it has dismissed the passage as having no real significance in the Lukan story.

Literary-critical work has assigned 19:23–40 a strategic location in the Acts narrative. It is the pivot, the overlap, for two major sections of the book. There are those who read it as the end of section two, as the last episode (save for the

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[33]An abbreviated outline of this chiasm:

A. 12:25–13:14a
B. 13:14b–52 (Paul's initial address at Antioch, to Jews)
C. 14:1–28
D. 15:1–29 (council of Jerusalem)
E. 15:30–16:19
F. 16:20–40
G. 17:1–15
H. 17:16–34 (Areopagus address, to Gentiles)
G'. 18:1–7
F'. 18:8–18a
E'. 18:18b–19:20
D'. 19:21–41 (riot at Ephesus)
C'. 20:1–17
B'. 20:18–38 (Paul's farewell address at Miletus, to Christians)
A'. 21:1–16

Cf. Miesner, "Missionary Journeys," 204-207.

[34]An abbreviated outline of this chiasm:

A. 15:1–29
B. 15:30–16:15
C. 16:16–40
(exorcism/riot/life saved)
D. 17:1–15
E. 17:16–34
F. 18:1–11
A'. 21:15–26
B'. 20:13–21:14
C'. 19:11–20:12
(exorcism/riot/life saved)
D'. 19:8–10
E'. 18:24–19:7
F'. 18:12–23

Cf. Talbert, *Literary Patterns*, 57.

farewell speech in 20:17–35) of Paul's ministry in Ephesus—which account has been seen as a summation of all the work and experience of the missionary journeys.[35] There are those who read it as the beginning of section three, the first episode in the narrative of the journey to Rome—of the message's escape from Jerusalem and Judaism and transmission to the "center of the world," from where it would spread to the ends of the earth.[36]

In relation to section two, in suggested chiastic structures, in which parallels are to be understood in terms of each other, 19:23–40 has been placed opposite the "council" of Jerusalem (15:1–29) in one case, Paul's visit to Philippi (16:16–40) in another.

In relation to section three, 19:23–40 has been read within the framework of Paul's decision to go to Jerusalem/ Rome (19:21). And, parallels between it and the narrative of the riot in Jerusalem (21:27–36) have been noted.

Yet, for all this, the little text itself has not been carefully studied.

If 19:23–40 is really only "filling" in the book of Acts (as some of the critical literature has suggested), why is it more polished literarily (as other critical literature has suggested) than other passages whose significance in the Lukan narrative is undisputed? It may be assumed, fairly, that an intelligent and purposeful author/editor labors most on what s/he considers to be the important elements of a text. Thus, apparent care-full-ness in the composition and placement of 19:23–40 really challenges exegesis to take the passage seriously and to discover its significance within the Acts narrative.

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[35]Pereira, *Ephesus*, 248.

[36]Filson, "Journey Motif," 74-76.

So, then, how is the text of Acts 19:23–40 crafted: how is it composed rhetorically? How does it function semantically? And, how does it fit into the longer narrative of which it is a part? This is the three-fold question to which this dissertation will attempt a response.

III. METHODOLOGY

Since the story of the riot at Ephesus is part of the canon of sacred scripture, it must—it, also—have been "written for our instruction" (Rm 15:4). Such instruction can be distilled from the text, however, only if it is read properly in the first place, which is to say, if it is read as narrative literature. This observation is an important one. It is introduced here because the distinction it implies is determinative for the methodological approach to be used in the following pages.

An observation about narrative thinking

Narrative literature presents its reader with "a system of influence to be entered into and experienced, rather than a flat field to be mined for theological [or any other] propositions."[37] The mental operation which makes such entering into and experiencing possible is really different from that of philosophical thinking: it walks a kind of tightrope between reason and emotion. Briefly, where philosophical reflection arrives at knowledge by *abstracting from* concrete details, narrative reflection arrives there by *plunging into* them. It proceeds "*dramatically* and *imaginatively* through a continuity of events" in order to come to insight and

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[37]I read this somewhere once and it stuck in my mind, but I haven't the faintest idea where it comes from. I certainly want to give credit to whoever said it. There is an echo in Tannehill, but he does not give credit either; cf. *Narrative Unity* 2: 4. I don't think his work is the source for me.

judgment.[38] For this reason, narrative thinking depends, in no small measure, on the quality of what has been written.

An observation about the current situation in exegesis

From our vantage point at the end of the twentieth century it is clear that no one method of exegesis can claim to exhaust the meaning of a biblical text. In fact, there is a whole array of historical-critical and literary-critical methodologies which have already proven their legitimacy and usefulness for exegesis, and any one of them, if used with skill and care, can bear fruit in deepened understanding of a text. This realization allows a wonderful freedom—spirit of play, even—in the choice of an approach to the study of a given text.

Consequences for this study

In consideration of the foregoing facts, and welcoming the challenge they present, the choice has been made here to do a synchronic literary study of Acts 19:23–40; to use two different methods, rhetorical analysis and semiotic analysis; and, to set the stage for the analyses by drawing on some of the results of historical-critical research.

Such *complexity* may seem to *complicate* the project more than is necessary. In a sense, it does. But, it also promises to make it more interesting! The combination of methods is not arbitrary. Rather, everything is needed to do justice to the reality of the text. Semiotic theory identifies two planes of structuration in a text, the plane of the "expression" and the plane of the "content."[39] In practice,

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[38]J. G. Williams, *Women Recounted: Narrative Thinking and the God of Israel* (Sheffield: The Almond Press, 1982), 21. Italics added.

[39]A. J. Greimas and J. Courtés, *Semiotique: dictionnaire raisonné de la théorie du langage* (Paris: Classiques Hachette, 1979), 341. This is true for every instance of discourse, but it is verbal narrative which concerns us here. The structure can be represented as follows:

though, the semiotic analysis addresses only the content plane. Hence, the rhetorical analysis will be used to examine the expression plane.[40] Again, semiotic theory allows that the narrative of an event, on the expression plane, contains much "sound and fury."[41] But, this vitality, this sound and fury, comes from the import of the words themselves. So, the historical-critical material will be used to breathe life into unfamiliar terms in the text.

Since this is an exegetical, rather than theoretical, work—a reading of a text, rather than a reflection on ways of reading texts—it is not necessary to go into a lengthy discussion of the philosophical foundations and historical development of rhetorical analysis and semiotic analysis. It is sufficient that they should have demonstrated their utility for biblical exegesis, which they have.[42] However, because there is considerable ambiguity in the use of the labels "rhetorical" and

"PLANE" OF TEXT	ELEMENTS
EXPRESSION	Stylistic structures Linguistic structures
CONTENT	Discoursive level Narrative level
	Logico-semantic level

Cf. J.-C. Giroud and L. Panier, *Sémiotique: Une pratique de lecture et d'analyse des textes bibliques* (Paris: Éditions du Cerf, 1987), 47; Greimas and Courtés, *Sémiotique: dictionnaire*, 323-324.

[40]The "architecture" of the text uncovered in a rhetorical analysis throws the message or content into relief, but one can only speak of it intuitively; cf. J. Delorme, "Les Évangiles dans le texte," in *Études* 353 (1980): 94. In order to study the content itself another approach to the text is required. Here, that will be the approach of semiotics.

[41]Greimas and Courtés, *Sémiotique: dictionnaire*, 209.

[42]Cf. in rhetorical analysis, the work, e.g., of M. Girard, R. Meynet, A. Vanhoye, P. A. Auffret; and in semiotics, that of, e.g., J. Delorme, L. Panier, J. Calloud, and CADIR in France; of W. Vogels, O. Genest, J.-Y. Thériault, and ASTER in Canada; of Daniel Patte and his students in the United States. For an up-to-date selected but comprehensive bibliography of semiotic studies in scripture, see J. Delorme, "Sémiotique," in *Dictionnaire de la Bible: Supplément*, fasc. 67 (Paris: Letourzey et Ané, éditeurs, 1992), cols. 328-333.

"semiotic" for methods of literary criticism, it is necessary to explain precisely what these terms stand for in the context of this dissertation.

The Two Methods Considered Together

Both the rhetorical analysis and the semiotic analysis to be used here are synchronic, text-centered approaches which study the structuration of texts. Because they are *synchronic*, they are interested only in the final form of the text. Thus, they abstract from the question of its sources and development. And, because they are *text-centered*, they abstract, also, from the questions of its author, purpose, original audience, date and place of composition; and, from the question of its reception: the readers' response.[43]

The methods *study structuration.* They are essentially descriptive undertakings. They seek to identify and elaborate the patterns of organization which give coherence to a text. However, they come from different perspectives and ask different questions. The rhetorical analysis looks at a text as a work of literature. It seeks to uncover traditional devices of composition used to arrange the words themselves. This is a structuration put into the verbal material more or less deliberately by an author/editor. The semiotic analysis looks at a text as an instance of discourse. It seeks to uncover the "trajectory" by which an intuitive perception of meaning is organized and comes to expression in a given text. This is a structuration in the content, usually accomplished outside the consciousness of

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[43]"Reader response" in a technical sense of the word. It goes without saying that even a "text-centered" study is a response of a reader to the text. We have, hopefully, left behind the notion that human beings can ever produce even rigorous intellectual work which is absolutely objective...An exhaustive study of a text would, of course, examine it from every relevant perspective, that is, in terms of its origin, composition, and reception. The present study is, however, limited to the second of these factors only.

the author/editor, which could be said to proceed from a "memory," absorbed into the language system itself, of the kind of sequence which "makes sense" in and of human life.[44]

Structural approaches such as these, whether intuitive or scientific, describe the how of texts, how the words function to produce meaning. They require that the reader really savour a text, linger over its every detail.[45] For this reason, they constitute one of the ways of studying a narrative which actually does draw the reader into its "system of influence." The reading must be done so carefully that the reader's imagination comes to be filled with the drama in a way that really has an impact, affectively. S/he actually does live, for a time, in the world of the story.

Structural approaches also produce readings of texts which are genuinely independent of historical-critical readings and, so, can furnish outside criteria for the evaluation of conclusions based on historical-critical exegesis. They do this by making a text's inherent meaning more obvious—by uncovering the hierarchy and emphases among ideas which are embedded in the work itself.[46]

A general framework for the study

Roland Meynet has made a thorough-going attempt to "baptize" rhetorical analysis in linguistic terminology.[47] While his project is not an unqualified

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[44]A. Hénault, *Histoire de la sémiotique* (Paris: Presses Universitaires de France, 1992), 111; cf. also Greimas and Courtés, *Sémiotique: dictionnaire*, 132-134, 347.

[45]Actually, s/he does with the words something akin to what one does with a good wine! One swirls it around in the glass, inhales the bouquet, observes how it catches the light and coats the glass, takes a sip and feels its texture on the tongue, etc....

[46]M. Girard, *Les Psaumes: Analyse structurelle et interprétation* (Montréal: Éditions Bellarmin, 1984), 27-28.

[47]R. Meynet, *L'Évangile selon saint Luc*, 2 vols. (Paris: Les Éditions du Cerf, 1988) and *L'analyse rhétorique* (Paris: Les Éditions du Cerf, 1989).

success,[48] it is very helpful, here, because it joins the two conceptual worlds from which our methods are drawn. We will not follow his method *per se* for either analysis, but we will borrow elements from it in order to situate the parts of this dissertation in relation to each other.

Organization of the dissertation as a whole

Meynet's method of analysis is a four-step procedure. The first two steps examine the rhetoric of the text: they look at the verbal expression to identify and describe patterns of composition in it. The third step provides for the reinsertion of the target text in a larger literary context, to discuss it in that light—always in terms of rhetorical structures, though.[49] The fourth step, interpretation, actually has two moments. A semantic moment moves beyond the rhetorical structuration to a search for relations of meaning not obvious in the verbal expression.[50] And, a hermeneutical moment "re-says" the meaning of the text in the categories of the exegete's world.

We propose to do all these things here. We are interested in examining the rhetorical structure of the verbal expression of Acts 19:23–40. But, we want to go

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[48]Cf., for example, R. Tannehill in *Biblica* 70/4 (1989) 561-564; W. Vogels in *Église et théologie* 20/3 (1989) 480-482; P. Auffret in *Église et théologie* 21/3 (1990) 377-378; E. Farahian in *Gregorianum* 72/3 (1991) 567-568; D. Ellul in *Études théologiques et religieuses* 67/1 (1992) 118-119.

[49]This step is actually called "reinsertion of the text in its series" (*replacer le texte dans sa serie*). It consists in the elaboration of references to other biblical texts ("interscriptural references" [*références interscripturaires*]) contained, explicitly or not, in the text under analysis. These references, even though they may be at a distance from the target text, constitute part of the context of that text; the discussion of them forms an integral part of the analysis, if the target text would not be really comprehensible otherwise; cf. Meynet, *L'analyse rhétorique*, 305. Thus, the notion of "context" is enlarged. It is the text immediately surrounding a target text, and with which the latter is in syntagmatic relation. But, it can also be texts at a distance syntagmatically, with which the target text has formal and semantic ties; cf. also, *Initiation à la rhétorique biblique*, vol. 1 (Paris: Les Éditions du Cerf, 1982), 186-188. It will be necessary to make use of both kinds of context to clarify what is going on in Acts 19:23–40.

[50]Meynet, *L'analyse rhétorique*, 306-307.

beneath the plane of the expression in an exhaustive and systematic way to see the semiotic structure of the content, as well. We want to understand this passage in the context of the longer Acts narrative of which it is a part. And, we hope to be able, at the end, to re-say the significance discerned in the analyses in a way that has meaning for today.

Borrowing Meynet's labels, but adapting them to our purposes, then, the parts of this dissertation can be construed as follows:

<table>
<tr><th>Rhetorical-Linguistic Analysis of Meynet</th><th colspan="2">Components of the Dissertation</th></tr>
<tr><td rowspan="3">1) Re-writing (Écrire) of text to display rhetorical structures

2) Description (Décrire) of text on the basis of rhetorical structures

4a) Interpretation (Interpreter) of text: semantic moment</td><td>(Rhetorical)

1) RHETORICAL ANALYSIS
(following Marc Girard)</td><td>(Linguistic)

2) SEMIOTIC ANALYSIS
(following A. J. Greimas)</td></tr>
<tr><td>3a) Reinsertion (Replacer) of text in its series: parallel in context</td><td colspan="2">(Rhetorical and Linguistic Considerations)

3) CONTEXT</td></tr>
<tr><td>3b) Reinsertion of text in its series: interscriptural reference
4b) Interpretation of text: hermeneutic moment</td><td colspan="2">4) CONTEXT and INTERPRETATION</td></tr>
</table>

Labels for textual units of different lengths

Meynet's primary interest is con-texts. His focus is the rhetorical analysis of ever wider, more complex textual units.[51] In the service of this goal, he has

[51]He acknowledges the need for the analysis of small passages but he glides past the issue, in a sense, leaving that to others; cf. *Quelle est donc cette parole?* vol. 1 (Paris: Les Éditions de Cerf, 1979), 13.

differentiated eight levels of the book-length text on which rhetorical organization may be found. In descending order of magnitude, these are:

	8) Book *1 to several Sections*
	7) Section *1 to several Sequences*
	~~*Sub-section*~~
	6) Sequence *1 to several Passages*
	~~*Sub-sequence*~~[52]
Minimal detachable or autonomous unit	5) Passage *1 to several Parts*
↑ SUPERIOR Levels: textual units can stand alone	
↓ INFERIOR Levels: units do not make sense alone	
	4) Part *1-3 Morceaux*
	~~*Sub-part*~~
	3) Morceau *1-3 Segments*
	2) Segment *1-3 Members*
Minimal unit of rhetorical organization	1) Member *(= syntagm = phrase)* *2-5 words with syntactic unity*

These labels make it possible to identify clearly the levels of text with which we will be working. Within the book of Acts of the Apostles, we will first study a minimal autonomous unit, the passage 19:23–40 and, then, the subsequence 21:27–23:10. The passage and subsequence are parallel elements in the sequence, 19:21–23:11.

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[52]A sub-sequence is a textual unit which has within itself the characteristics of a sequence, but which functions as a passage with other passages in the composition of a sequence of the larger text. This is what occurs with the other two "sub-" divisions as well. In each case, a more complex textual unit functions as a less complex unit when viewed from the perspective of a still larger division of the text. We have defined the subsequence because it is the one relevant to this study; cf. Meynet, *L'analyse rhétorique*, 294ff.

The Rhetorical Analysis

Identification

Rhetorical analysis or *analyse rhétorique*, also (and earlier) known as *analyse structurelle*, works with a text in the same way as the "biblical rhetoric" of English-language biblical scholarship. It is akin to "stylistics," although the resemblance is nuanced, but it is distinct from Anglo-American "rhetorical criticism" (once termed "rhetorical analysis," too[53]), and from redaction criticism.

It is akin to stylistics. Both disciplines analyze "figures" of grammar and "figures" of words (tropes) in order to discover what makes a given literary text singular. However, where the patterns sought out by stylistics are usually those particular to the style of a given author, those sought out by rhetorical analysis are the patterns particular to, and found throughout, the biblical corpus.

It is distinct from rhetorical criticism. Rhetorical *criticism* leans heavily on the categories of classical Greco-Latin rhetoric in its exegesis. Rhetorical *analysis*, on the other hand, uses the categories of ancient Semitic rhetoric, awareness of which appears to have been introduced into the world of critical exegesis only in the eighteenth century, first in German, then in British, scholarship.[54]

It is distinct from redaction criticism. The "literary criticism" of the historical-critical methodologies, redaction criticism is the only one of these approaches which concerns itself with the final form of the text. However, it remains a diachronic method, thus different from rhetorical analysis, because it is the hand of

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[53]J. Muilenburg, "Form Criticism and Beyond," *Journal of Biblical Literature* (1969): 8.

[54]For the lineage of this rhetoric, see, e.g., Girard, *Les Psaumes*, 16-18; Meynet, *L'analyse rhétorique*, 25-174; N. W. Lund, *Chiasmus in the New Testament* (Chapel Hill: The University of North Carolina Press, 1942), 23-47. The two approaches are not mutually exclusive, certainly, but for the sake of clarification it is helpful to assert these differences in emphasis.

the historical author/editor which it attempts to trace in the production of that final form.

Aim

A rhetorical analysis searches the verbal expression of a text for indicators of composition. Its governing principle is that each text must be allowed to speak for itself. The exegete must take care to elicit the shape of the verbal expression from the text, not to impose a shape of his/her design on it.[55]

When the text is ancient, the challenge is especially interesting. There are no visual aids, such as those found in modern printed material, to indicate the structure. The only "typesetting" is in the choice and arrangement of the text's words themselves.[56] So, the exegete finds him/herself on something of an archaeological dig in the verbal material![57]

Methodological tool

For this component of the study, the method of rhetorical analysis as codified by Marc Girard will be followed. It is geared to the analysis of the small textual unit.[58]

Girard refers to the minimal autonomous unit of text as "the text as a whole." Though it is nowhere presented systematically, his division of this unit

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[55]It is axiomatic that each text furnishes its own structure; cf. Girard, *Les Psaumes*, 18.

[56]Cf. H. Van Dyke Parunak, "Oral Typesetting: Some Uses of Biblical Structure," *Biblica* 62 (1981) 165-168.

[57]Cf. G. J. Polan, *In the Ways of Justice toward Salvation: A Rhetorical Analysis of Isaiah 56–59* (New York: Peter Lang, 1986), vii, 6, 38.

[58]Girard understands the necessity of viewing the small text in its context, but does not provide a working terminology for that, nor include it as a step in his procedure; cf. *Les Psaumes*, 26.

into inferior levels of rhetorical organization can be schematized, in descending order of magnitude, as follows:[59]

	(GIRARD)	(cf. MEYNET)
Minimal detachable or autonomous unit	Text as a whole *1 to several Sections*	5) Passage *1 to several Parts*
↑ SUPERIOR Levels: textual units can stand alone ↓INFERIOR Levels: units do not make sense alone	"Section" *1 to several Portions*	4) Part *1-3 Morceaux*
	"Portion" *group of Complete Syntactic Units*	3) Morceau *1-3 Segments*
	Complete Syntactic Unit *group of Syntagms:* *subject + verb + complement*	2) Segment *1-3 Members*
Minimal unit of rhetorical organization	Syntagm *Phrase*	1) Member *(= syntagm = phrase)* *2-5 words with syntactic unity*

Girard provides an "inventory" of rhetorical devices which may structure the verbal material. They are classified in three groups according to whether they pertain to the level of syntagms, complete syntactic units, or longer units of text. Those devices which play a structuring role in Acts 19:23–40 will be identified and explained in chapter three. Since Girard's catalogue is not sufficient for the identification of all the patterns which the verbal expression of this particular passage presents, we will draw from other authors, as well, and these additional rhetorical devices will also be explained in chapter three.

The method of analysis itself is a four step procedure.

Step one: a literal translation. The work of analysis will be done on the Greek text, the text in its original language. However, if the passage is presented only in that language, the analysis will not be intelligible to persons who cannot read

[59]Cf. Girard, *Les Psaumes*, 26, 31-33.

Greek. For this reason, an accompanying translation will be made, one so literal that the structures of the original can be clearly perceived and illustrated in it.[60]

Step two: locating the rhetorical structures.[61] This second step will distinguish between the "maxi-structure," the sectional structures, and the "mini-structures" in the passage and identify the rhetorical devices related to each.[62]

Step three: typographical display of the rhetorical structures. Here the passage will be reprinted, typeset in such a way as to highlight the structural links unearthed in step two.

Step four: explanation of the passage based on the rhetorical structures. This step will yield a kind of "structurelle" exegesis. The assumption is that every stylistically-structured text can be interpreted strictly in function of the composition of its verbal expression—because the rhetorical configurations are in the text to support meaning, not just for aesthetic effect.[63]

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[60]Initially, it was thought to omit this step because the dissertation must be read only by the "extremely limited public of specialists" noted by Meynet (*L'analyse rhétorique*, 301). However, we have decided to include it for two reasons. First, the requirement of publication for the ecclesiastical doctorate means that one day it may come into the hands of someone who cannot read Greek.... Second, the step is really emphasized by both Girard and Meynet. Each expends more space and energy in explaining this step of the procedure than in explaining the other three steps combined. A rhetorical dimension in their own work?

[61]Girard uses the term "surface structures." But, "surface" of a text is one of the truly vexed technical expressions. Sometimes, it is used in the rhetorical sense of the verbal expression of the text; at other times, in the semiotic sense of the discoursive and narrative levels in the content. In order to avoid this confusion, we use the expression "rhetorical structures."

[62]Girard, *Les Psaumes*, 26.

[63]Girard, *Les Psaumes*, 27.

The Semiotic Analysis

Identification

It would lead too far afield to distinguish among all the "sem-" enterprises currently discussed in the literature. Therefore, we will take a different approach to the identification of this second method: we will simply describe it, as precisely as possible.

This semiotic analysis (*analyse sémiotique*, also [and earlier] known as *analyse structurale*) is a method of literary analysis rooted in the comprehensive, linguistically-based, scientific, semiotic theory of Algirdas J. Greimas and the École de Paris, as practiced by the CADIR group in Lyon.[64]

A comprehensive theory. This semiotics is concerned with *discourse*, which it identifies with the semiotic process itself. That is, discourse is defined as the universe of sign-making systems or processes of every kind, natural or artificial, macro- or micro-, verbal or gestural.[65] The organizing principle of all discourse whatsoever is narra-*tivity*. This is the sequential arrangement of elements to

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[64]CADIR is the acronym for the Center for the Analysis of Religious Discourse (*Centre pour l'analyse du discours religieux*) at the Institut Catholique de Lyon, a group of semioticians and biblists who work, at present, under the direction of Louis Panier.

The theory itself is still in the process of elaboration, so we will use only the elements which have been well tried. Recent reflection on the semiotics of the passions may, one day, prove very interesting for the analysis of Acts 19:23–40, since intense emotion is at the very heart of the narrative, but that is something still in the future.

[65]Greimas and Courtés, *Sémiotique: dictionnaire*, 102, 203-204, 339-346. In this, Greimas' semiotics is distinct from other linguistically-based semiotics which hold verbal or natural language to be the "universal interpreter," that is, the only vehicle through which meaning can be grasped (cf. Benvéniste, Jakobson, Barthes et al. This was Hjelmslev's position).

constitute a signifying whole, irrespective of whether a given instance of discourse is a narra-*tive*—in the sense of story sequence—or not.[66]

A linguistically-based theory. Greimas' semiotics has been developed from discoveries made in the last hundred years or so, by linguists such as Ferdinand de Saussure and Louis Hjelmslev, and formalists such as Vladimir Propp.[67] The question it asks about signification differs from the question asked by philosophically-based semiotics.[68] Whereas philosophical semiotics asks *what* meaning is, linguistically-based semiotics asks *how* meaning is grasped and encoded.

A scientific theory. Greimas' project is to make the conditions for the apprehension and encoding of meaning explicit, in a construction of concepts which are expressed in a "clean" language—that is, in a descriptive (meta-) language, distinct from everyday language—whose terms are well-defined and unequivocal. [69]

Thus, in the present case, the story of the riot at Ephesus is an instance of verbal *discourse*—a sequence of sentences constituting a signifying whole (i.e., having narra-*tivity*)—which happens to be a narra-*tive* as well. The analysis, using

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[66]*Discourse* is never "a simple concatenation of sentences whose meaning is due to a more or less haphazard succession..."; cf. Greimas and Courtés, *Sémiotique: dictionnaire*, 248 (Patte, 209).

[67]For a clear and concise exposition of its historical development, see the little book of Anne Hénault (note 44 above). See also Delorme, "Sémiotique," cols. 281-333.

[68]Philosophical semiotics is much older than linguistic semiotics. It dates back to John Locke in the seventeenth century.

[69]Greimas and Courtés, *Sémiotique: dictionnaire*, e.g., pp. 224-226, 323, 344-346 (Patte, 188-190, 268, 292-293). To insure consistency in English, we will use the equivalents of the French terms proposed by Daniel Patte et al. in their translation of the dictionary: A. J. Greimas and J. Courtés, *Semiotics and Language: An Analytical Dictionary*, translated by L. Crist and D. Patte et al. (Bloomington: Indiana University Press, 1982).

a specific technical language, will attempt to show how an original intuition of meaning has been taken hold of and brought to expression in that story.

Aim

A semiotic analysis goes "beneath" the expression plane of a text, the *discourse*, to find the *code* which gives form to the content. Taking the text as a meaningful whole, a "semantic micro-universe," it assumes that the meaning perceived when the text is read results from a play of *differences* in the content, for instance, between large and small, high and low, sick and well; that what the reader perceives, in the first place, is this play of differences.[70] It is difference which gives value to the elements in the text relative to each other, for instance, "high" only makes sense in relation to a "low". Thus, it is the differences which organize or structure the content. So, the analysis aims to construct a "model" of all the differences which are at work.[71]

Methodological tool

This study will follow Greimas' semiotic method as it is explained and illustrated mainly in four texts: *Analyse sémiotique des textes: introduction, théorie, pratique; Sémiotique: une pratique de lecture et d'analyse des textes bibliques; Sémantique*

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[70]These differences are not always simple contradictions, however. Difference, in semiotic theory, is a much larger notion. It means a certain divergence or "gap" between two or more things that is only recognizable because the things resemble each other in other ways. Thus, they actually stand in relations both of difference and of resemblance to each other. In semiotic theory, it is the reader's intuitive perception of the "gap" which is the first condition for the appearance of meaning; cf. Greimas and Courtés, *Sémiotique: dictionnaire*, 100 (Patte, 79).

[71]Giroud and Panier, *Sémiotique: une pratique*, 47.

de l'énoncé: applications pratiques; and, *Sémiotique: dictionnaire raisonné de la théorie du langage*.[72]

The semiotic analysis of the content plane of a text moves from the concrete to the abstract.[73] Beginning from the verbal expression, it works "downward," through the whole underlying play of differences, to the elementary opposition which is the basis for the text's meaning.

The content plane is understood to be organized on three levels: a discoursive level, a narrative level, and a logico-semantic level. Each level has its own semantic and syntactic components; that is, on each level, the elements that produce or embody meaning (the semantic component) and the structure of their relations to each other (the syntactic component) are different. The method, then, is a three-step procedure which distinguishes these levels from each other and, on each level, identifies the semantic elements and their syntactic organization.[74]

Step one: analysis of the discoursive level. The discoursive level of the content is the "under" side of the discourse. It is the first degree of abstraction from the color of the verbal expression.

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[72]Groupe d'Entrevernes, *Analyse sémiotique des textes: introduction, théorie, pratique* (Lyon: Presses Universitaires de Lyon, 1984); Giroud and Panier, *Sémiotique: une pratique*; J. Courtés, *Sémantique de l'énoncé: applications pratiques* (Paris: Hachette, 1989); Greimas and Courtés, *Sémiotique: dictionnaire*. These resources will be supplemented, as need be, with information drawn from elsewhere, for which the sources will be cited as they are used.

[73]Giroud and Panier, *Sémiotique: une pratique*, 46-47; Greimas and Courtés, *Sémiotique: dictionnaire*, 157-160.

[74]Giroud and Panier, *Sémiotique: une pratique*, 46-47; Greimas and Courtés, *Sémiotique: dictionnaire*, 157-160. The order of the steps one and two has shifted over the years at CADIR. Initially, the narrative analysis was done first, followed by the discoursive analysis; cf. Groupe d'Entrevernes, *Analyse sémiotique* (1984). However, in the resume of the method contained in Giroud and Panier's *Sémiotique: une pratique* (1987), the procedure is reversed. The order is not capital for the analysis. Walter Vogels, for instance, still prefers to begin with the narrative analysis; cf. *La Bible entre nos mains* (Montréal: Les Éditions Paulines, 1988).

In the analysis of this level, the concrete terms will be generalized into *figures,* and three things will be done with the figures. They will be classified under three headings—actors, times, and places—and observed for relations of difference, opposition, and resemblance among them. Then, their *figurative trajectories*—the particular use made of these figures in the course of this narrative—will be described. Finally, their *thematic values* will be identified on the basis of these figurative trajectories. This identification of thematic value is the purpose of the analysis of this level: it expresses the altogether particular meaning which a given figure bears in a particular text.[75]

Step two: analysis of the narrative level. The narrative level of the content is more abstract again. The discourse is looked at, here, as a sequence of *states* and *transformations* between states.

In the analysis, the statements of which the text is composed will be identified as utterances of state (verbs of being) and utterances of transformation (verbs of doing). A logical "instrument," the *narrative schema,* will be used to discuss the relations between the two kinds of utterances. This schema requires that narrative utterances be linked in a logical sequence of four phases: *manipulation, competence, performance,* and *sanction.*[76] It reads the discoursive figures as *actants* which fulfill *actantial roles* in the states and transformations that constitute each phase. It posits the existence of a *polemic dimension* to each phase; that is, an *anti-program* of opposite or reverse relations, which may not be figured in the text, but must be assumed in order to ferret out relations of opposition in the

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[75]Giroud and Panier, *Sémiotique: une pratique,* 48-50.

[76]While all parts of this narrative schema may not be figured in the text, it is necessary to presuppose the entire schema to do the narrative analysis; cf. Giroud and Panier, *Sémiotique: une pratique,* 53.

text. And, it allows the phases to be situated either on the *pragmatic* plane (re transformations), or the *cognitive* plane (re knowing/ values), and the relations between them to be described in terms of *veridiction*, or the truth-saying in the text.

Step three: representation on the logico-semantic level. This is the semiotic level, the most abstract, "deep," level of the content.

The two preceding analyses will have brought to light the semantic *relations* in the text: the thematic values on the discoursive level, the polemical oppositions on the narrative level; and, the *operations* which have changed those relations: in the figurative trajectories of the discoursive level, in the narrative transformations of the narrative level.

Then, this final step will attempt to weigh up these relations and operations and give them schematic representation. Another logical "instrument," the *semiotic square*, will be used for this purpose. The values will be represented on the square as relations of *contrariety*, *contradiction*, and *implication*; the transformations, as operations of *negation* or *assertion*. For this sole purpose: to try to arrive at the deep logic of some *elementary value pair* which has commandeered these relations and these operations in order to generate the semantic micro-universe manifested in *this* text, to try to explicitate the conditions necessary for the generation of *this* meaning, "to describe the code which authorizes...[*this*] discourse."[77]

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[77]Giroud and Panier, *Sémiotique: une pratique*, 54. Italics added. Cf. also, Groupe d'Entrevernes, *Analyse sémiotique*, 129-135.

The Historical-Critical Material

The results of historical-critical research and exegesis are necessary in two ways: for the establishment of the text itself which will be studied; and, for definitions of terms.

Textual criticism. Results of text-critical work on the Greek text of Acts will be discussed in so far as they are pertinent to the text of 19:23-40.

Other historical studies. The mass of material from historical research will be tapped to "flesh out" important words in 19:23–40. To a North American reader at the end of the twentieth century, the experience of reading an ancient text can be something like the prophet Ezechiel's visit to the valley of dry bones.[78] The words are intelligible enough, but many of the pivotal terms have little import—life needs to be breathed back into them again, if the text is to be able to tell its story. Hence, this "definitional" work. In some cases, the information will repeat what is already contained in one good English dictionary or another. In other cases, it will supplement what is there—the modern dictionaries having sloughed off some "virtual" ancient meanings from a given term's "repertoire."[79]

This part of the dissertation is indispensable if the ancient narrative is to be read with imaginative integrity at a point almost two thousand years later in time, and six thousand miles away in space/culture, from the world in which it was written.

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[78]"The hand of the Lord was upon me, and he brought me out by the Spirit of the Lord, and set me down in the midst of the valley; it was full of bones. And he led me round among them; ...and lo, they were very dry. And he said to me, "Son of man, can these bones live? ...Prophesy to these bones, and say to them, O dry bones, hear the word of the Lord.... Behold, I will cause breath to enter you, and you shall live. And I will lay sinews upon you, and will cause flesh to come upon you, and cover you with skin, and put breath in you, and you shall live...." (Ezek 37: 1-6)

[79]Cf. Groupe d'Entrevernes, *Analyse sémiotique*, 91, 96.

The exegesis of Acts 19:23–40 which follows, then, will proceed through five moments. The first—preparatory—moment, the historical-critical one, will provide the text and food for the *imagination*. The second, the rhetorical, will elaborate the *drama in the words* of the text. The third, the semiotic, will elaborate the *drama in the semantic structure* of the text. The fourth, the contextual, will situate the text in a longer narrative unit to gain *further understanding*. Finally, the interpretative, will attempt to re-synthesize what has been analyzed in a brief reflection leading, possibly, to some fresh *insight*—fruitful for hope.

* * *

So, the adventure begins. In this first chapter the stage has been set for the work. First, the scholarly literature was surveyed and it was found that Acts 19:23–40 has never been thoroughly studied in and for itself. Then, in view of what the literature did say about the text, a threefold research question suggested itself: how is this text composed rhetorically? how does it function semantically? how does it fit into the longer narrative of which it is a part? Finally, the methodological approach to be taken in search of a response to this threefold question was introduced and briefly described.

Chapter Two

THE TEXT OF THE RIOT AT EPHESUS

In this chapter, the material for analysis will be prepared. First, the textual unit containing the riot of the silversmiths at Ephesus will be delimited. Then, the Greek text of the passage will be discussed and given a functional translation.

I. DELIMITATION OF THE TEXT

Preliminary Notes

When one intends to study only a portion of a biblical book, it is necessary to establish the limits of the textual unit carefully. This is so for two reasons. First, the structures which can be "found" within the unit will depend on the textual field selected for exploration. Secondly, the conventional markings do not constitute part of the original biblical text; they are all much later additions. The modern chapter divisions were inserted only in the thirteenth century;[1] verse divisions, in

[1] At least this is the earliest date at which they are certainly found, in the work of Stephen Langton, professor at Paris (1181-1206) and Archbishop of Canterbury (1207-1228). There is evidence of earlier efforts to divide the biblical text, however. For instance, Acts in the codex Vaticanus was divided into 39 chapters by one hand, which might even be as old as the codex itself (i. e., 4th century), a bit later into 69 chapters by another hand, and both the latter, more certainly, and the former, quite possibly, were derived from even earlier systems; cf. J. Ropes, *The Text of Acts*, vol. 3 of *The Beginnings of Christianity. Part I. The Acts of the Apostles*, eds. F. J. Foakes Jackson and K. Lake (London: Macmillan and Co., Ltd., 1926), xli-xliv.

the sixteenth;[2] and, the chapter titles and subtitles, still more recently, by modern translators.[3] From the point of view of literary analysis, such markers are somewhat arbitrary indicators of the divisions and meaning of the text. They have been decided on the basis of intuitive or "conceptual" readings done by particular textual critics or translators.[4]

The alternative to such delimitations of texts is to begin all over again. To re-read the book straight through without regard to any of the aforementioned markers—to read the "un-edited" book, as it were—and, using criteria drawn from the systematic study of compositional techniques or of verbal discourse, to locate the organization inherent in the literature itself.

The book of interest, here, is the Acts of the Apostles. From that long text, the passage about the riot of the silversmiths at Ephesus must be extracted. The criteria for determining the limits of the unit are those proposed by rhetorical analysis and semiotic analysis.

Rhetorical considerations

Delimitation begins with the expression plane of the text, in the "sound and fury" of the concrete verbal discourse.

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[2]It seems that Sanctes Pagnini was the first to divide the chapters of the Hebrew Bible into verses, which he did in his Latin version of 1528. Robert Etienne (in French, Estienne; in Latin, Stephanus) adopted Pagnini's system and used it for the edition of the New Testament which he printed in Geneva in 1551; cf. K. Aland and B. Aland, *The Text of the New Testament* (Grand Rapids: William B. Eerdmans, 1987), 6; *The New Encyclopaedia Britannica*, 15th ed., vol. III (Chicago: Encyclopaedia Britannica, Inc., 1984), 917. Here too, though, there is evidence of at least one much earlier attempt to do this in the New Testament, in the fourth century work of Euthalius of Sulce; cf. J. A. Robinson, *Euthaliana* (Cambridge: University Press, 1895), 11-47.

[3]W. Vogels, *Reading and Preaching the Bible: A New Semiotic Approach* (Wilmington, Delaware: Michael Glazier, 1986), 46.

[4]Cf. A. Vanhoye, *La structure littéraire de l'Épître aux Hébreux* (Paris: Desclée de Brouwer, 1976), 11-14. They constitute a kind of "guess"-work; cf. R. Meynet, *Initiation à la rhétorique biblique*, vol. 1 (Paris: Les Éditions du Cerf, 1982), 134.

From the rhetorical point of view, the unit markers include such elements as link words, characteristic terms, inclusions, announcements of subjects, and genre.[5] *Link words* bind the text together; they mark the end of one development and the beginning of another, like "stitches." *Characteristic terms* give each development its distinctive "physiognomy." *Inclusions* give "very concrete" evidence of the limits of a development by repeating, at the end, a term or formula from the beginning of the development. *Announcements of subjects* precede and prepare the developments to come. And, *genre* imposes a "tonality" on each development as a whole; for instance, a given development may be an explanation, or a narrative, or an exhortation.

Semiotic considerations

From the semiotic point of view, as well, the text can be delimited initially on the basis of the markers on the expression plane. From this perspective, changes of actors, and/or places, and/or times form a "hypothetical starting point" for the delimitation of the textual unit, a delimitation whose adequacy can be confirmed, or called into question, only when the deeper structures of the text have been analyzed.[6]

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[5]This list of markers is taken from Vanhoye, *Structure littéraire*, 37. Meynet does not present the criteria for delimiting the text in any systematic way, and the three discretionary criteria which he does enumerate—parallelism between units, unique geographic locations, and presence of certain people—are covered by Vanhoye's list; cf. *Quelle est donc*, 36-37. Girard does not address this issue because the object of his study, the book of Psalms, comes with the textual units already delimited.

[6]Cf. Vogels, *Reading and Preaching*, 46; Giroud and Panier, *Sémiotique: une pratique*, 33.

The Passage: the Story of the Riot at Ephesus

Just where does the little story of the riot at Ephesus begin and end? Customarily—intuitively—it is said to begin at Acts 19:23 and to end at 19:40. It remains to be seen if a more systematic "cutting" of the text will confirm or disconfirm these limits.

Rhetorical markers

Link words. In Acts 19:22, the text says that Paul delayed for a time in Asia (ἐπέσχεν χρόνον εἰς τὴν Ἀσίαν). In 19:23, that something occurred at "about that time" (ἐγένετο...κατὰ τὸν καιρὸν ἐκεῖνον). The synonymous words for time, χρόνον and καιρόν, mark the end of one development and the beginning of a new one.

In 19:40, the town clerk says that no reason can be given for the disorderly gathering (οὐ δυνησόμεθα ἀποδοῦναι λόγον περὶ τῆς συστροφῆς ταύτης). In 20:1, Paul summons the disciples after the uproar ceases (μετὰ δὲ τὸ παύσασθαι τὸν θόρυβον). Again, synonymous words, this time for the riot, συστροφῆς and θόρυβον, mark the end of one development and the beginning of another.

Characteristic terms. Immediately preceding the link word χρόνον (19:22), the text speaks of Paul (ὁ Παῦλος), Timothy (Τιμόθεον), Erastus (Ἔραστον), Macedonia (τὴν Μακεδονίαν), Achaia (Ἀχαΐαν), Asia (εἰς τὴν Ἀσίαν), Jerusalem (εἰς Ἰεροσόλυμα) and Rome (Ῥωμήν) (19:21–22).

Immediately following the link word θόρυβον (20:1), the text speaks of Paul (ὁ Παῦλος), disciples (τοὺς μαθητὰς), Jews (τῶν Ἰουδαίων), Sopater (Σώπατρος), Aristarchus (Ἀρίσταρχος), Secundus (Σέκουνδος), Gaius (Γάϊος), Timothy (Τιμόθεος), Tychicus (Τύχικος), Trophimus (Τρόφιμος), Macedonia (εἰς

Μακεδονίαν), Greece (εἰς τὴν Ἑλλάδα), Philippi (ἀπὸ Φιλίππων), and Troas (εἰς τὴν Τρωάδα) (20:1–6).

From 19:23 to 19:40, however, the text speaks of the way (τῆς ὁδοῦ), Demetrius (Δημήτριος), artisans (τεχνίταις), workmen (ἐργάτας), shrines of Artemis (ναοὺς, ἱερον...Ἀρτέμιδος), a disturbance (τάρακος, τῆς συστροφῆς), the city of Ephesus (τὴν Ἐφεσίων πόλιν), confusion (συγχύσεως), Asiarchs (Ἀσιαρχῶν), Alexander (ὁ Ἀλέξανδρος), Jews (τῶν Ἰουδαίων), and the Clerk of the People (ὁ γραμματεύς).

While there is also overlap from one set of verses to another, it is clear that this constellation of terms is distinctively different, and so constitutes a separable unit of text.

Inclusion. The term disorderly gathering (τῆς συστροφῆς) (19:40) is a synonymous repetition, in the last verse, of disturbance (τάραχος) in the first verse (19:23). Together these two terms form an inclusion, indicating the beginning and end of the riot story.

Announcement of subject. Clearly, the verses 19:23–24 introduce the development contained in 19:25–40.

Genre. In 19:21–22, the running narrative of Acts relates the fact of Paul's decision to move on from Ephesus. In 20:1–6, the running narrative picks up again to begin the account of the journey. In between, the text of 19:23–40 is a dramatic episode, composed of narrative and dialogue, a street scene in the city of Ephesus, where the reader must stop and look around. Thus, in its form and content, 19:23–40 is distinct from the surrounding text.

Rhetorical markers in the text itself, then, indicate convincingly that the passage is well delimited at 19:23 and 19:40.

Semiotic markers

The initial delimitation from the semiotic point of view can be said to support the limits of the text suggested by the rhetorical markers.

Changes in actors. This discussion parallels the one above under "characteristic terms." Briefly, again, in 19:21–22, the actors include Paul, Timothy and Erastus. In 20:1–6, Paul, disciples, Jews, Sopater, Aristarchus, Secundus, Gaius, Timothy, Tychicus, and Trophimus. From 19:23 to 19:40, however, they include Demetrius, artisans, workmen, the goddess Artemis, the Ephesian populace, Asiarchs, Alexander, Jews, and the Clerk of the People.

Changes in places. There is no change of place at 19:21–22 and 19:23. Paul is in Ephesus when he makes the decision to go to Jerusalem/Rome. And, Ephesus is the site of the riot of the silversmiths.

At 19:40 and 20:1, however, there is a change. In 20:1, Paul takes leave of the disciples and sets out for Macedonia (ἀσπασάμενος ἐξῆλθεν πορεύεσθαι εἰς Μακεδονίαν).

Changes in times. There is also no change of time at 19:21–22 and 19:23. In 19:22, Paul delayed for a time in Asia (ἐπέσχεν χρόνον εἰς τὴν Ἀσίαν). And, it was at about that time (κατὰ τὸν καιρὸν ἐκεῖνον) (19:23) that the riot occurred.

Once again, though, there is a change at 19:40 and 20:1. In 20:1, it is after the uproar ceases (μετὰ δὲ τὸ παύσασθαι τὸν θόρυβον) that Paul takes his leave of the disciples and sets off for Macedonia.

Thus, the semiotic markers also indicate, convincingly, that the story of the riot ends at 19:40. The assertion that the story begins at 19:23 is made a bit more

tentatively, though not unreasonably, due to a certain continuity in both place and time between 19:21–22 and 19:23.[7]

II. THE GREEK TEXT OF ACTS 19:23–40

It appears that, from the very earliest times, the Acts of the Apostles circulated in the Christian community in two distinct forms.[8] Such a double existence bears witness to the fact that this New Testament book, at least, was still being treated with great freedom early in the second century.[9] It also complicates enormously the critical search for the original Greek text.

To use the classical labels for manuscript groups, one form of Acts was of the Alexandrian text-type; the other, about ten percent longer, was of the "Western" text-type.[10] Although recognition of the authenticity of the "Western"

[7]This factor is addressed below, in chapter five, when the sequence containing Acts 19:23–40 is delimited.

[8]B. M. Metzger, *A Textual Commentary on the Greek New Testament* (London: United Bible Societies, 1971), 259.

[9]B. M. Metzger, *The Text of the New Testament: Its Transmission, Corruption and Restoration* (Oxford: Clarendon Press, 1964), 51; V. Taylor, *The Text of the New Testament: A Short Introduction* (London: Macmillan and Co. Ltd., 1961), 19, 22.

[10]In the Westcott-Hort text (typically Alexandrian), Acts has 18,401 words, while in the Clark text (typically "Western"), it has 19,983 words; cf. Metzger, *Text of the New Testament*, 260. The problem is how to account for this additional material. If the extra material is original then the "Western" text-type preserves the more original form of the text and the Alexandrian text-type must be a subsequent recension from which the additional material has been deleted. On the other hand, if the extra material is not original, then it is the "Western" text-type which is the recension and the Alexandrian which preserves the more original form of the text. The three principal positions concerning originality remain those of Blass, Ropes, and Clark; cf. É. Delebecque, *Les deux Actes des Apôtres* (Paris: J. Gabaldi et Cie, 1986), 18-19; C. D. Osburn, "The Search for the Original Text of Acts—The International Project on the Text of Acts," *Journal for the Study of the New Testament* 44 (1991): 41. Blass argued (as does Delebecque himself) that both forms were the work of Luke (*Acta apostolorum* [Göttingen: Vandenhoeck & Ruprecht, 1895]); Ropes, that the Alexandrian form was original and the "Western" derived from it (*Beginnings* 3); Clark, that the "Western" form was original and the Alexandrian derived from it (*The Acts of the Apostles* [Oxford: Clarendon Press, 1970]). For brief, well-documented summaries of the history of the principal theories proposed to

text-type was long in coming, both forms are now acknowledged by a growing number of scholars to be equally ancient and worthy of serious consideration.[11]

The Alexandrian text-type

The Alexandrian form of the text is found in the oldest extant Greek uncials, codex Sinaiticus (ℵ) and codex Vaticanus (B), which both date from the fourth century. However, the ancestor of this text-type belongs to the early second century, at least, since it is this form of the text which is found in $\mathfrak{P}^{66}$ (dated to about 200 CE). It is found, also, in $\mathfrak{P}^{75}$ (3rd century).[12]

Two representatives of the Alexandrian text-type of particular interest for a study of Acts 19:23–40 are $\mathfrak{P}^{74}$ and miniscule manuscript 1739. $\mathfrak{P}^{74}$ is the only one of the known Greek papyri of the New Testament which contains the text of

explain the relationship between the two forms of Acts, see Metzger, *Textual Commentary*, 260-270, and M.-É. Boismard and A. Lamouille, *Le texte occidental des Actes des Apôtres*, vol. 1 (Paris: Éditions Recherche sur les Civilisations, 1984), 1-8.

[11]Cf., e.g., the work of Boismard and Lamouille, *Le texte occidental*; É. Delebecque, *Les deux Actes des Apôtres* (Paris: J. Gabalda et Cᵉ, Éditeurs) 1986; and, W. A. Strange, *The Problem of the Text of Acts* (New York: Cambridge University Press, 1992). Until recently, the "Western" form was regarded as secondary to the Alexandrian because of such things as marked theological trends. For instance, a tendency toward anti-Jewishness (E. J. Epp, "The 'Ignorance Motif' in Acts and Anti-Judaic Tendencies in Codex Bezae," *Harvard Theological Review* 55/1 [1962] 52; P.-H. Menoud, "The Western Text and the Theology of Acts," *Bulletin Studiorum Novi Testamenti Societas* 2 [1951] 27-28); a tendency to strengthen the authority of the apostles (Menoud, "The Western Text," 30); and, an anti-feminist tendency (B. Witherington, "The Anti-Feminist Tendencies of the 'Western' Text in Acts," *Journal of Biblical Literature* 103/1 [1984] 82-83) have been cited. It was felt that these phenomena could only be explained as elements introduced into a text such as the Alexandrian (cf. A. F. J. Klijn, "In Search of the Original Text of Acts," in *Studies in Luke-Acts* edited by L. Keck and J. L. Martin [Nashville: Abingdon Press, 1966], 104).

The two—Alexandrian and "Western"—are the only text-types considered important for the study of Acts; cf. Haenchen, *Acts*, 50; Klijn, "In Search," 104.

[12]Neither papyrus contains any of Acts, but $\mathfrak{P}^{75}$ does contain a significant part of Luke; cf. K. Aland et al., eds., *Novum Testamentum Graece*, 26th ed. (Stuttgart: Deutsche Bibelstiftung, 1979), 687-688. See also, Metzger, *Text of the New Testament*, 216, and *A Textual Commentary*, xvii-xviii.

Demetrius and the riot at Ephesus.[13] Ms. 1739 contains extra information in 19:24.[14]

The "Western" text-type[15]

The so-called "Western" form of the text is much more irregularly available to modern scholarship than the Alexandrian. Its most important witness, for Acts, is the fifth/sixth century bilingual (Greek-Latin) uncial manuscript, codex Bezae (D).[16] However, there is evidence from patristic citations and ancient translations

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[13]This papyrus is of rather late date (7th century), but its text frequently agrees with that of the codex Alexandrinus (A), a fifth century uncial manuscript in which the book of Acts is of the Alexandrian text-type. Cf. Metzger, *Text of the New Testament*, 36, 255; B. H. Throckmorton, *Gospel Parallels: A Synopsis of the First Three Gospels* (Nashville: Thomas Nelson Publishers, 1979), viii; Aland, *Novum Testamentum Graece*, 51*.

[14]The historical significance of this manuscript centers on the fact that it includes a number of marginal notes taken from the writings of Irenaeus, Clement, Origen, Eusebius, and Basil. Although the manuscript was produced only in the tenth century, none of the notes is more recent than Basil (329-379 A.D.), indicating that the codex (or its exemplar) of which it is a copy was of quite early date (toward the close of the 4th century). It contains a "relatively pure" form of the Alexandrian text-type; cf. Metzger, *Text of the New Testament*, 65.

There is a curious situation in the text critical literature in regard to this "beautifully written" Greek manuscript. In its present state, it is missing the text of Acts from 18:25b to 19:29a (see K. Lake and S. New, eds., *Six Collations of New Testament Manuscripts* [Cambridge, MA: Harvard University Press, 1932], 155). But, Nestle-Aland, in their tabulation of the Greek and Latin codices in *Novum Testamentum Graece*, describe 1739 as missing only 1:1–2:6 suppl., identify 1739 as one of the manuscripts which is cited explicitly only when it differs from the majority text (pp. 708 and 70), and then explicitly cite it (a variant reading) in the apparatus for 19:24 (p. 380). How can there be a variant or marginal reading if the relevant portion of the manuscript is missing? Because an answer is not essential to the work of this dissertation, we simply note the problem, for the time being, and await a more leisurely opportunity to try to find the solution.

[15]"Western" is really a misnomer for this family of witnesses, if the term is understood in a geographic sense. The text-type was found throughout the Mediterranean world, not just in the western portion of it; cf., e. g., Clark, *Acts*, xv-xix.

[16]Codex Bezae is a "broken light" of the fundamental Greek text because it is missing sections, has been conflated with other Greek text-types, and has been adjusted on its Greek side to the parallel Latin text. Even so, it is this codex, along with the Harclean apparatus and the African Latin version (see the following note) which constitute the chief witnesses to the "Western" text-type; cf. Ropes, *Beginnings* 3: lxxxiii, clxxi, ccxvi.

into other languages (the "versions") that the ancestor of this text-type, too, can be traced back to the second century.[17]

[17]We just introduce the very briefest note, here, because it is so interesting. Concerning the patristic evidence. This form of the text may have been used by the author of the Epistle of Barnabas (c. 135CE), and was certainly used by Marcion († c. 160CE), Tatian († 173CE), and Irenaeus († c. 200CE); Ropes, *Beginnings* 3: ccxxiii-ccxxiv. Concerning the versions. It is "acknowledged" that there was a Latin version of the New Testament in use in Africa before 200CE. This African Latin version is discernable in the third century African version cited by Cyprian († 258CE), which is, in turn, discernible in the fifth century African version represented in the sixth century Latin codex Floriacensis (the Fleury palimpsest, L^h); cf. Ropes, *Beginnings* 3: cvi-cviii. The Old African Latin ancestor, in so far as it is available, "gives the 'Western' recension in the purest form known to us in continuous sections"; Ropes, *Beginnings* 3: cviii. (The Old Latin versions were based on Greek manuscripts much older than any presently known; cf. Clark, *Acts*, xvi. When this group of witnesses all, or in the majority, support a particular reading the Nestle-Aland apparatus indicates this with the sign "it" [Itala]; cf. *Novum Testamentum*, 55*).

The Old Syriac version is available only at some remove, also. It is known from the Armenian translation of two works of Ephrem Syrus († 373CE), one of them a commentary on Acts; and, three subsequent revisions of the Syriac New Testament, the Peshitta (5th century), the Philoxenian translation (6th century), and the Harclean (7th century) revision. According to Ropes, there is no evidence to preclude the possibility that the Syriac translation available to Ephrem—a "distinctly, and doubtlessly thoroughly, 'Western'" text—had been made before the end of the second century; cf. *Beginnings* 3: cxlviii. (He cites Zahn's opinion that Tatian brought back Acts and the Pauline epistles, as well as the gospels, when he came from Rome [p. cxlviii, n. 3]. This would have been in about 172CE).

The text of the Peshitta, though substantially like that of the Greek uncials, contains a number of more primitive "Western" Old Syriac "survivals"; Ropes, *Beginnings* 3: cxlix.

Of the Philoxenian translation, only Revelation and four epistles are extant. (The epistles are the minor Catholic ones, 2 Peter, 2 and 3 John, and Jude.) The Greek exemplar used for this translation was different from the one used for the Peshitta. This exemplar can only be traced in the extant texts, but since Revelation, at least, contains a "remarkable 'Western' element," there might be yet another "highly archaic Greek text" behind this version as well; Ropes, *Beginnings* 3: cliv.

The apparatus of the Harclean recension of the Philoxenian text preserves readings which Thomas of Harkel left out of his continuous text because they were not found in the Greek exemplar before him. However, these readings, when combined with the portions of the continuous text marked with asterisks, constitute "a delectus of 'Western' readings of great purity and of a value for the reconstruction of the 'Western' recension second only (and in some respects superior) to codex Bezae"; Ropes, *Beginnings* 3: clxv-clxvi.

Extant Greek papyrus witnesses to the "Western" text-type include $\mathfrak{P}^{38}$, $\mathfrak{P}^{48}$, and possibly $\mathfrak{P}^{29}$, but these are from the third/fourth century; cf. Delebecque, *Les deux Actes*, 11. See also, Metzger, *Textual Commentary*, xviii, 259. Nestle-Aland caution against making too much of the early *versions* now that there are Greek papyri available to give access to the pre-א/B Greek manuscript tradition: prior to the reclamation of the papyri, the pre-fourth century Syriac and Latin translations assumed great importance because they were the only traces of the earlier tradition. They argue that the Syriac only derives from the fourth century, in any case, and that, while the Old Latin can be traced back to the second century, its significance is diminished by the fact that the papyri offer a variety of texts for the same period, in the original Greek; cf. *Novum Testamentum Graece*, 54*. But, when the papyrus evidence is very fragmentary, corrupted, or still missing, the ancient versions may still remain very important witnesses....

Representatives of the "Western" text-type of particular interest for a study of Acts 19:23–40 are codex Bezae, codex Gigas, minuscule manuscript 614, sy^{p} and sy^{h}. Bezae, 614 and sy^{h} contain extra information at 19:28. Bezae, Gigas and sy^{p} contain extra information at 19:29. And, one or the other of these witnesses supports some further interesting nuances at 19:24, 25, 28, 29, 33 and 34.

The Text for This Study

While recognizing the great promise in the current scrutiny of the "Western" text-type, we will, nevertheless, use the more universally accepted Alexandrian form of the text for this study. And, since the discrepancies between the two uncial manuscripts which represent the Alexandrian—codices Sinaiticus and Vaticanus—are very few, not significant, and accounted for in the composite text of Nestle-Aland (26th ed.), it is the Nestle-Aland text which will be discussed and translated. The variations presented by the "Western" form of the text will, however, be taken into consideration throughout, sometimes to nuance the translation, sometimes to enrich the discussion because of the added color and information they provide.[18]

A Functional Translation of the Greek Text

Translation into good English would inevitably mask, or even destroy, at least some of the rhetorical figures present in the Greek vocabulary and grammar.

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[18]Translations of the D text have been made from the manuscript as presented in Frederick H. Scrivener, ed., *Bezae Codex Cantabrigiensis* (Pittsburgh, PA: The Pickwick Press, 1978), fol. 496b-498b and the reconstruction of the "Western" text-type found in Boismard and Lamouille, *Le texte occidental*, 194-196.

So, this translation will be strictly "functional."[19] It will be so formally matched to the Greek that the compositional structures can be made equally apparent in it. This means that the English will suffer: the grammatical form and sequence of the Greek words will be followed;[20] the same Greek word will be translated into the same English word with extreme consistency;[21] whenever possible, words derived from the same Greek root will be translated into words derived from one English root; hyphenated English words will be composed if necessary to make an exact translation.[22]

The notes accompanying the translation will include the historical information, along with textual and grammatical comments.

These things having been said, then, the text of Acts 19:23–40 is rendered into English as follows:

23	Ἐγένετο δὲ	And [there]-happened	[23]About that time no little disturbance broke out concerning the Way.
	κατὰ τὸν καιρὸν ἐκεῖνον	at that time	
	τάραχος οὐκ ὀλίγος	a disturbance not-little	
	περὶ τῆς ὁδοῦ.[23]	concerning the way.	

[19]Meynet, *L'analyse rhétorique*, 301. Really a translation in the Harclean style! That is, a "painfully exact imitation of the Greek idiom and order of words, often in disregard of...[English] modes of expression, and so completely and conscientiously carried through that doubt scarcely ever arises as to the Greek text intended by the translator" (Ropes, *Beginnings* 3: clvii). A conventional English translation accompanies this working translation. Added, to the right and in smaller type, it is taken from the *New Oxford Annotated Bible* (New York: Oxford University Press, 1991).

[20]When the resulting English would be really unintelligible, the additional words required by English grammar will be supplied in brackets.

[21]Perfect consistence is not possible with, e.g., particles and conjunctions.

[22]Cf. Girard, *Les Psaumes*, 22-25; Meynet, *L'analyse rhétorique*, 301-304.

[23]Luke, the narrator, uses ὁδός in the absolute sense to designate the style of living which characterized the followers of Jesus of Nazareth (cf. also, Acts 9:2; 19:9, 23; 22:4; 24:14, 22; and, the

24	Δημήτριος γάρ τις ὀνόματι,	For Demetrius someone-	[24]A man named Demetrius, a silversmith who made silver shrines of Artemis, brought no
	ἀργυροκόπος,	by-name, a silversmith,	
	ποιῶν ναοὺς[24] ἀργυροῦς	making shrines-silver	
	Ἀρτέμιδος	of Artemis	

meaning is the same in 16:17, ὁδὸν σωτηρίας; 18:25, τὴν ὁδὸν τοῦ κυρίου; and 18:26, τὴν ὁδὸν τοῦ θεοῦ), but when Tertullus (24:5), Paul (24:14) and the leaders of the Roman Jews (28:22) speak in Acts, they call it αἵρεσις (school of thought, party, sect; in Latin *secta*). Calvin conjectured that, because "heresy" had negative connotations among the "godly," Luke opted for the Hebrew idiom, and used "way" to mean mode of life; Calvin, *Acts*, 160. An independent, contemporary description of the cultic dimension of this "way" comes to us through Pliny, the Younger. He says of the christians that, when they were denounced to him, they said that they met together before sunrise on a fixed day to sing hymns in praise of Christ, as to a god, swear by oath that they would not, in any way at all, shoplift, plunder, commit adultery, break a trust, or deny a deposit when they were called on to restore it; and later in the day met again for a common meal. Even torture did not elicit any new information about christian "practices." He found it simply a degenerate and extravagant "superstition"; cf. Pliny, *Letters* x. xcvi. 7, 8 in appendix IV.

It has sometimes been argued "without sufficient evidence" that the source contained θεοῦ, meaning Artemis, here, rather than ὁδοῦ; Haenchen, *Acts*, 571.

[24]This is where Nestle-Aland cite the alternative reading in the margin of minuscule manuscript 1739 alluded to above. The apparatus says that Demetrius made ισως κιβωρια μικρας ("perhaps small ciboria") " as well as the shrines; *Novum Testamentum Graece*, 380. No silver shrines of Artemis are known to have survived, if there ever were such things, and metal replicas of other temples have been found, but not of the Ephesian temple. However, there is evidence of small terra cotta replicas of this temple, and of silver images of Artemis herself. An inscription in the theater at Ephesus from 103-104CE records that C. Vibius Salutaris, a Roman official, had presented a silver image of Artemis and other statues so that they could be set up on pedestals in the theater for every assembly (ἐκκλησία); A. Deissmann, *Light from the Ancient East* (Grand Rapids, MI: Baker Book House, 1965), 112-113. Such replicas of the building or the goddess would have been used in the devotional life of the faithful, as well, as for souvenirs, votive offerings and amulets; H. J. Cadbury, *The Book of Acts in History* (London: Adam and Charles Black, 1955), 5; Haenchen, *Acts*, 572; H. Conzelmann, The *Acts of the Apostles* (Philadelphia: Fortress Press, 1987), 165.

In view of the absence of evidence of silver shrines, but the existence of an inscription (c. 50CE) which mentions a Demetrius who was a vestryman, it has been suggested that Luke might have misunderstood the official title of the vestrymen of the temple of Artemis which was, in fact, νεωποιός or ναοποιός. Demetrius, then, could have been one of the vestrymen (there were probably twelve) who was also a silversmith who made silver statuettes of Artemis. This idea of E. L. Hicks, the editor of the corpus of Ephesian inscriptions, was proposed in 1890. Lake and Cadbury find it to be a "brilliant suggestion"; K. Lake and H. J. Cadbury, *The Beginnings of Christianity. Part I. The Acts of the Apostles*, vol. 4, *English Translation and Commentary* (London: Macmillan and Co., Ltd., 1933), 245-246. On the other hand, Oster thinks that there is "unwarranted" confusion and skepticism surrounding this point. The absence of silver shrines does not argue for their non-existence. Rather, the reason silver shrines are not extant is because they were made of a precious metal: few silver items from antiquity have survived because the metal was valuabe and desirable; *Acts* 2:97.

	παρείχετο[25] τοῖς τεχνίταις[26]	was-supplying-from-his-own-means to the artisans	little business to the artisans.
	οὐκ ὀλίγην ἐργασίαν, [27]	not-little work,	
25	οὓς συναθροίσας καὶ	whom having-gathered and	[25]These he gathered together, with the
	τοὺς περὶ τὰ τοιαῦτα	the concerning-such-things	workers of the same
	ἐργάτας[28] εἶπεν,[29]	workmen he told [them],	trade, and said, "Men,
	Ἄνδρες,[30] ἐπίστασθε	Men, you know-for-certain	you know
	ὅτι ἐκ ταύτης τῆς ἐργασίας	that from this work	that we get our wealth
	ἡ εὐπορία ἡμῖν ἐστιν	the prosperity to-us is	from this business.
26	καὶ θεωρεῖτε καὶ ἀκούετε	both you see and you hear	[26]You also

[25]This verb παρείχετο, in the middle voice, implies something of self-interest on Demetrius' part. The D text has it in the active voice, πάρειχε.

[26]This term designates the class of specialists or artists, as distinct from the ordinary workmen, ἐργάται; É. Delebecque, *Les Actes des Apôtres* (Paris, Les Belles Lettres, 1982), 94.

[27]ἐργασία is a term found only in Luke and Paul, and they use it in a diversity of ways. However, here, coupled with the verb παρέχω. it has the sense of the advantages derived from work, rather than just the toil itself, cf. v. 25; Delebecque, *Actes des Apôtres*, 79, 93.

[28]The "Western" text does not distinguish between artisans and workmen; it says simply οὗτος συναθροίσας τοὺς τεχνίτας; Boismard and Lamouille, *Le texte occidental*, 194. It is possible that Demetrius intended to rally all those involved in the trade—workmen, artisans, and sellers—to protest against the threat; Lake and Cadbury, *Beginnings* 4: 246. There was actually a proliferation of trade guilds in the Greco-Roman world. Epigraphical evidence from Asia Minor mentions, e.g., silversmiths, goldsmiths, dyers, wool cleaners, cattlemen, fishermen, bakers. Such guilds, with able leadership, could become real political forces—one reason why Rome was sensitive on the subject and had strict laws about illegal association; Oster, *Acts* 2:97; E. M. Blaiklock, *The Acts of the Apostles* (London: The Tyndale Press, 1964), 158.

[29]οὓς...εἶπεν is an instance of the classical relative clause; Delebecque, *Actes des Apôtres*, 94.

[30]D says ἄνδρες συντεχνεῖται. There is no evidence of the term συντεχνεῖται anywhere in the Greek literature before 300-400CE, except for this "Western" form of Luke's text. It gives a different nuance to Demetrius' attitude: the prefix συν– indicates his renunciation of his role as boss in order to identify himself in common cause with the workers; Delebecque, "La révolte," 421. The sense of συντεχνεῖται is more that of "fellow craftsmen" than "fellow artists"; Haenchen, *Acts*, 572.

ὅτι οὐ μόνον Ἐφέσου[31]	that not only from Ephesus	see and hear that not only in Ephesus
ἀλλα σχεδὸν πάσης τῆς	but nearly from all Asia	but in almost
Ἀσίας[32]		the whole of Asia this
ὁ Παῦλος οὗτος πείσας	this Paul convincing	Paul has persuaded
μετέστησεν[33] ἱκανὸν	turned-away a considerable	and drawn away a

[31]Opinion is divided about the nature of the genitives, Ἐφέσου and πάσης τῆς Ἀσίας. It would be an "unusual idiom," if they are genitives of place; it would be strange Greek usage, if they are dependent on ὄχλον; Lake and Cadbury, *Beginnings* 4: 246. Alternatively, a genitive of place would constitute a "Latinism," but dependence on ὄχλον is "quite possible"; F. Blass and A. Debrunner, *A Greek Grammar of the New Testament* (Chicago: The University of Chicago Press, 1961), §186; see also Delebecque, *Actes des Apôtres*, 94. The construction is not "strange Greek," but "typical Lukan style of anticipating what is stressed"; Haenchen, *Acts*, 572.

About the city: This Ephesus is the Roman city, which was actually the second Ephesus. The first, the classical Greek city and site of the great temple of Artemis, was conquered by Lysimachus, the Macedonian general, in the 3rd century BCE. He relocated the city to the slopes of Mount Coressus and Mount Pion, about a mile to the west/southwest of the original (cf. map, appendix III). The original Ephesus was one of the twelve major cities consolidated, in the 8th century BCE or even earlier, from the numerous, small, original settlements made by Ionic-dialect Greek settlers who had migrated to Anatolia (Asia Minor) sometime at the beginning of the first millenium BCE. Legendary history says that the city was founded by the Amazons, women warriors "from a distant land" where everything was done "the wrong way about," e.g. women did the fighting—which was usually the role of men. In fact, it "entered history" when it was attacked, in mid-7th century BCE, by the Cimmerians, an ancient people who had been driven out of southern Russia, over the Caucasus, into Asia Minor about a half century before. The mythic "distant land" of the Amazons receded further and further as Greek knowledge of geography increased, but it is interesting to note that early in the real Greek colonization of the Black Sea area—i.e., the Caucasus, from where the real Cimmerians had come—it was referred to as the "Amazon district" (*Encyclopaedia Britannica* I: 292; II: 938; V: 410; 6:904-906). Ephesus (Greek and Roman) constituted the western terminus of the main overland trade route from the Euphrates River to the Aegean Sea. In the first century CE, it was arguably the most prominent city in the eastern Mediterranean world: capital of the Province of Asia, residence of the proconsul, and commercial center of the first importance; cf. Dillon, "Acts," 756; G. M. Rogers, *The Sacred Identity of Ephesos* (New York: Routledge, 1991), 10-11. Because the city was relocated, yet again, in the 6th century CE, Roman Ephesus "died," i.e., it did not continue to be "reworked" to support human life over the centuries. Consequently, modern archaeology has found this "second" city in a somewhat intact condition; G. H. R. Horsley, "The Inscriptions of Ephesos and the New Testament," *Novum Testamentum* 34/2 (1992) 109.

[32]This term has been interpreted very narrowly to mean Ephesus and its neighboring cities; but, the context seems to call for hyperbole (cf. v. 27), e.g., the land mass contrasted with the European land mass; Lake and Cadbury, *Beginnings* 4: 246. We take it to mean the Roman province in western Asia Minor (modern-day Turkey), formed in 133-130BCE, and ruled by proconsuls from the time of Augustus; W. Bauer, *A Greek-English Lexicon of the New Testament*, 2nd rev. ed. (Chicago: The University of Chicago Press, 1979), 116.

[33]μεθίστημι means "to bring someone to a different point of view," or "to cause someone to change his position"; negatively, "to turn away," or "to mislead"; Bauer, *Greek-English Lexicon*, 499.

	ὄχλον[34] λέγων ὅτι	crowd saying that	considerable number of people by saying that gods made with hands are not gods. [27]And there is danger not only that this trade of ours may come into disrepute
	οὐκ εἰσὶν θεοὶ οἱ	not are gods the-[ones]	
	διὰ χειρῶν[35] γινόμενοι.	through hands being-made.	
27	οὐ μόνον δὲ τοῦτο	and not only this-	
	κινδυνεύει[36] ἡμῖν	is-in-danger to-us	
	τὸ μέρος[37] εἰς ἀπελεγμὸν[38]	line-of-work into disrepute	
	ἐλθεῖν ἀλλὰ	to come but [even worse]	

Haenchen thinks that, here, its sense is as negative as possible, that of seduction. Paul is seducing people to apostasize from their gods; *Acts*, 572. He is actually leading them into atheism; cf. Oster, *Acts*, 98.

[34]Demetrius' sense of doom may have been quite realistic. In Bithynia, which was a neighboring province, the spread of the christian message had caused an impressive decline in temple-related business before 110-113CE; cf. Pliny, *Letters* x. xcvi. 7, 10 in appendix IV. This initial significant impact of christianity on paganism, noted by Luke and Pliny, may not have lasted long, at least in these regions of Asia Minor. From the available evidence, it appears that worship of the Ephesian Artemis was still widespread, rather than in decline, in the middle of the second century CE, and began to be affected, in a terminal sense, only from the fourth century onwards; Horsley, "The Inscriptions at Ephesos," 108; cf. also, Oster, "Acts 19:23–41," 233-237; J. Munck, *The Acts of the Apostles* (New York: Doubleday & Company, Inc., 1967), 197.

[35]The "Western" text adds ἀνθρώπων here. Boismard and Lamouille conjecture that the word has fallen out of the Alexandrian text *par saut de même au même*, that is, apparently, by homoeoteleuton, −ων/−ων; M.-É, Boismard and A. Lamouille, *Les Actes des deux Apôtres*, 3 vols. (Paris: J. Gabalda et Cie, Éditeurs, 1990), 141. This is the ancient Hebrew polemic against idols (cf. e.g., Dt 4:28; Is 40:18–20, 41:6–7, 44:10–20; Jer 10:3ff.; Ps 115:4; and elsewhere in the New Testament, Acts 17:29; 1Cor 8:4, 10:19; Rev 9:20). However, in the Greek world of the time, Paul (the christian kerygma, the Jews) was not the only one arguing this point. For instance, among philosophers and intellectuals—representatives of "high" paganism—the idea that the deity lived in man-made shrines was regarded as superstitious; Oster, *Acts* 2:71. It was more the simple and uneducated people who made a literal identification between man-made objects and the divinity; cf. Josephus, *Against Apion* ii. 34 in appendix VI.

[36]This whole sentence is a "clumsy but not impossible" construction. The main verb, κινδυνεύει, has four infinitives—ἐλθεῖν. λογισθῆναι. μέλλειν, καθαιρεῖσθαι—depending on it; Lake and Cadbury, *Beginnings* 4: 246.

[37]τὸ μέρος, which usually means "part" in some sense, here has the meaning "branch" or "line of business"; Bauer, *Greek-English Lexicon*, 506; J. H. Moulton and G. Milligan, *The Vocabulary of the Greek Testament* (London: Hodder and Stoughton, Limited, 1952), 399.

[38]This term is a hapax legomenon in Luke, easily derived from the verb ἀπελέγχω meaning "repudiate"; Moulton and Milligan, *Vocabulary*, 56; Lake and Cadbury, *Beginnings* 4: 246; Bauer, *Greek-English Lexicon*, 83. The expression εἰς ἀπελεγμὸν ἐλθεῖν may even be a Latinism; Bauer, *Greek-English Lexicon*, 83; Haenchen, *Acts*, 572-573.

καὶ τὸ τῆς μεγάλης θεᾶς	also the of-the-great-goddess-	but also that the temple of the great goddess Artemis will be scorned, and she will be deprived of her majesty that brought all Asia and the
Ἀρτέμιδος ἱερὸν[39] εἰς	Artemis temple as	
οὐθὲν λογισθῆναι,	meaningless to be accounted,	
μέλλειν τε καὶ	and even to be-about	
καθαιρεῖσθαι τῆς	to suffer-the-loss of the	
μεγαλειότητος[40] αὐτῆς	greatness of her	

[39]Excavations over the last century at the site of the ancient temple of Artemis (the Artemision) have uncovered evidence of five successive structures on the spot. The first, a small rock platform containing a sealed deposit of primitive coins and other objects, and dating to about 700 BCE, was destroyed at the time of the Cimmerian invasion sometime before 652. The second, built about 652, lasted less than a century due, perhaps, to structural problems related to groundwater, etc. Its design seems to have marked the transition from a simple Amazonian/Aegean cult site to a Greek temple. The third, built sometime in the late 7th to early 6th century, was destroyed by Croesus in 559. It was the temple the Greeks wished to consider the first real Artemision. The fourth, begun in 550, took some 120 years to complete. It was burned twice, once in 395, and finally in 356. The fifth and last temple was the hellenistic edifice of world fame. Its construction began before 350BCE. It was still intact in the first century CE, but was virtually destroyed in the Gothic invasion of 263CE; cf. C. Picard, *Éphèse et Claros* (Paris: E. de Boccard, Éditeur), 11-45; *Encyclopaedia Britannica* 6: 904-906. The Artemision, made of white marble, was the largest marble temple ever built; cf. J. T. Wood, *Discoveries at Ephesus* (London: Longmans, Green, and Co. 1877), 19; Oster, *Acts* 2:99. It covered an area four times the size of the Parthenon and its roof was supported by 127 pillars, each 60 feet high; Bruce, *Book of Acts*, 374. Since the cult of Artemis was an integrating force in Ephesian life, the temple was involved in every aspect of that life, also. It was a banking center for wealthy individuals and societies. And, Artemis maintained a "financial empire" of her own: managed by sacred ministers, it lent money, owned property, and collected sacred taxes; Oster, *Acts* 2:99-100; Horsley, "Inscriptions of Ephesos," 141-144. It was a religious center, a place of prayer, sacrifice, sacred dedications, and oracular revelations of the goddess; Oster, *Acts* 2:99-100. It had its own hierarchy of priesthood and ministers, liturgical rites and calendars; Picard, *Éphèse*, 162-450. It participated in civic life: the temple sent its own representatives to olympic games, had a school for children, was the place where most civic honors were bestowed and inscribed, and was an asylum for people who had broken the law; cf. Oster, *Acts* 2:99-100. See also, illustration of temple in appendix II, fig. 3.

[40]There is a difficulty with the genitive μεγαλειότητος. According to Boismard and Lamouille, the Alexandrian text is corrupted here: μεγαλειότης should be in the accusative, not the genitive; *Actes des deux Apôtres* 1:141. However, there is evidence of the use of the present passive of καθαιρέω in a figurative sense, where it does take a genitive; cf. Bauer, *Greek-English Lexicon*, 386. The term μεγαλειότης, "grandeur," "sublimity," "majesty," is used only of a divinity or divine attributes; Bauer, *Greek-English Lexicon*, 496. The only other place Luke uses it is in Lk 9:43, where it refers to the true God; Delebecque, *Actes des Apôtres*, 94.

	ἣν[41] ὅλη ἡ Ἀσία καὶ	whom the whole [of] Asia	world to worship her."
	ἡ οἰκουμένη[42] σέβεται.[43]	and the world worships.	
28	Ἀκούσαντες δὲ καὶ	But hearing and	[28]When they heard this,
	γενόμενοιπλήρεις θυμοῦ[44]	becoming full of passion	they were enraged and

[41]The antecedent to this relative pronoun may be either μεγαλειότητος or αὐτῆς; Lake and Cadbury, *Beginnings* 4: 247. However, as direct object of the verb σέβεται it would seem that it must be αὐτῆς, the goddess herself, rather than her grandeur; cf. also, Haenchen, *Acts*, 573.

[42]οἰκουμένη means world in the sense of the inhabited earth, and thus, here, humankind; Bauer, *Greek-English Lexicon*, 561. In this sense, it corresponds to the ἀνθρωπῶν of v. 35.

[43]This assertion of Demetrius does not seem to be an exaggeration. Pauly-Wissowa lists 228 epithets for the goddess Artemis in the ancient world. She was worshipped under 49 of these titles in more than one place: under 46 of them, in anywhere from two to eleven places. Under two of the three remaining, she was worshipped in more than 20 places (σώτειρα, "she that saves," 21 places; ταυροπόλος, "bull-tender," 22 places), but under the third, the epithet Ἐφεσία, there is evidence to demonstrate that Artemis was worshipped in at least 33 places around the Mediterranean world, from Spain, through France, Italy, and Greece, to Syria and Samaria; G. Wissowa, ed., *Paulys Real-Encyclopädie* (Stuttgart: J. B. Metzlerscher Verlag, 1896), cols. 1378-1402. Cf. appendix III.

[44]θυμος has been translated here by the ambivalent word "passion" rather than by the more usual "anger" or "rage" in light of the modulation of this passage presented in D. In fact, the whole tenor of this text in vv. 28–29a is so different from the Alexandrian that it is worth citing in full:

[28] ταῦτα δὲ ἀκούσαντες	but these-[things] hearing
καὶ γενόμενοι πλήρεις θυμοῦ	and becoming full of passion
δραμόντες εἰς τὸ ἄμφοδον	running into the quarter-of-the-city
	[with streets around it]
ἔκραζον λέγοντες	they cried-out-[repeatedly] saying
μεγάλη Ἄρτεμις Ἐφεσίων	great Artemis of the Ephesians
[29] καὶ συνεχύθη	and was-thrown-into-confusion
ὅλη ἡ πόλις αἰσχύνης	the whole city [because]-of-shame

The D text says that they ran into the quarter, thus implying that they had been inside somewhere. Perhaps Demetrius made his speech in the workshop; Delebecque, *Actes des Apôtres*, 94.

The omission of the definite article in the cry—μεγάλη Ἄρτεμις Ἐφεσίων instead of μεγάλη ἡ Ἄρτεμις Ἐφεσίων—makes it an invocation, a prayer to the goddess, rather than a theological statement suitable to a debate with Paul. This is a much more plausible reaction in a situation where 1) most of the participants didn't know what was going on (cf. v. 32); and 2) there was widespread and real devotion toward the goddess; cf. Haenchen, *Acts*, 573; Lake and Cadbury, Beginnings 4: 247; W. M. Ramsay, *The Church in the Roman Empire before A.D.170* (London: Hodder and Stoughton, 1893), 123-129. Ramsay argues that the "Western" reading is the original, here, because the ancient acclamation did not contain the article; *The Church*, 139-142. But, there is evidence, also, that the article was used; Conzelmann, *Acts*, 165.

	ἔκραζον	they screamed-[repeatedly]	shouted,
	λέγοντες, Μεγάλη	saying, Great [is]	"Great is
	ἡ Ἄρτεμις Ἐφεσίων.[45]	Artemis of the Ephesians.	Artemis of the Ephesians!"
29	καὶ ἐπλήσθη ἡ πόλις	and was-filled the city	[29]The city
	τῆς συγχύσεως,[46]	with the confusion,	was filled with the confusion;
	ὥρμησάν τε ὁμοθυμαδὸν	and they rushed with-one-	and people rushed
	εἰς τὸ θέατρον[47]	impulse into the theater	together to the theater,
	συναρπάσαντες	dragging-away	dragging with them
	Γάϊον καὶ Ἀρίσταρχον	Gaius and Aristarchus	Gaius and Aristarchus,
	Μακεδόνας,[48] συνεκδήμους	Macedonians, travelling-	Macedonians who were

Regarding v. 29, Delebecque says that αἰσχύνης is "impossible" after πόλις; he attributes it to scribal error. However, if it is taken as a genitive of cause with a verb of emotion (συγχέω), it makes good sense: the reason for the confusion was shame or disgrace. This reaction is also plausible in view of popular devotion to the goddess: the society had let Artemis down in the persons who turned to Paul's god. Regarding this point of grammar, cf. H. Hansen and G. M. Quinn, *Greek: An Intensive Course*, Appendix to the Preliminary Edition (New York: Fordham University Press, 1983), A132; also, Blass-Debrunner, *Greek Grammar of the New Testament*, 176.

[45]The great goddess Artemis of the Ephesians is not simply identical with the Greco-Roman goddess Artemis/Diana, twin sister of Apollo. She is first, and also, the ancient Anatolian mother goddess, whom Apollo probably "first met" when he came to Asia Minor; A. B. Cook, *Zeus*, vol. 2 (New York: Biblo and Tannen, 1965), 501. Cf. appendix I.

[46]This is another hapax in the New Testament; Delebecque, *Actes des Apôtres*, 94. The noun σύγχυσις comes from the verb συγχέω (Hellenistic, συγχύννω) which is used also here in v. 32, and again in Acts 21:27 and 21:31.

[47]In the ancient world, a theater was a "multipurpose" center, used for the performing arts, and also for significant religious, political and civic activities. It was where, e.g., imperial edicts and new laws were read; the city assembly held its regular meetings; and, prayers, sacrifices and cultic festivals were conducted; Oster, *Acts* 2:101. It was also a natural place for "impromptu gatherings"; Lake and Cadbury, *Beginnings* 4: 248. The great theater at Ephesus was capable of seating upwards of 24,000 people. The frieze on the proscenium was sculpted with figures and colored; the seats were marble. The whole eastern wall of the southern entrance was covered with the Salutaris Inscription alluded to above in note 24; cf. Rogers, *Sacred Identity*; Wood, *Discoveries*, 73. It is interesting to note that this theater at Ephesus has been thoroughly excavated, and the ruins are in such good condition that it is in use, again, for the performing arts.

[48]The mention of Gaius and Aristarchus here and in Acts 20:4, coupled with divergent readings in the textual tradition, has generated some interesting discussion. The difficulties center around the identity of this Gaius. The Gaius of 19:29 is identified as a Macedonian. The Gaius of

	Παύλου.	companions of Paul.	Paul's travel companions.
30	Παύλου δὲ βουλομένου	But when Paul wanted	[30]Paul wished to go into the crowd, but the disciples would not let him;
	εἰσελθεῖν εἰς τὸν δῆμον[49]	to go-in into the people	
	οὐκ εἴων[50] αὐτὸν	not were-letting him	
	οἱ μαθηταί·	the disciples;	
31	τινὲς δὲ καὶ τῶν	and some also of the	[31]even some officials of the province of Asia, who
	Ἀσιαρχῶν,[51]	Asiarchs,	

20:4 is identified as a Galatian (Δερβαῖος; Derbe was in the province of Galatia). An easy conclusion would be that there were two different Gaiuses. And, since—1) Gaius was a common name in the Roman world, and 2) there is some manuscript evidence for a singular Μακεδόνα in 19:29, so that it might be argued that the tradition originally identified Aristarchus, alone, as Macedonian in 19:29—it would be a reasonable conclusion. Then the plural Μακεδόνας could be explained, for example, as an instance of dittography caused by the initial σ of συνεκδήμους; Lake and Cadbury, *Beginnings* 4: 248; Haenchen, *Acts*, 573. But, there is some other manuscript evidence, of the "Western" text-type, which identifies the Gaius of 20:4 as a Macedonian. Codex Bezae and codex Gigas have Δουβέριος at 20:4, instead of Δερβαῖος and Doberus was a Macedonian city situated between Philippi and Amphipolis; J. Dupont, *Les Actes des Apôtres* (Paris: Les Éditions du Cerf, 1958), 171, 173; C. S. C. Williams, *A Commentary on the Acts of the Apostles* (London: Adam & Charles Black, 1957), 223.

[49]Παύλου δὲ...δῆμον is a "very free, very Greek," use of the genitive absolute with an accusative; Delebecque, *Actes des Apôtres*, 94. δῆμος means the assembled people, but not, here, in its classical political sense; Haenchen, *Acts*, 574; Delebecque, *Actes des Apôtres*, 94.

[50]Instead of οὐκ εἴων, the "Western" text has ἐκώλυον. In comparison with ἐάω (let, permit), κωλύω (hinder, prevent, forbid) in the imperfect is much stronger: the disciples "hindered [repeatedly]"; they had to make a real effort to keep Paul from going; Delebecque, "La révolte," 424.

[51]Dillon says it best: asiarchs were "leaders of uncertain capacity"; "Acts," 757. There seems to be general agreement that these were educated, wealthy, prominent persons in the province of Asia; cf. Bruce, *Book of Acts*, 376-377; Oster, *Acts* 2:101; Williams, *Acts*, 223-224; Dupont, *Actes*, 171; Munck, *Acts*, 195; Dillon, "Acts," 757. But, what their leadership role was remains less clear. The confusion centers on whether or not the asiarch was identical with the ἀρχιερεύς the high priest of the imperial cult in the province of Asia. Although the majority opinion is that there is an identity, inscriptional evidence from Ephesus, 1st-2nd centuries CE, appears to indicate a distinction, at least at that time: asiarchs are grouped with civic bodies such as the city council (βουλή) or council of elders (γερουσία), distinct from sacred officials; D. N. Freedman, ed., *The Anchor Bible Dictionary* (New York: Doubleday, 1992). Haenchen thinks it "highly unlikely" that men elected to promote the imperial cult would have been so kindly disposed to Paul; *Acts*, 574. It is reasonable to think that about them as a group, and in their official role. However, that is not what the text says. The text says that it was only *some* of the group, and in the private role of friend. They may have "sent to" Paul, instead of going in person, because they could not openly compromise themselves; Delebecque, *Actes des Apôtres*, 95.

	ὄντες αὐτῷ φίλοι,	being to-him friends,	were friendly to him, sent him a message urging him not to venture into the theater.
	πέμψαντες πρὸς αὐτὸν	having-sent to him	
	παρεκάλουν μὴ δοῦναι[52]	were-entreating [him] not to	
	ἑαυτὸν εἰς τὸ θέατρον.	give himself into the theater.	
32	ἄλλοι[53] μὲν οὖν[54] ἄλλο τι	some then screamed-	[32]Meanwhile, some were shouting one thing, some another; for the assembly was in confusion, and most of them did not know why they had come together.
	ἔκραζον·	[repeatedly] something	
		others screamed-[repeatedly] another:	
	ἦν γὰρ ἡ ἐκκλησία[55]	for was the assembly having-	
	συγκεχυμένη	been-thrown-into-confusion	
	καὶ οἱ πλείους	and the majority	
	οὐκ ᾔδεισαν	not were-knowing	
	τίνος ἕνεκα	what on-account-of	
	συνεληλύθεισαν.	they had-come-together.	
33	ἐκ δὲ τοῦ ὄχλου[56]	but [some]-of-the crowd	[33]Some of the crowd gave

[52]This is a singular use of this verb in the New Testament: if Paul went into the theater, he would be "laying himself open" to the furor of the crowd; Delebecque, *Actes des Apôtres*, 95.

[53]ἄλλοι...ἄλλο (τι) is a classical turn of phrase found, also, in 21:34; Delebecque, *Actes des Apôtres*, 95.

[54]μὲν οὖν denotes continuation here; Bauer, *Greek-English Lexicon*, 503.

[55]This is the technical word for the duly constituted city assembly which met in the theater on a regular basis (see below, note on v. 39). However, that is not what this gathering is. Since this assembly was neither regular nor legal, one can wonder if the terms ἐκκλησία (vv. 32 and 41) and δῆμος (vv. 30 and 33) could be rightly used for it, the way σύστροφη (v.40) and ὄχλος (vv. 33 and 35) could be; Delebecque, *Actes des Apôtres*, 95; Lake and Cadbury, *Beginnings* 4: 248-249.

[56]The partitive genitive, preceded by ἀπό or ἐκ can function as subject or object of a verb; Delebecque, *Actes des Apôtres*, 95. Here it is taken as the subject of the sentence: "[some] of the crowd"; see also Haenchen, *Acts*, 574. Although Delebecque says that the construction is not rare in good Greek, others call it "rather barbarous" (Lake and Cadbury, *Beginnings* 4: 249) or "careless Greek" (Williams, *Acts*, 224).

συνεβίβασαν[57]	instructed	instructions to Alexander, whom the
Ἀλέξανδρον,[58]	Alexander,	Jews had put forward.
προβαλόντων[59] αὐτὸν	when thrust-forward him	And Alexander
τῶν Ἰουδαίων·[60]	the Jews;	motioned for

[57]The verb συμβιβάζω (unite, knit together, infer, instruct) is not too intelligible here, though it is not impossible that some in the crowd might have "instructed" Alexander about what to say; or, if they didn't know what the meeting was about, might have "inferred" that Alexander was the problem; Lake and Cadbury, *Beginnings* 4: 249. Bauer says the reading is not certain (*Greek-English Lexicon*); Delebecque calls it impossible ("La révolte," 423). Johnson translates it "tentatively" as "pressed together" against Alexander; L. T. Johnson, *The Acts of the Apostles* (Collegeville, MN: The Liturgical Press, 1992), 349. It does make sense that, in such a situation of commotion and disorder, people would be crowding together or bumping into each other (cf. below in chapter five, Acts 21:35, where the crowd presses around Paul and the soldiers). But, the import of συμβιβαζω seems to be to bring ("press") together in a positive sense, for the sake of organizing or ordering—the very opposite of being jostled by an unruly crowd. The D text uses κατεβίβασαν (made to go down). Delebecque says of this that it is not impossible, but the meaning is not clear since there is no indication that Alexander went up in order to be made to go down; "La révolte," 423. However, in view of the construction of the theater, where the seats were banked up around the orchestra and stage, it is plausible that, once singled out, Alexander would have made his way down from out of the audience to the stage before attempting to speak. The προεβίβασαν (made to go forward) of the D-corrected text, which Delebecque prefers, also makes sense in this context.

[58]Nothing is really known of this person, although Bruce observes that the text introduces him as if the reader might have been expected to recognize the name; *Book of Acts*, 377 n. 75. "Fantasy can naturally" associate him with the Alexander of 1 Tim 1:20 and 2 Tim 4:14. So, Haenchen, *Acts*, 574.

[59]Lake and Cadbury call this verb "ambiguous" since "elsewhere" (but they do not say where) it also means to choose, appoint, and accuse; *Beginnings* 4: 249.

[60]There is scant information about the Jews at Ephesus. Josephus indicates that there was a large community already living in the city by the middle of the third century BCE (*Against Apion* 2.39), and from about that time they may even have formed a πολίτευμα within the city; Horsley, "Inscriptions of Ephesos," 122. They were in conflict with the gentiles there by the end of the first century BCE: in 14 M. Vipsanius Agrippa wrote to the δήμος βουλή and γερουσία of the Ephesians ordering that the temple tax for Jerusalem be left in the "care and custody" of the Jews to do with it according to their customs, and that no one should compel a Jew to go before a judge on the sabbath; Josephus, *Antiquities* 16.6.4. But, in the 3750 Ephesian inscriptions available to date, there is very little clearly "Jewish material"; and, in the archaeological evidence, "less than ten small items" mostly from the cemetery of the Seven Sleepers; Horsley, "Inscriptions of Ephesos," 125. In any event, as diaspora Jews, these Ephesian Jews would have been rooted in Ephesus, spoken Greek, and imbibed Ephesian manners and ideas; cf. Blaiklock, *Acts*, 42-43. Within the Jewish community the christians were already seen as a distinct group—the text of Acts notes that Paul had moved from the synagogue to the hall of Tyrannus to do his "arguing" (19:9). But it is probable that, in this period, the distinction was not yet made by the surrounding society; cf. Horsley, "Inscriptions of Ephesos," 122; Dupont, *Actes*, 171; Oster, *Acts* 2:102.

	ὁ δὲ Ἀλέξανδρος	and Alexander	silence and tried to make a defense before the people.
	κατασείσας τὴν χεῖρα	beckoning-with his hand	
	ἤθελεν ἀπολογεῖσθαι	was-wishing to make-a-	
	τῷ δήμῳ.	defense to the people.	
34	ἐπιγνόντες[61] δὲ ὅτι	but recognizing that	34But when they recognized that he was a Jew, for about two hours all of them shouted in unison, "Great is Artemis of the Ephesians!"
	Ἰουδαῖός ἐστιν,[62] φωνὴ	a Jew he is, an outcry	
	ἐγένετο μία ἐκ πάντων[63]	happened one-from-all	
	ὡς ἐπὶ ὥρας δύο[64]	as over hours-two	
	κραζόντων, Μεγάλη	[they were] screaming, Great	
	ἡ Ἄρτεμις Ἐφεσίων.[65]	[is] Artemis of the Ephesians.	
35	καταστείλας δὲ	but having-calmed	35But when the town
	ὁ γραμματεὺς[66]	the Clerk [of the People]	

[61]Delebecque calls this a good example of the classical nominative absolute; *Actes des Apôtres*, 95; Blass-Debrunner, *Greek Grammar*, §466 (4).

[62]An instance of the "historical present" of the verb: the time is present between Alexander and the crowd, but past for the writer and reader of the account. This form can be used in vivid narrative, instead of the aorist, when the narrator imagines himself to be present at the event. Luke used it less often than the other evangelists, "probably because he regarded it as a vulgarism"; Blass-Debrunner, *Greek Grammar*, §321.

[63]The inscriptional evidence indicates that phrases similar to this, "a single outcry...from all," accompany acclamations. It was probably the common way of cheering; Lake and Cadbury, *Beginnings* 4: 247, 249.

[64]The phrase, ἐπὶ ὥρας δύο, thought to be without parallel, may in fact have been "something of an idiom," since it is found also in the Testaments of Judah and Benjamin; Burchard, "Fussnoten," 167-168. In the Testament of Judah: "After I had fought with Achor for two hours..." (3.4); in the Testament of Benjamin: "He [Jacob] embraced him [Joseph] and kept kissing him for two hours, saying..." (3.7); J. H. Charlesworth, *The Old Testament Pseudepigrapha*, vol. 1 (Garden City, NY: Doubleday & Company, Inc., 1983), 796, 826.

[65]Once again, D has an invocation rather than a statement; cf. note on v. 28 above. Codex Vaticanus has the cry twice here, an instance of scribal dittography; cf. Metzger, *Text of the New Testament*, 190.

[66]The γραμματεὺς τοῦ δήμου was the head of the annually-elected municipal executive of magistrates (στρατηγοί), in which capacity he had a staff of permanent clerks who were

τὸν ὄχλον	the crowd	clerk had quieted the crowd, he said,"Citizens of Ephesus, who is there that does not know that the city of the Ephesians is the temple keeper of the great Artemis and of the statue that fell from
φησίν, Ἄνδρες Ἐφέσιοι,	he says, Men Ephesians,	
τίς γάρ[67] ἐστιν ἀνθρώπων	for who is of human-beings	
ὃς οὐ γινώσκει	who not knows	
τὴν Ἐφεσίων πόλιν	the of-the-Ephesians city	
νεωκόρον[68] οὖσαν[69] τῆς	a temple-keeper being of the	
μεγάλης Ἀρτέμιδος καὶ τοῦ	great Artemis and of the	
διοπετοῦς;[70]	[object]-fallen-from-heaven?	

responsible for the city's paperwork. He was also the director of business in the people's assembly (ἐκκλησία), functioning there as a "senior partner" with the στρατηγοί; A. N. Sherwin-White, *Roman Society and Roman Law in the New Testament* (Oxford: Clarendon Press, 1963), 86-87, 92-93. As such, he participated in drafting the decrees to be laid before the assembly, directed the debates, and had the decrees engraved when they were passed; Bruce, *Book of Acts*, 378; Delebecque, *Actes des Apôtres*, 95. In fact, inscriptional evidence indicates that he "effectively supplanted" the other magistrates, since it is only his name and titles which appear in the decrees; Sherwin-White, *Roman Society*, 86. He also functioned as the liaison officer between the city administration and the Roman provincial administration, which happened to be headquartered in Ephesus as well; Bruce, *Book of Acts*, 378; Haenchen, *Acts*, 575.

[67]Lake and Cadbury say that something must be added to the common γάρ for it to make sense at the beginning of a question. They translate it "Why, men..." Another possibility, "Be still, for..."; *Beginnings* 4: 250. Or, 'Tell me, is there a human being..."; Delebecque, *Actes des Apôtres*, 95.

[68]The term νεωκόρος means, literally, temple keeper. With the rise of the imperial religion in Asia Minor (1st century BCE), the title was assumed by cities which built and maintained league temples in honor of the emperor. The city of Ephesus is a rare example of a city being called νεωκορος of the imperial cult and another cult as well, but it is in the inscriptional evidence: Ephesus is temple keeper (νεωκόρος) of the Augusti (Σεβαστῶν, i.e., the Roman emperors) and of Artemis, the great (μεγάλης) Artemis, the most holy (ἁγιωτάτης) Artemis; Bauer, *Greek-English Lexicon*, 537; Haenchen, *Acts*, 575; Conzelmann, *Acts*, 166.

[69]The "Western" text has the complementary infinitive εἶναι here, rather than the participle. According to Delebecque, this change, scarcely perceptible even in Greek, bespeaks an acute feel for the language on the author's part and works a significant change in the sense of the verb γινώσκειν. With the participial complement, the knowing is a rather banal familiarity. With the complementary infinitive it becomes an incontrovertible decision or conclusion: Is there a human being in the world who has not arrived at the judgment that our city...(*Est-il un homme au monde qui ne DÉCRÈTE QUE notre cité...*). The effect of this is to "define" the faith of the Ephesians as a well-publicized, showy faith: the city acclaims Artemis, is enriched by her, and is her jealous guardian—this goddess modelled many times over by human hands; cf. "La révolte," 426.

[70]The term διοπετής (here translated as the "fallen from heaven") is a hapax in the New Testament; Delebecque, *Actes des Apôtres*, 95. It was used for meteorites or other objects which fell from the sky. It is an alternative form of Διϊπετής, a word compounded of Διός (genitive of Ζεύς)

			heaven?
36	ἀναντιρρήτων οὖν ὄντων	undeniable therefore being	36Since these things cannot be denied you ought to be quiet and do nothing rash.
	τούτων δέον ἐστὶν	these-[things] necessary it is	
	ὑμᾶς κατεσταλμένους	for you calmed	
	ὑπάρχειν καὶ μηδὲν προπετὲς	to be and nothing rash to do.	
	πράσσειν.		
37	ἠγάγετε γὰρ	for you brought [here]	37You have brought these men here who are neither temple robbers nor blasphemers
	τοὺς ἄνδρας τούτους	these men [who are]	
	οὔτε ἱεροσύλους[71]	neither temple-robbers	
	οὔτε βλασφημοῦντας[72] τὴν	nor blaspheming the	

and πέτω/πίπτω (fall, fall down), and has also been explained by the term θεόπεμπτον, sent from god; H. G. Liddell and R. Scott, *A Greek-English Lexicon* (Oxford: Clarendon Press, 1968); Moulton and Milligan, *Vocabulary*, 164. Either makes it clear: something which fell out of the sky came from the primal sky god, Zeus. In time, the term came to include other sacred objects, as well; Bruce, *Book of the Acts*, 378. Such objects were honored in both Greek and Roman religions. According to Lake and Cadbury there is no reason to think that the διοπετής was an image of a human figure: in the ancient world, especially in Asia Minor, it was common to use crude stones as symbols of gods. On the other hand, Delebecque, taking his cue from Euripides' *Iphigeneia in Tauris*, says that a statue (ἄγαλμα) is implied here: in the play, Orestes says that the statue of Artemis (Ταυροπόλος, not Ἐφεσία) fell from the sky; *Actes des Apôtres*, 95. In any event, such concrete representations of a god/goddess, were considered to be of supernatural origin, therefore not "made by hands," and so, could have been thought to be exempt from Paul's charge; cf. Lake and Cadbury, *Beginnings* 4: 250; Delebecque, *Actes des Apôtres*, 95. Acts is the only place in the ancient literature where this claim is made about the cult-image of Artemis Ἐφεσία; Lake and Cadbury, *Beginnings* 4: 250; Haenchen, *Acts*, 575.

71This term is another hapax in the New Testament, although related terms are found frequently in good Greek. Here, it is used attributively in the classical manner; Delebecque, *Actes des Apôtres*, 95. Ἱερόσυλος can also have the more general meaning of "one who commits irreverent acts against a holy place," or "a sacrilegious person"; Bauer, *Greek-English Lexicon*, 373. Irreverence against a holy place is, of course, what distinguishes robbing a temple from robbing some other place; cf. Lake and Cadbury, *Beginnings* 4: 251. According to Josephus, it appears that the charge (true or not) of temple-robbing was already being made against the Jews in the time of Moses. It was even said that the city of Jerusalem (Ἱεροσόλυμα) was originally named Ἱερόσυλα because of such crimes. Cf. Josephus, *Against Apion*, i. 26, 34 in appendix VI.

72It does seem that it was important to the Jews, in the diaspora, at least, to refrain from this kind of disrespect towards other religions. According to Philo, Moses forbade blasphemy, even of gods known to be false. The explanation was rooted in the LXX translation of Ex 22:28 where אלהים, rendered θεούς in Greek, was understood as a plural in the diaspora: "You shall not revile gods, nor curse a ruler of your people," instead of "You shall not revile God, etc."; cf. Philo, *Life of Moses* 2. 205 and *Special Laws* 1. 53 in appendix V. Josephus gives the same interpretation as Philo; cf. *Antiquities* iv. 8. 10 in appendix VI.

	θεὸν[73] ἡμῶν.	goddess of us.	of our goddess.
38	εἰ μὲν οὖν Δημήτριος[74]	if then Demetrius	[38]If therefore Demetrius
	καὶ οἱ σὺν αὐτῷ τεχνῖται	and the with-him artisans	and the artisans with him have a
	ἔχουσι πρός τινα λόγον,	have toward someone an	complaint against
	ἀγοραῖοι ἄγονται[75]	account, courts are-in-session	anyone, the courts are
	καὶ ἀνθύπατοί[76] εἰσιν,	and proconsuls are,	open, and

[73]Delebecque says, à propos of D, that the presence of θεόν here, instead of θεάν (cf. v. 27), is simply a scribal error, that there is no difference of meaning; "La révolte," 421, n.9. But, it appears that there is a difference of meaning. According to Moulton and Milligan, ἡ θεά is the form of θεός commonly used for female gods in Ptolemaic papyri, and also in the inscriptions. ἡ θεός, on the other hand, the form found in classical Attic prose, appears in Magnesian inscriptions as a "kind of technical term to describe the goddess as the great goddess of the city." Thus, it is correctly and appropriately used in the secretary's speech; *Vocabulary*, 284; cf. also S. M. Baugh, "Phraseology and the Reliability of Acts," *New Testament Studies* 36/2 (1990) 290-294.

[74]The "Western" text adds οὗτος, here. Thus, the secretary uses the same kind of denigrating tone to refer to Demetrius, that Demetrius had earlier used to refer to Paul (v. 26); Delebecque, "La révolte," 425-426.

[75]The noun ἡμέραι or σύνοδοι is understood with ἀγοραῖοι; Lake and Cadbury, *Beginnings* 4: 251; Haenchen, *Acts*, 576. Luke's Greek is a good translation of the Latin *conventus agere*; Delebecque, *Actes des Apôtres*, 96. What is interesting to note is that the word ἀγορά originally meant an assembly of the people. It was considered to be such a hallmark of a civilized state that the ancient Greeks characterized the barbarity of the Cyclopes by their lack of such an assembly. Early on, however, it came to mean the place where the assembly was held, and then, also, the place where goods were bought and sold; H. P. Peck, *Harper's Dictionary of Classical Literature and Antiquities* (New York: Cooper Square Publishers, Inc. 1965), 43-44. Just as the original ἀγορά was presided over by the king or a high chieftain (and more recent large town and county assizes in France and England were/are presided over by representatives of the central government), so the ἀγοραῖοι were courts of justice presided over by the Roman emperor's representative, the proconsul (ἀνθύπατος), and held in circuit fashion in a number of Asian cities. Such courts are a way of "making the power and presence of the central government felt"; cf. *Encyclopaedia Britannica* I: 596.

[76]The ἀνθύπατος was the head of government in a Roman senatorial province; Bauer, *Greek-English Lexicon*, 69. There was never more than one proconsul in the same province at the same time, so the use of the plural is puzzling here. Lake and Cadbury suggest that it may either be the "effect" of the plural ἀγοραῖοι, or be intended as a general remark, "there are such things as proconsuls"; *Beginnings* 4: 251; cf. also Delebecque, *Actes des Apôtres*, 96. Haenchen thinks it is "generic"; *Acts*, 576. In point of fact, Nero became emperor in October 54, and the proconsul in Asia (Marcus Junius Silanus) was poisoned soon after that. In the period between Silanus' death and the arrival of his replacement, a period when there was no specific proconsul, it could have made sense to speak about proconsuls in general; cf. Bruce, *Book of Acts*, 379.

	ἐγκαλείτωσαν[77] ἀλλήλοις.	let-them-accuse one-another.	there are proconsuls; let them
39	εἰ δέ τι περαιτέρω[78]	but if something further	bring charges there against
	ἐπιζητεῖτε,	you seek-after,	one another.
	ἐν τῇ ἐννόμῳ ἐκκλησίᾳ[79]	in the lawful assembly	[39]If there is anything
	ἐπιλυθήσεται.	it will-be-settled.	further you want to
40	καὶ γὰρ κινδυνεύομεν	for we are-in-danger	know, it must be
	ἐγκαλεῖσθαι στάσεως[80]	to be-accused of-riot	settled in the regular
	περὶ τῆς σήμερον, μηδενὸς	about today, since not-even-	assembly. [40]For we are

[77]There is something "cold and distant" about this third person imperative, it does not admit of a response; that is true of the future with imperative value in the next verse, also; Delebecque, *Actes des Apôtres*, 96.

[78]περαιτέρω, a hapax of the New Testament, is found in classical Greek, in Plato, οὐδεν ζητήσετε περαιτέρω (*Phaedo* 107b); Delebecque, "La révolte," 427.

[79]The expression ἔννομος ἐκκλησία was, in fact, the technical term for the regularly appointed meetings of the people of a city. Inscriptional evidence indicates that, at Ephesus, there was one special monthly meeting (ἱερὰ καὶ νόμμος ἐκκλησία), and—taking account of Chrysostom's statement that there were three—probably two extra meetings (cf. Athens [4th century BCE] where there was one stated general meeting and three other assemblies in each period of five weeks); Sherwin-White, *Roman Society*, 87. The term is correctly used to distinguish the civic assembly from the gathering presented here. It could also distinguish the regularly-convened assembly from one convened for a special occasion; Bauer, *Greek-English Lexicon*, 267. This assembly was in the hands of the people (δῆμος) and presided over by the Clerk of the People (γραμματεύς), in contrast to the ἀγοραῖοι which were the responsibility of the imperial provincial administrators (ἀνθύπατοι); Lake and Cadbury, *Beginnings* 4: 252.

[80]Rioting was an impediment to the Roman effort to insure peace in the cities of the empire, so imperial officials were on the lookout for unrest, especially among labor unions and political societies (cf. appendix IV, letters x.xxxiv and x.xcvi.7b). It was a "constant thorn in the flesh in ancient municipal life"; Oster, *Acts* 2: 105. A free city—a city in the hands of its people (δήμος) who met in formal assembly (ἐκκλησία) under the presidency of the Clerk of the People (γραμματεύς)—held the privileges of autonomy on the condition of "good behavior." The Romans were not reluctant to withdraw those privileges if law and order were disregarded, and the sanctions could be very serious; cf. Lake and Cadbury, *Beginnings* 4: 252; Williams, *Acts*, 225; Munck, *Acts*, 195; Dupont, *Actes*, 172. Historically, Ephesus had been deprived of its freedom once already, for almost forty years (84 - 47 BCE), after welcoming an enemy of Rome: the Ephesian populace had received Mithridates VI of Pontos as a deliverer and demonstrated violently against the Romans living among them; cf. Rogers, *Sacred Identity*, 5-6.

αἰτίου ὑπάρχοντος[81]	one cause is about	in danger of being charged with rioting today, since there is no cause that we can give to justify this commotion."
περὶ οὗ [οὐ][82] δυνησόμεθα	which (not) we will-be-able	
ἀποδοῦναι λόγον περὶ	to give an account about	
τῆς συστροφῆς ταύτης.	this disorderly-gathering.	
καὶ ταῦτα εἰπὼν	and these-[things] saying	[41]When he had said this, he dismissed the assembly.
ἀπέλυσεν[83] τὴν ἐκκλησίαν.	he dismissed the assembly.	

* * *

The work advances. In chapter two, the groundwork for the analysis of Acts 19:23–40 has been laid. First, the customary limits of the passage were confirmed, as it turned out, by the application of rhetorical and semiotic criteria for the segmentation of texts. Then, the Greek text of the passage was discussed and the Alexandrian form—represented by the composite text of Nestle-Aland (26 ed.)—was chosen as the material for the analysis. Finally, in conjunction with the

[81]Lake and Cadbury find the construction of this sentence "clumsy," and make an interesting suggestion to account for it. The technical language of the indictment may be woven into the text: εγκαλεῖσθαι στάσεως μηδενὸς αἰτίου ὑπάρχοντος may be a "legal formula, 'uncalled for disturbance of the peace'." They admit, though, that there is no evidence to support their suggestion; *Beginnings* 4: 252.

[82]There is doubt about the existence of this second οὐ in the original text. It certainly makes v. 40 less intelligible, and is missing from part of the tradition, including D. Cf. critical apparatus in Nestle-Aland, *Novum Testamentum*, 382. It may be an instance of dittography; Haenchen, *Acts*, 576; Conzelmann, *Acts*, 166. Westcott and Hort say it was "adopted from the Latin by Erasmus and the 'Received Text,' though not found in the Syrian text"; cf. B. Westcott and F. Hort, "Appendix," in *The New Testament: in the Original Greek*, vol. 2 (Cambridge and London: Macmillan and Co., 1882), 97. They propose a different construction for this part of the verse. Arguing that the substitution of O for E and vice versa, in the uncials was very common, and that New Testament usage would admit the use of μή with a participle, they propose μηδενὸς αἴτιοι ὑπάρχοντες περὶ οὗ οὐ...,"although we are guilty of nothing concerning which...."

[83]Whether or not the assembly was legal, this is the ordinary expression for the dismissal of a lawful meeting, so the mob is, in a sense, officially dismissed; Delebecque, *Actes des Apôtres*, 96.

initial step of the rhetorical analysis—a functional, literal translation from the Greek—the text was brought back to life by the enriching addition of historical, textual and grammatical notes.

Chapter Three

RHETORICAL ANALYSIS OF ACTS 19:23–40

The rhetorical analysis allows the reader to luxuriate, as it were, in the richness of the expression plane of the text, the verbal discourse. It identifies patterns in vocabulary and syntax which organize the material, giving it focus and coherence, and making it pleasing to the ear, if it is read accordingly—even to the eye, if it is typeset accordingly.

Some Further Notes about the Method

The functional translation, Girard's step one, has already been done, so we proceed here with steps two, three, and four. The structuring elements will be identified, typographically displayed, and explained.

Concerning the rhetorical structures

As noted in chapter one, three kinds of structures are to be distinguished within the passage: the maxi-structure, the sectional structures, and the mini-structures.

The maxi-structure is the "architecture" of the verbal expression as a whole.[1] It consists of those elements which divide the ensemble of the passage into discernible sections and also bind it together. Girard calls the delineation of this structure the "inter-sectional" analysis.

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[1] Delorme, "Les Évangiles," 94.

The sectional structures are the rhetorical configurations that give internal coherence to each of the principal sections of the passage. The delineation of these structures is called the "intra-sectional" analysis.

The mini-structures are the elements—words and phrases—within a structured section which are themselves objects of a special stylistic construction.

Concerning the typographical display

The passage is to be printed in such a way as to make the structural links stand out. However, since it is impossible to account for every structural aspect in the typographical display of the entire text, some partial and complementary schemas will be incorporated into the explanation.

Terminology

The following rhetorical configurations are relevant for the analysis of the expression plane of Acts 19:23–40.

Hendiadys

"One from two." This is the use of two terms to express one concept. It is a structure found at the level of the syntagm or minimal unit of rhetorical organization.[2]

Inclusion

Inclusion is the compositional procedure by which a literary unit is framed and divided off from the surrounding text. Words or phrases, the same or opposite in meaning, at the beginning and end, delimit the passage and signal the

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[2]Girard, *Les Psaumes*, 33-34

unity of what lies within the inclusion. The boundaries of the inclusion almost always point to the main idea of the entire passage.[3]

Of the eight types of inclusion which Girard enumerates, the following three are found in this passage:

a) Inclusion by repetition of one word: (A...A').

b) Inclusion by repetition of several words: in the same order (ABC...A'B'C'), or in inverse (chiastic) order (ABC...C'B'A'), or without any particular order (ABC...C'A'B').

c) Antithetical inclusion or inclusion by the use of one or several words of opposite meaning: (A...A'-) or (AB...A'-B'-) or (AB...B'-A'-).

Ordinarily, the initial link-element is at or near the beginning of the textual unit and the final one is at or near the end. However, sometimes these elements may form:

d) an internal inclusion: the link-elements are among the first or last words of the unit itself, in which case they indicate that the unit so marked has equal weight with those on either side of it;

e) an external inclusion: the link-elements are completely outside the unit itself, in which case they set the unit in a kind of parenthesis, subordinating it to the text on either side of it.[4]

While inclusion may appear within a single sentence, it plays a truly structuring role when it is used in larger texts.[5]

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[3] Cf. also Meynet, *Initiation*, 27-28.

[4] Girard, *Les Psaumes*, 42-43, 156-162.

[5] Girard, *Les Psaumes*, 43.

Parallelism

Parallelism is a synonymous, antithetical, or synthetic relationship-in-meaning between two or three successive syntactical units (phrases, clauses, sentences, groups of sentences) of a text. It indicates unity within the section of text affected and also delimits that section. It is one of the cardinal compositional devices used in biblical (indeed, ancient Semitic) rhetoric.[6]

Girard distinguishes seven different kinds of parallelism, of which the following five are pertinent to this analysis:

a) Synonymous parallelism: the repetition of one complete unit by means of equivalent terms (ABC/ A'B'C').

b) Antithetical parallelism: a succession of units which are opposed to each other in words and meaning (ABC/ A'-B'-C'-) or (ABC/[A'B'C']-), or opposed only in words while the underlying meaning is the same (ABC/[A'-B'-C'-]-). This latter form is really a synonymous parallelism in which the positive unit has the same meaning as the inverse of the negative unit.

c) Chiastic parallelism: the elements of one unit are repeated in the parallel unit, but in the inverse order (ABC/C'B'A'). They may be synonymous

[6] Once aware of the pervasiveness of this pattern, the researcher must walk a narrow line between seeing it everywhere and seeing it nowhere, between "outrageous simplification" and a compulsion to be exhaustive; cf. Meynet, *L'analyse rhétorique*, 197. Such errors of judgment can be greatly reduced if a whole book is analyzed, rather than just an isolated pericope. Elements that appear to have rhetorical significance in the small text may not contribute to the sense of the whole; or, vice versa, elements that do not appear significant in the isolated text may function structurally in the whole. For this reason, from a rhetorical point of view, analysis of a small textual unit remains somewhat partial, awaiting the complete analysis of its functioning in its whole literary context. In this sense, it is understood that the present project is incomplete. We will only discuss the passage, Acts 19:23–40, in its immediately superior level, the sequence, 19:21–23:11. But, this sequence must be read, in turn, as an element in its immediately superior level, the section three (when Acts is divided into three main sections: Jerusalem community [1–12], missionary journeys [13–20], journey to Rome [21–28]); or, as an element in its immediately superior level, the subsection two of section two (when Acts is divided into two main sections: the acts of Peter [1–12] and the acts of Paul [13–28]). Even the sectioning of Acts according to the latter two "conceptual" organizations stands to be critiqued when/if an analysis of the literary organization of the whole book is done; cf. Vanhoye, *Structure littéraire*, 11-32.

(ABC/C'B'A'), or antithetical (ABC/C'-B'-A'-) or (ABC/|C'-B'-A'-|-); cf. antithetical parallelism just above.

d) Concentric parallelism: a single point clearly disengages itself, between the members of the parallel units, which normally constitutes the apogee of the text, both in its form and in its concept. The framing parallels may be either ordinary (ABC/D/A'B'C') or chiastic (ABC/D/C'B'A').

e) Climactic parallelism: the syntactical units are arranged like steps of a staircase in one of two patterns, "rectangular triangle" (AB/A'B'C'/A"B"C"D) or "oblique line" (AB/B'C/C'D).

The analysis of Acts 19:23-40 requires one other type of parallelism, not included in Girard's classification:

f) Broken parallelism: in either ordinary parallelism or chiastic parallelism there is a deviation from, or "break" in, the expected symmetrical pattern; for example, (ABC/A'B'C'/A"B") or (ABC+D/D'C'-B'A'). When this occurs, the deviant item is highlighted because it does not fit into the structural pattern. This is another way of emphasizing text.[7]

When parallels occur at the level of the maxi-structure, they constitute panels. Depending on the number of parallel panels, the entire passage is referred to as a diptych (two panels), a triptych (three panels), or a tetraptych (four panels).[8]

Concerning all the aforementioned rhetorical configurations. Up to the level of the clause or sentence, the complete syntactic unit, each of the elements (A, B, C,

[7] Parunak, "Oral Typesetting," 165-168.

[8] Girard, *Les Psaumes*, 36-41; cf. also Meynet, *Initiation*, 24-27, 28-40.

etc.) corresponds to a simple word or phrase but, in larger textual units, each can correspond to a complete sentence or series of sentences.[9]

The correspondences between words, phrases, clauses, sentences and groups of sentences may be verbal, that is, what is asserted of them is explicit in the words themselves—they are identical, synonymous or antithetical; or thematic, that is, the ideas expressed are the same as, similar to, or contrary to, each other.[10]

There may be more than one rhetorical pattern at work in any given textual unit.[11] Even more than one point of climax. In that case, the articulation of the several conclusions with each other, and in subordination to the "major motif," must be discovered and shown, in order to arrive at the point of the passage as a whole.[12]

Introductory summary

In order to complete the inventory of terms necessary for the analysis of Acts 19:23–40, this configuration must be added to Girard's list.

The introductory summary is a brief text, usually about one verse in length. It gives an outline of the material, an anticipation of the main points which will be developed more fully in the subsequent textual unit. This, too, is a technique for unifying a text.[13]

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[9] Girard, *Les Psaumes*, 43.

[10] Girard, *Les Psaumes*, 43-45.

[11] Polan, *In the Ways of Justice*, 39.

[12] Muilenburg, "Form Criticism," 9.

[13] Parunak, "Oral Typesetting," 162-165.

I. IDENTIFICATION OF THE STRUCTURES

The Maxi-Structure

Here the task is to uncover the elements which divide the whole passage into discernible sections and also bind it together.

The terms "disturbance" (τάραχος) in the first verse (v.23) and "disorderly gathering" (τῆς συστροφῆς) in the last (v.40) are synonymous; they form an inclusion of partial identity marking the limits of the literary unit.

Verses 23 and 24 introduce the main themes in what follows: disturbance (τάραχος), the way (τῆς ὁδοῦ), the religion of Artemis (Ἀρτέμιδος), Demetrius the silversmith (Δημήτριος...ἀργυροκόπος), and work (ἐργασίαν).

The first thing to occur is that Demetrius gathers (συναθροίσας) the workmen together (v.25a). The last thing to happen is that the Clerk of the People dismisses (ἀπέλυσεν) the assembly (v.40b). This inclusion of opposition frames the story.

Once the workmen have been gathered (συναθροίσας) (v.25a), Demetrius makes a speech which arouses them to an impassioned response (γενόμενοι πλήρεις θυμοῦ) (v.28a). These two terms—linked by mini-structural configurations in the body of the speech—form a thematic internal inclusion which delimits this block of text.[14]

[14]This pattern and that in the speech of the Clerk really become obvious as rhetorical configurations when the speeches are seen in relation to each other, that is, when they are seen together as "parts" from the next higher level of textual organization, the "passage." This is a point that Meynet makes clearly; cf. e.g., *L'analyse rhétorique*, 235.

The repetition of the exclamation, "great is Artemis of the Ephesians" (μεγάλη ἡ Ἄρτεμις Ἐφεσίων) in verses 28b and 34b, forms an inclusion of identity which separates the enclosed text from what precedes and follows it. Because it is an internal inclusion—the screaming is an integral part of the commotion—it constitutes the narrative of the riot as equal to the sections on either side of it, rather than as subordinate to them.

When the people have been calmed (καταστείλας) (v.35a), the Clerk of the People makes a speech after which he dismisses (ἀπέλυσεν) (v. 40b) them. These two terms—linked by mini-structural configurations within the speech—form a thematic internal inclusion which delimits this block of text.[15]

Thus, there are four clearly-defined sections in the passage: an introductory summary in vv. 23–24, and three main panels of text: Demetrius' address to the craftsmen. vv.25–28a; the description of the riot, vv.28b–34; and, the address of the Clerk of the People to the crowd in the theater, vv.35–40.

The Sectional Structures

Taking the introduction and each main section in turn now, the task is to uncover those elements which play a structuring role within them.

Introductory summary: verses 23–24

Mini-structures. Within verses 23 and 24, the repetition of the phrase "not little" (οὐκ ὀλίγος) forms a thematic inclusion of opposition rooted in the verbal identity: disturbance-not-little (τάραχος οὐκ ὀλίγος) concerning the way and not-little-work (οὐκ ὀλίγην ἐργασίαν) concerning Artemisism.

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[15] Cf. preceding note concerning the speech of Demetrius.

There are two complete syntactic units in these verses, tied together by the conjunction γάρ, and each contains one part of this verbal repetition.

First panel: verses 25–28a

Demetrius gathers and arouses the artisans and workmen (see above). His speech has three parts: he addresses his audience, "Men" (Ἄνδρες) (v.25b); he speaks about things which are known (ἐπίστασθε) to them (vv.25c–26); and he points to something which is a danger (κινδυνεύει) (v.27).

The speech deals with three subjects: work (τῆς ἐργασίας [v.25c] and τὸ μέρος [v.27a]); the preaching of Paul (ὁ Παῦλος) (v.26); and, Artemis, her temple (τὸ τῆς μεγάλης θεᾶς Ἀρτέμιδος ἱερόν) (v.27b) and her greatness (τῆς μεγαλειότητος αὐτῆς) (v.27b).

Mini-structures. In v.26a there is an instance of hendiadys: "you see and you hear" (θεωρεῖτε καὶ ἀκούετε) is a synonym for "you know" (v.25).

Running through the speech is a climactic parallelism of the rectangular triangle type, ab/abc/abcd, in this case ab/abc. It is based on the verbal identity "not only...but" (οὐ μόνον...ἀλλά) (vv.26a, 27a-b) and the thematic identity of the effects of Paul's preaching:

not only from Ephesus but...all Asia

(οὐ μόνον Ἐφέσου ἀλλὰ...πάσης τῆς Ἀσίας)

not only work...but also (Artemis') temple...and even (Artemis') greatness

(οὐ μόνον...τὸ μέρος...ἀλλὰ καὶ τὸ...ἱερόν...τε καὶ...τῆς μεγαλειότητος...)

And, intertwined with this, there is another climax of the oblique line type, ab/bc. It is based on the synonymous expressions "all Asia" (v.26a) and "the whole [of] Asia" (v.27b) and the thematic opposition between the effect of Paul's preaching and the renown of Artemis:

Ephesus...all Asia (Ἐφέσου...πάσης τῆς Ἀσίας)

the whole Asia and the world (ὅλη ἡ Ἀσία καὶ ἡ οἰκυμένη)

Second panel: verses 28b–34

Verses 28b and 34b contain the inclusion "Great is Artemis of the Ephesians," mentioned above, which delimits the section. But the text within the inclusion is itself of a binary construction: verses 29–34a fall into parallel sections.

Verses 29–31. The city is filled with confusion (ἐπλήσθη ἡ πόλις τῆς συγχύσεως) (v.29a) as a result of the reaction of the artisans and workmen. As the people rush to the theater, they drag away Gaius and Aristarchus, travelling companions of Paul (συναρπάσαντες...συνεκδήμους Παύλου) (v.29b). When Paul himself wants to go into the people (Παύλου δὲ βουλομένου εἰσελθεῖν...τὸν δῆμον), he is prevented from doing so by both disciples (οὐκ εἴων αὐτὸν οἱ μαθηταί) (v.30) and pagan friends (φίλοι...παρεκάλουν μὴ δοῦναι ἑαυτόν) (v.31).

Verses 32–34a. Now it is the assembly in the theater which has been thrown into confusion (ἦν...ἡ ἐκκλησία συγκεχυμένη) (v.32b). The Jews thrust Alexander forward (Ἀλέξανδρον, προβαλόντων αὐτὸν τῶν Ἰουδαίων) (v.33a). When Alexander wants to make a defense to the people (ὁ Ἀλέξανδρος...ἤθελεν ἀπολογεῖσθαι τῷ δήμῳ) (v.33b), he is prevented from doing so by the outcry of the crowd (φωνὴ...μία ἐκ πάντων) (v.34a).

Third panel: verses 35–40

The Clerk of the People calms and dismisses the crowd (see above). His speech is more complex than that of Demetrius. It, too, has three main parts, but the second has a subpart. The Clerk addresses his audience, "Men, Ephesians" (Ἄνδρες Ἐφέσιοι) (v.35b); he speaks about things which are known to them (τίς...ἐστιν...ὃς οὐ γινώσκει) (vv. 35c–36), but he draws consequences for their

behavior: "since these things are undeniable...you must" (ἀναντιρρήτων οὖν ὄντων τούτων δέον ἐστιν) (vv.38–39); and, he points to something which is a danger (κινδυνεύομεν) (v.40a).

This speech deals with four subjects: Artemis and her cult-statue (τῆς μεγάλης Ἀρτέμιδος...τοῦ διοπετοῦς) (v.35b); these men (τοὺς ἄνδρας τούτους), i.e., the travelling companions of Paul (v.37); Demetrius and the artisans (Δημήτριος καὶ οἱ σὺν αὐτῷ τεχνῖται) (v.38); and, the lawful ways of resolving difficulties in the city: courts and proconsuls (ἀγοραῖοι...ἀνθύπατοι) (v.38), and the regular assembly (τῇ ἐννόμῳ ἐκκλησίᾳ) (v.39).

Mini-structures. The μέν...δέ... construction pairs verse 38 with verse 39. The γάρ in verse 40a links it to the preceding compound syntactic unit. Thus, "if then...but if...for" is a mini-structuration which ties these three verses together.

There is a theme of orderliness and reason running through vv.35–40. It begins with "having calmed" (καταστείλας) (v.35a) which is repeated in "calmed" (κατεσταλμένους) (v.36), and is implied in "nothing rash" (μηδὲν προπετές) (v.36), "courts are in session" (ἀγοραῖοι ἄγονται) (v.38), "lawful assembly" (τῇ ἐννόμῳ ἐκκλησίᾳ) (v.39), and "not even one cause is" (μηδενὸς αἰτίου ὑπάρχοντος) (v.40).

Thus, the particular words and ideas in the text which appear to play a structuring role have been singled out. The next step is to make this structure visible in the typographical arrangement of the text on the page. This will be done for both the Greek and English texts.

II. TYPOGRAPHICAL DISPLAY OF THE STRUCTURES[16]

[See fold-outs, pages 83 and 84]

III. EXPLANATION OF THE TEXT

In order to discuss the passage as coherently as possible, its parts will be considered in the following order: some preliminary observations on the text as a whole, then the riot scene, the speech of Demetrius, the speech of the town clerk, and lastly the whole text again.

Preliminary Observations on the Passage as a Whole

The introductory summary

The introductory summary itself is structured as a small concentric chiasm:

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[16] KEY for the typesetting:

	Greek	English
Maxi-structure	LARGE BOLD CAPITALS	*BOLD ITALIC CAPITALS*
Sectional structures:		
1) Across-sections:	LARGE BOLD	REGULAR TYPE CAPITALS
2) Within-sections:	**Regular Type Bold**	***Bold Italics***
3) Mini-structures:	a) Small Underlined	a) *Underlined Italics*
	b) Small	b) Underlined regular type

Where words function at more than one level, they are coded for the more general level of structure.

A. disturbance-*not-little* (v.23a)

B. the way (v.23b)

C. Demetrius (v.24a)

B'. shrines of Artemis (v.24b)

A'. *not-little*-work (v.24c)

In its configuration, it is a miniature of the structure of the whole story which follows. It tells the reader that at one point during Paul's stay in Ephesus there was trouble related to religion—the way and Artemisism—and Demetrius the silversmith was at the center of it.

The maxi-structure

The maxi-structure is a triptych whose three panels have a complex relationship to each other which will be elaborated below. For now it can be noted that they fall into a concentric parallelism, direct speech—narrative—direct speech. Thus, the entire maxi-structure can be schematized as follows:

Introductory Summary

A. Demetrius *gathers* artisans and workmen (v.25a)

B. Demetrius' *SPEECH* (vv.25b–27)

C. [Craftsmen] *arouse* city (v.28a)

D. *Chant*: Great is Artemis (v.28b)

E. *NARRATIVE* of the riot (vv.28–34)

D'. *Chant*: Great is Artemis (v.34b)

C'. Clerk of the People *calms* crowd (v.35a)

B'. Clerk of the People's *SPEECH* (vv.35b–40a)

A'. Clerk of the People *dismisses* assembly (v.40b)

Panel Two: The Riot Scene

The composition of the central panel is, itself, a synonymous parallelism of the type ABCD/A'B'C'D'. The parallels can be seen clearly when they are expressed thematically: 1) there is a state of confusion, 2) some person or persons are forcibly moved by others, 3) someone wants to interact with the people in the theater, 4) that person is prevented from doing so.

This binary structure can be schematized as follows:

A. City in confusion (v.29a)	A'. Assembly in confusion (v.32)
B. Travelling companions of Paul dragged away (v.29b)	B'. Alexander thrust forward (v.33a)
C. Paul wants to go into the people (v.30a)	C'. Alexander wishes to speak to the people (v.33b)
D. Paul [*prevented*] (vv.30b–31)	D'. Alexander [*prevented*] (v.34b)

Specifically, there is an identity between the two "confusions," because the noun συγχύσεως (v.29a) is derived from the verb συγκεχυμένη (v.32).[17]

There is an antithetical parallelism in the "dragging away" (συναρπάσαντες) of Gaius and Aristarchus (v.29b), and the "thrusting forward" (προβαλόντων) of Alexander (v.33a).

There is a synonymous parallelism between Paul's "wanting" (βουλομένου) to go into the theater (v.30a) and Alexander's "wishing" (ἤθελεν) to speak to the assembly (v.33b).

[17] Delebecque, "La révolte,", 423.

Finally, there is an identity in the use of "people" as the object of concern to both Paul and Alexander. Verses 30a and 33b are the only two places in the whole story where δῆμος is used for the crowd.

The focus of the first half of the panel is persons connected with the way (Gaius, Aristarchus, Paul, disciples, friends); that of the second half, the Jews.

This panel is the focal point of the entire passage. Most of the people "do not know" (οὐκ ἤδεισαν) (v.32) why they are assembled in the theater—there is confusion and un-reasoning behavior all around. In this situation, neither the persons connected with the way nor the Jews succeed in speaking.

Rather, it is two pagans who speak. It is through them that some intelligibility is given to the event.

Panel One: Demetrius' speech

Demetrius reminds the artisans and workmen of things that they know. One thing that they know is that their prosperous livelihood comes from the work they do connected with the worship of Artemis at her Ephesian temple. Another is that Paul's message—that gods made with hands are not gods—has turned a goodly number of people away from worshipping Artemis.

And, he acknowledges a very present danger. What is dangerous is that the line of work (τὸ μέρος), the temple of Artemis (τὸ ἱερόν), and the goddess herself (τῆς μεγαλειότητος αὐτῆς) (v.27a) run the risk of falling from popularity.

Mini-structures

The mini-structural climactic repetitions, "not only...but also...and even" and "Ephesus...Asia...world," help to propel the speech forward with mounting

tension, from the simple gathering of artisans and workmen with which it began, to the agitated, impassioned reaction which it kindles.

Panel Three: The Clerk of the People's Speech

The Clerk of the People, also, reminds his audience of things that they know. Now, what everyone knows is that Artemis' greatness is secure throughout the world: "who of human-beings does not know" (τίς..ἐστιν ἀνθρώπων ὅς οὐ γινώσκει) (v.35b). While the silver shrines, and even the temple, may be made by human hands, the "[object] fallen from heaven" (τοῦ διοπετοῦς) (v.35c) is not, so it does not come under Paul's accusation.[18]

Because what is known is incontrovertible—because Artemis is unassailable—there is no cause for panic. Besides, the associates of Paul, whom the citizens have dragged into the theater, are not guilty of robbing the temple or blaspheming Artemis (v.37).

As for the craftsmen's complaint against Paul, there are orderly procedures for the resolution of difficulties between people within the city, namely, court-days and the regular city assembly. That is where they should settle their problems (vv.38–39).

The Clerk of the People, too, speaks of a present danger. But, for him what is dangerous is that, given these facts, the city may be charged with rioting, since there is no reason to justify the unruly behavior of the population.

[18] See note on v. 35b above in Chapter 2. The Clerk's remark constitutes something of an answer to Paul's objection to images made by human hands.

Mini-structures

The μέν...δέ...construction clearly separates the business with Demetrius and the artisans from the religious issues of the goddess and her greatness. The Clerk of the People reduces the craftsmen's problem to mundane proportions: if they have something against someone, they should resolve it before a judge.

The mini-structural theme of order and reasonableness which is threaded through the speech decelerates the uproar from the initial instance in which the Clerk gains control of the crowd to the final dismissal.

The Two Speeches Considered Together

These two outside panels of the passage can be schematized as follows:

DEMETRIUS speaks (25b–27):	CLERK speaks (35b–40a):
A) *Men*	A') *Men* Ephesians
B) you *know* for certain a) work b) Paul c) gods/not gods	B'-1) who does not *know* c') Artemis and the cult-statue B'-2) [*therefore*] b') these men a') craftsmen d-) courts d-) proconsuls d) lawful assembly
C. *Danger* a) work c) Artemis	C.' *Danger* d) charge of riot for lack of cause

There is a synonymous parallelism (ABC/A'B'C') in the basic outlines of the two speeches. A/A' and C/C' are marked by verbal identities; in B/B', the

antithesis is in the form only, since the positive statement B is identical in meaning to the negation of the negative statement B'.

The relationship of the topics discussed is more complex, but certainly not haphazard. The Clerk of the People addresses each of the issues raised by Demetrius. And, he does this in the reverse order, so that there is a secondary chiastic structure within the ordinary parallel which is the overall format of the speeches.

In regard to a/a', the Clerk augments what Demetrius has said. Demetrius mentions work twice. First, there is a statement of fact: it is the source of prosperity; then, there is an alarm: it is threatened. To this the Clerk of the People "responds" with the reminder that the city has orderly procedures for settling this grievance—or any other matter.

In c/c', a similar thing occurs: in his references to Artemis, Demetrius has indeed been concerned with things made by men, silver shrines and the temple; the Clerk cites the object fallen from heaven—which is not man-made.

In both of these sections the Clerk of the People goes beyond, but does not contradict, what Demetrius has said.

Something different happens, however, in b/b'. Demetrius' charge against Paul is actually one of blasphemy: Paul's message threatens the reputation of, defames, the temple—and even the greatness—of Artemis (κινδυνεύει...τὸ...ἱερὸν εἰς οὐθὲν λογισθῆναι μέλλειν τε καὶ τῆς μεγαλειότητος αὐτῆς) (v.27). The Clerk of the People says exactly the opposite: the adherents of the way are not defaming the goddess (οὔτε βλασφημοῦντας τὴν θεὸν ἡμῶν) (v. 37); neither are they temple-robbers (ἱεροσύλους).

Finally, the Clerk of the People introduces a fourth topic (d), the lawful assembly (τῇ ἐννόμῳ ἐκκλησίᾳ) (v.39). He has responded to each of the issues

raised by Demetrius. Now, if the people want anything else, they will have to bring it up in the lawful assembly. That is not what the present assembly is. And, from the Clerk's perspective, that is what constitutes the danger.

For Demetrius the danger is in the threat to his line of work, the temple and the goddess, but the Clerk situates it in the threat to Ephesus' status as a free city. What is really dangerous is the possibility of the city being charged with rioting because, as he has tried to show, there is no cause at all for panic in the face of Paul's message.

Overall, Demetrius' speech is itself a συστροφή, a "rolling up together"! It builds to a climax: the grandeur of Artemis is threatened, Artemis who is worshipped by the whole world. This is a high ball pitched across the intervening panel to the Clerk of the People. The Clerk catches it on the fly: who in the world does not know that the city is, itself, the guardian of that greatness? Then, he unravels the tension by taking each topic in the agenda set by Demetrius and "tamping" it down with an admonition to reasonableness: about Artemis and the followers of the way, be calm and do nothing rash; about grievances such as those of Demetrius and the artisans, go to the courts; anything else, bring it up in the lawful assembly.

The Passage as a Whole again

The focus of the passage is the middle panel, the narrative of the riot scene where both the follower of the way, Paul, and the Jew, Alexander, are forced into silence.

However, very interestingly, there is another point highlighted in the "dialogue" of the two panels which frame the middle section. The parallelism in the content of the speeches, while not perfect, is clear. But, it is structured as a

broken chiasm of the type AB+C/C'B'-A', here ab+c/c'b'-a', a technique which highlights whatever comes in place of the expected parallel.

At b' what is expected is the message of other, or even worse, effects of Paul's preaching. Instead, what Demetrius has said appears to be contradicted. The Clerk of the People asserts that the adherents of the way who have been dragged into the theater are not guilty of any defamation of Artemis or her temple. These followers of the way are not a threat to the religion of Artemis.

Thus, analysis of the expression plane of the text of Acts 19:23-40 reveals two points of emphasis. In the first place, faced with rioting Ephesians who do not know what is going on, the representatives of the way and of Judaism are rendered mute. In the second place, in the void created by this silence, the word is put into the mouths of two men who have to do with those Ephesians, and what emerges from their "conversation" is that the followers of the way are not a danger to Artemis.

Other correspondences

In the course of this analysis other correspondences have been thrown into relief. They cannot be construed as rhetorical configurations, because they lack contiguity, at least when seen from the level of the passage.[19] But they are interesting and give pause for thought. We will just mention five of these which play, verbally or thematically, across the four parts of the passage. There is a pattern discernible in each, so that each could be said, perhaps, to function as a "mini-structure" on the level of the text as a whole.

[19] Perhaps they would be part of a rhetorical pattern on some superior level of rhetorical organization of the book of Acts.

Concerning the *temple of Artemis*. There are three references. In the introductory summary: the silver shrines made by Demetrius and the craftsmen (ναοὺς ἀργυροῦς Ἀρτέμιδος) (v.24). In the first panel: the building itself (τὸ τῆς μεγάλης θεᾶς Ἀρτέμιδος ἱερόν) (v.27). In the third panel: the city of Ephesus as temple-keeper of Artemis (τὴν Ἐφεσίων πόλιν νεωκόρον...τῆς μεγάλης Ἀρτέμιδος) (v.35). This correspondence of synonymous or related terms forms a kind of climactic symmetry which links the introduction with panels one and three. The temple motif begins with small devotional shrines, and escalates through the building itself, to finish by implicating the entire city in the worship of Artemis.

Concerning *gods*. The first and third panels each contain two references to gods. In the speech of Demetrius: "gods made with hands are not gods" (οὐκ εἰσὶν θεοὶ οἱ διὰ χειρῶν γινόμενοι) (v.26) and "the great goddess Artemis" (τῆς μεγάλης θεᾶς Ἀρτέμιδος) (v.27). In the speech of the Clerk of the People: "the great Artemis and the [object] fallen from heaven" (τῆς μεγάλης Ἀρτέμιδος καὶ τοῦ διοπετοῦς) (v.35) and "our goddess" (τὴν θεὸν ἡμῶν) (v.37). Three of the terms are identical or synonymous, θεός/ θεάς. The fourth, διοπετής, is different and unusual. In the parallel order of their appearance in each of the speeches, διοπετοῦς stands opposite οὐκ...θεοί.

Concerning the *audience's understanding* of the state of affairs. All three panels contain references. In the first and third panels, the audience does understand something: in v.25c, the artisans "know for certain" (ἐπίστασθε) and in v.26 they "see and hear" (θεωρεῖτε καὶ ἀκούετε) (v.26); in v.35c–36, all mankind "knows" (γινώσκει) of things which are undeniable (ἀναντιρρήτων...ὄντων τούτων). In the second panel, the crowd does not understand: in v.32 the majority "does not know" (οὐκ ἤδεισαν). Together, the three could be said to fall into a

chiastic pattern. The terms in the first and third panels are synonymous. The middle term is antithetical to them—and the focus of the chiasm. These states of comprehension parallel perfectly the content of the panels in which they are mentioned.

Concerning Demetrius' *line of work*. The fact is mentioned four times: once in the introductory summary, twice in panel one, and once in panel three, but in something of a "reverse climactic" construction. It is explicit in the introduction: Demetrius supplies not-little work (ἐργασίαν) to the artisans (v.24). It is explicit the first time it is mentioned in panel one: from this work (ταύτης τῆς ἐργασίας) comes prosperity (v.25b). But even as Demetrius speaks, it begins to diminish; the second reference in panel one uses a more general synonymous term: this matter or affair (τὸ μέρος), meaning line of work, here, is in danger (v.27a). And, in panel three, it is not mentioned directly, only implied: if Demetrius and the artisans have a complaint (λόγον) against someone, they should settle it in the courts (v.38a).

Concerning *religion*. Finally, there is symmetry in the representation of religions across the four parts of the passage. In the introductory summary, there are: 1) the way (τῆς ὁδοῦ) and 2) Artemisism (ναούς...Ἀρτέμιδος). In the first panel, there are 1) the way: implicit in Paul (ὁ Παῦλος); and, 2) Artemisism: explicit in the temple (τὸ...ἱερόν) and Artemis' greatness (τῆς μεγαλειότητος αὐτῆς), and implicit in Demetrius, the artisans (οὓς [τοῖς τεχνίταις]), and the workmen (τοὺς...ἐργάτας). In the second panel, there are 1) the way: implicit in Gaius (Γάϊον), Aristarchus (Ἀρίσταρχον), Paul (Παύλου), and the disciples (οἱ μαθηταί); 2) Artemisism: explicit in the cry "Great is Artemis" (μεγάλη ἡ Ἄρτεμις) and implicit in the people (τὸν δῆμον) except for its Jewish component; 3) the

imperial religion: implicit in the Asiarchs (τῶν Ἀσιαρχῶν);[20] and, 4) the Jewish religion: implicit in the Jews (τῶν Ἰουδαίων) and Alexander (ὁ...Ἀλέξανδρος). In the third panel, there are 1) the way: implicit in "these men" (τοὺς ἄνδρας τούτους); and, 2) Artemisism: explicit in the reference to the city as temple-keeper (τὴν...πόλιν νεωκόρον οὐσαν) and in the Clerk's "goddess of us" (τὴν θεὸν ἡμῶν), and implicit in the crowd (τὸν ὄχλον) and Demetrius and the artisans (Δημήτριος καὶ οἱ...τεχνῖται). There is a trace of symmetry even in this large "theme": panels one and three refer only to the way and Artemisism; and, in panel two, the imperial religion is "on the side of" the way, both structurally—they are together in the first half of the panel, while the Jews are in the second half—and semantically, the Asiarchs are Paul's friends and want to save him from the adherents of Artemis.

The rhetorical analysis of the Acts 19:23-40 reveals a well-crafted passage. It also leaves us with some unfinished business. Interesting elements in the verbal expression have surfaced which cannot be accounted for in terms of rhetorical configurations.

The uproar, which begins with an outcry against Paul's preaching, that is, the teaching of the way, transmutes into an outcry against the Jews.[21] What is the relation between the adherents of the way and the Jews?

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[20] Cf. discussion above in chapter two, note on v. 31.

[21] Puzzlement about this segment of the story is noted in the literature, e.g., the "intermezzo with Alexander remains unexplained" (Conzelmann, *Acts*, 165). Haenchen calls 19:33 "an old *crux interpretum*" (*Acts*, 574).

What is the meaning of the fact that Asiarchs—who have to do with, if anything, the imperial religion—are sympathetic to the adherents of the way, while adherents of Artemisism feel threatened by them?

The Clerk of the People implies that the teaching of the way is not a threat to the cult of Artemis of the Ephesians. How can that be so?

Questions such as these whet the appetite to pursue the analysis further.

* * *

In this third chapter, Acts 19:23–40 has been analyzed to uncover the rhetorical configuration of its verbal expression. First, the structure was identified: the passage has three panels—two filled with speech frame one filled with confusion—bound together by numerous and varied devices of parallelism. Then, the text was reproduced, typeset in such a way that the inter- and intra-sectional structuring terms were highlighted. And, finally, the passage was explained in terms of these rhetorical relations and emphases.

Now, prompted by the fact that there are questions raised, but unanswered, by this work, we move to the semiotic analysis, to the effort to articulate the basic perception of meaning which undergirds, and makes possible, this verbal discourse.

ACTS 19:23-40: The Story of the Riot at Ephesus

(A Triptych with Introductory Summary)

23a And [there] happened at that time a *DISTURBANCE*-<u>not-little</u>
23b concerning THE WAY
24a For DEMETRIUS someone-by-name a silversmith
24b making SHRINES-SILVER of ARTEMIS
24c was supplying to the artisans <u>not-little</u>-WORK

25a whom *HAVING-GATHERED* and the concerning-such-things WORKMEN

25b he told [them] *Men*

25c *you know-for-certain* that from this WORK the prosperity to-us is
25d both *you see and you hear* that <u>not only</u> from <u>Ephesus</u> <u>but</u> nearly from <u>all Asia</u> this PAUL convincing turned-away a considerable crowd saying that not are gods the-[ones] through hands being-made

27 and <u>not only</u> *is in danger* this-to-us-LINE-OF-WORK into disrepute to come <u>but also</u> the of-the-great-goddess-ARTEMIS TEMPLE as meaningless to be accounted <u>and even</u> to be about to suffer the loss of the GREATNESS OF HER whom <u>the whole-[of] Asia</u> and <u>the world</u> worships

28a But hearing and *BECOMING FULL OF PASSION*

28b they *SCREAMED-[REPEATEDLY]* saying *GREAT [IS] ARTEMIS OF THE EPHESIANS*	
29a and *was-filled the city with the confusion*	32 some then *SCREAMED-[REPEATEDLY]* something others *SCREAMED-[REPEATEDLY]* another for *was the assembly having-been-thrown-into-confusion* and the majority not were-knowing what-on-account-of they had come together
29b and they rushed with-one-impulse into the theater *dragging-away* Gaius and Aristarchus Macedonians TRAVELLING-COMPANIONS OF PAUL	33a but [some]-of-the-crowd instructed *Alexander* when *thrust-forward* him the Jews
30a But when PAUL *wanted* to go-(in) into the *people*	33b and *Alexander* beckoning-with his hand *was-wishing* to make-a-defense to the *people*
30b *not were-letting* him the DISCIPLES 31 further some also of the Asiarchs being to-him FRIENDS having-sent to him *were-entreating* [him] *not to give* himself into the theater	34a but recognizing that a Jew he is an *outcry happened one-from-all* as over hours-two [they were] *SCREAMING GREAT [IS] ARTEMIS OF THE EPHESIANS*

35a and *HAVING-CALMED* the Clerk [of the People] the crowd

35b he says *Men Ephesians*

35c for *who is* [there] of human-beings *who not knows* the of-the-Ephesians city a TEMPLE-KEEPER being of the GREAT ARTEMIS and of the [OBJECT]-FALLEN-FROM-HEAVEN
36 *undeniable* therefore *being these-[things]* necessary it is for you <u>calmed</u> to be and <u>nothing rash</u> to do 37 for you brought [here] THESE MEN [who are] neither temple-robbers nor blaspheming the GODDESS OF US

38 <u>if then</u> DEMETRIUS and the with-him ARTISANS have toward someone an account <u>courts are-in-session</u> and <u>proconsuls are</u> let-them-accuse one-another
39 <u>but if</u> something further you seek-after in the <u>lawful assembly</u> it will-be-settled 40a <u>for we</u> *are-in-danger* to be accused of-riot about today since <u>not-even-one cause</u> is about which (not) we will-be-able to give an account about this *DISORDERLY-GATHERING*

40b and these-[things] saying he *DISMISSED* the assembly

ACTS 19:23-40: The Story of the Riot at Ephesus

(A Triptych with Introductory Summary)

23a Ἐγένετο δὲ κατὰ τὸν καιρὸν ἐκεῖνον ΤΑ΄ΡΑΧΟC οὐκ ὀλίγος
23b περὶ τῆς ὁδοῦ.
24a Δημήτριος γάρ τις ὀνόματι, ἀργυροκόπος,
24b ποιῶν ναοὺς ἀργυροῦς Ἀρτέμιδος
24c παρείχετο τοῖς τεχνίταις οὐκ ὀλίγην ἐργασίαν,

25a οὓς ΣΥΝΑΘΡΟΙ΄ΣΑC καὶ τοὺς περὶ τὰ τοιαῦτα ἐργάτας

25b εἶπεν, Ἄνδρες,

25c ἐπίστασθε ὅτι ἐκ ταύτης τῆς ἐργασίας ἡ εὐπορία ἡμῖν ἐστιν
26 καὶ θεωρεῖτε καὶ ἀκούετε ὅτι οὐ μόνον Ἐφέσου ἀλλὰ σχεδὸν πάσης τῆς Ἀσίας ὁ Παῦλος οὗτος πείσας μετέστησεν ἱκανὸν ὄχλον λέγων ὅτι οὐκ εἰσὶν θεοὶ οἱ διὰ χειρῶν γινόμενοι.

27 οὐ μόνον δὲ τοῦτο κινδυνεύει ἡμῖν τὸ μέρος εἰς ἀπελεγμὸν ἐλθεῖν ἀλλὰ καὶ τὸ τῆς μεγάλης θεᾶς Ἀρτέμιδος ἱερὸν εἰς οὐθὲν λογισθῆναι, μέλλειν τε καὶ καθαιρεῖσθαι τῆς μεγαλειότητος αὐτῆς ἣν ὅλη ἡ Ἀσία καὶ ἡ οἰκουμένη σέβεται.

28a Ἀκούσαντες δὲ καὶ ΓΕΝΟ΄ΜΕΝΟΙ ΠΛΗ΄ΡΕΙC ΘΥΜΟΥ

28b ἜΚΡΑΖΟΝ λέγοντες, ΜΕΓΑ΄ΛΗ Η ΄ΑΡΤΕΜΙC Ἐ΄ΦΕΣΙ΄ΩΝ.	
29a καὶ ἐπλήσθη ἡ πόλις τῆς συγχύσεως,	32 ἄλλοι μὲν οὖν ἄλλο τι ἔκραζον· ἦν γὰρ ἡ ἐκκλησία συγκεχυμένη καὶ οἱ πλείους οὐκ ἤδεισαν τίνος ἕνεκα συνεληλύθεισαν.
29b ὥρμησάν τε ὁμοθυμαδὸν εἰς τὸ θέατρον συναρπάσαντες Γάϊον καὶ Ἀρίσταρχον Μακεδόνας, συνεκδήμους Παύλου.	33a ἐκ δὲ τοῦ ὄχλου συνεβίβασαν Ἀλέξανδρον, προβαλόντων αὐτὸν τῶν Ἰουδαίων·
30a Παύλου δὲ βουλομένου εἰσελθεῖν εἰς τὸν δῆμον	33b ὁ δὲ Ἀλέξανδρος κατασείσας τὴν χεῖρα ἤθελεν ἀπολογεῖσθαι τῷ δήμῳ.
30b οὐκ εἴων αὐτὸν οἱ μαθηταί· 31 τινὲς δὲ καὶ τῶν Ἀσιαρχῶν, ὄντες αὐτῷ φίλοι, πέμψαντες πρὸς αὐτὸν παρεκάλουν μὴ δοῦναι ἑαυτὸν εἰς τὸ θέατρον.	34a ἐπιγνόντες δὲ ὅτι Ἰουδαῖός ἐστιν, φωνὴ ἐγένετο μία ἐκ πάντων ὡς ἐπὶ ὥρας δύο ΚΡΑΖΟ΄ΝΤΩΝ, ΜΕΓΑ΄ΛΗ Η ΄ΑΡΤΕΜΙC Ἐ΄ΦΕΣΙ΄ΩΝ.

35a ΚΑΤΑΣΤΕΙ΄ΛΑC δὲ ὁ γραμματεὺς τὸν ὄχλον

35b φησίν, Ἄνδρες Ἐφέσιοι,

35c τίς γάρ ἐστιν ἀνθρώπων ὃς οὐ γινώσκει τὴν Ἐφεσίων πόλιν νεωκόρον οὖσαν τῆς μεγάλης Ἀρτέμιδος καὶ τοῦ διοπετοῦς;
36 ἀναντιρρήτων οὖν ὄντων τούτων δέον ἐστὶν ὑμᾶς κατεσταλμένους ὑπάρχειν καὶ μηδὲν προπετὲς πράσσειν. 37 ἠγάγετε γὰρ τοὺς ἄνδρας τούτους οὔτε ἱεροσύλους οὔτε βλασφημοῦντας τὴν θεὸν ἡμῶν.

38 εἰ μὲν οὖν Δημήτριος καὶ οἱ σὺν αὐτῷ τεχνῖται ἔχουσι πρός τινα λόγον, ἀγοραῖοι ἄγονται καὶ ἀνθύπατοί εἰσιν, ἐγκαλείτωσαν ἀλλήλοις.
39 εἰ δέ τι περαιτέρω ἐπιζητεῖτε, ἐν τῇ ἐννόμῳ ἐκκλησίᾳ ἐπιλυθήσεται. 40a καὶ γὰρ κινδυνεύομεν ἐγκαλεῖσθαι στάσεως περὶ τῆς σήμερον, μηδενὸς αἰτίου ὑπάρχοντος περὶ οὗ [οὐ] δυνησόμεθα ἀποδοῦναι λόγον περὶ τῆς ΣΥΣΤΡΟΦΗC ΤΑΥΤΗC.

40b καὶ ταῦτα εἰπὼν ΑΠΕ΄ΛΥΣΕΝ τὴν ἐκκλησίαν.

Chapter Four

SEMIOTIC ANALYSIS OF ACTS 19:23–40

The semiotic analysis takes the reader through the sign-making work which lies "beneath" the uniqueness and color of the verbal expression of a text. From this point of view, the story in Acts 19:23–40 is the culmination of a process by which an abstract semantic relation has made its way to concrete manifestation in language.

Some Further Notes about the Method

In chapter one the method of semiotic analysis to be used in this study was described as a three-step procedure. It is the procedure used by the members of CADIR in their semiotic work on biblical texts, and it is, indeed, the method that will be followed here.[1] However, it is immeasurably easier to see what is going on in a Greimasian analysis (ἀνάλυσις, thorough un-doing) of a text, if one has clearly in mind what is presumed to have been done in the first place! Therefore, the stage will be set for the analytical work of this chapter with a brief consideration of how Greimas' theory accounts for the production of a text.[2]

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[1]Cf. Groupe d'Entrevernes, *Analyse sémiotique*, 11-144; Giroud and Panier, *Sémiotique: une pratique*, 46-54.

[2]Actually, because it defines discourse as all kinds of sign-making systems whatsoever, not just linguistic signifying systems, the theory proposes an explanation of how an original simple "sense" becomes a complex sign—whether literary, musical, mathematical, or whatever—enabling communication between human beings. We are interested in that explanation, here, only as it applies to literary texts.

The generative trajectory

Greimas' semiotic theory assumes that just two distinct semantic categories (i.e., axes of values [minimal units of signification], e.g., "living" and "inert"), related in ways logically representable by, e.g., the semiotic square, and processed through "levels" of additional semantic "investments," are enough to "set in order and produce" a micro-universe of "innovative" discourse.[3] In this view, then, the meaning which the reader finds manifested in the words of a text is the end-product of a real work of construction on the content plane of that text, of a process of "conversion" along a "generative trajectory."[4]

The content plane of a text is understood to be composed of two kinds of structures, semio-narrative and discoursive (see fold-out after page 88 below).[5] There are two "levels" of *semio-narrative* structures: the first, or "deep," level of logico-semantic structuration which is the starting point of the trajectory, and a second, or "surface," level of narrative structuration. The *discoursive* structures occupy a third level, just beneath the expression plane, or manifestation, of the text. These three levels are distinguished by the unique way in which the

[3]Two values from a single semantic category (e.g., "animal" and "vegetable" within the category "living") would be sufficient to produce such a micro-universe, also (cf. Greimas and Courtés, *Sémiotique: dictionnaire*, 330 [Patte, 276]), but we are concerned with two distinct categories in the study of Acts 19:23–40, as will be seen below. It is the "two-ness" that is important. Variation or difference cannot be perceived unless there are at least two things in relation with each other, hence, the minimal requirement for the perception of signification or meaning.

[4]CONVERSION is the passage of an abstract semantic relation from deep to surface levels of the content. At each level, the relation is organized in different ways and, in the process, receives enrichment or augmentation of its basic meaning; cf. Greimas and Courtés, *Sémiotique: dictionnaire*, 71-72 (Patte, 61-62).

[5]Greimas' theory privileges the analysis of the content plane, over that of the expression (manifestation). The content plane is the one ordinarily left to a reader's intuition, yet its organization is the primary one as far as meaning is concerned. Also, Patte et al. have opted to use the obsolete English spelling "discoursive" for "discursive" which modern usage spells the same way in both French and English. So far, I have not been able to find an explanation, but one can conjecture that it may be to identify the term as a technical, metalinguistic one....

meaning-full elements (semantic components) are represented and operate (syntactic components) on each. It is this representation and operation which becomes increasingly complex as the elementary semantic structure moves up the trajectory toward expression.

On the deep level of the content, that of logico-semantic structures, "meaning" is abstract and virtual. Represented visually on the semiotic square, it is a kind of "organized space" containing terms which symbolize intersections of semantic *relations* (values).[6] At this fundamental level, these values are able to be transformed by the *logical operations* of assertion and negation.

On the surface level of the content, the narrative structures select and actualize certain of these virtual values from the deep level. They do this by joining them to *actants* which function as subjects and objects in *narrative programs*.[7] Here, the transformations are wrought in the relations between subjects and semantic value-objects.

The discoursive structures take the elementary values thus real-ized and ready them for manifestation. They *thematize the values*: they "spread them out"

[6]VALUE or meaning, at this level, is nothing but a RELATION, a unit (seme) of the relational continuum which constitutes a semantic axis or category, but it is able to be represented as a term on the semiotic square; cf. Greimas and Courtés, *Sémiotique: dictionnaire*, 33-34, 314-315, 380-381, 414-415 (Patte, 27-28, 261-262, 331-332, 365). G. and C. say that the concept of relation, here, is itself "nondefinable," but that it "can be conceived of as a cognitive activity which concomitantly establishes both the identity and the alterity of two or more entities...." This meaning of relation is an "interdefinition which articulates semiotic universals among themselves..."; cf. Greimas and Courtés, *Sémiotique: dictionnaire*, 314 (Patte, 261).

[7]An ACTANT is that which performs (active) or undergoes (passive) an act, in other words, that which participates in a process in any way whatsoever. It is the term produced by the function-relation in narrative syntax, e.g., subject, object. It can apply to human beings, animals, things, or concepts. A NARRATIVE PROGRAM is an utterance of doing governing an utterance of being, a transformation of a state of being brought about by a doing. It may be simple or complex, but its fundamental form is invariable: manipulation (motivation of a subject to act), competence (acquisition by the subject of what is necessary to act), performance of the act, and sanction (recognition, positive or negative, that the act has been performed); Greimas and Courtés, *Sémiotique: dictionnaire*, 3-4, 297-298 (Patte, 5-6, 245-246).

over the narrative elements—investing them in subjects, objects and/or functions in different degrees of concentration.[8] Then, they *figurativize the themes*: they join them to individual actors who carry them through the whole course of the narrative as figurative trajectories; and, they set them in times and places.[9] All these procedures create the "real world" effect which the reader encounters in the text s/he reads.[10] Finally, they *textualize the figured discourse*: they produce it as a continuum, thus making it manifest-able in language, by organizing the elements in sequence, segmenting the sequence into sentences and paragraphs, and linking the segments together with referential terms such as pronouns, the verb "to do," and the like.[11]

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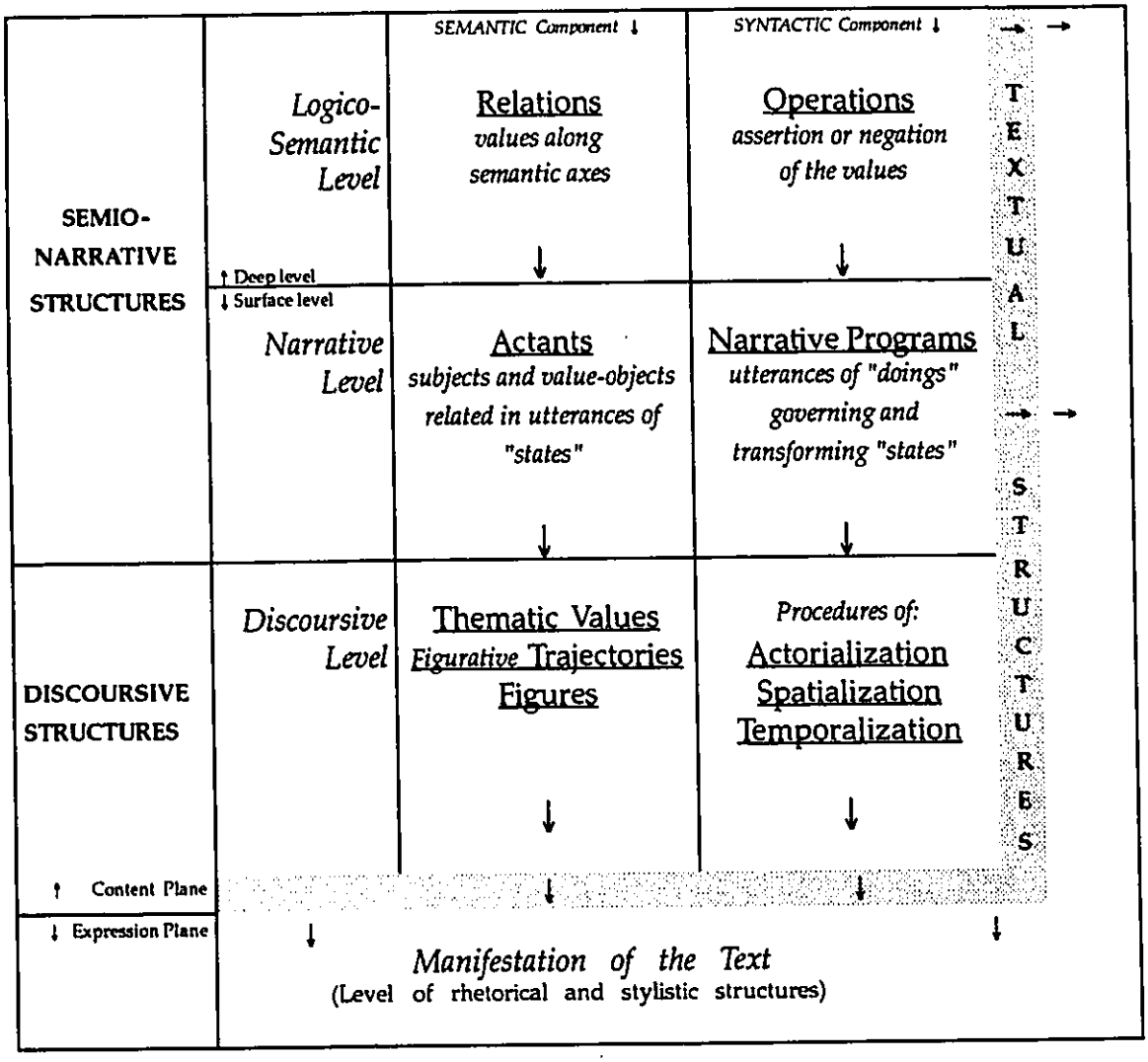
[8]This whole procedure is still relatively unexamined; Greimas and Courtés, *Sémiotique: dictionnaire*, 394 (Patte, 344).

[9]Actorialization is the set of procedures by which the function-relations of the narrative programs are dressed in icons of the real world. An ACTOR is a noun, an individual recognizable all through the discourse in spite of the actantial or thematic transformations it may undergo. It may be a common, proper, or collective noun, representing a human being, an animal, an object, or an idea. What is required is that it fulfill at least one thematic and one actantial role. Temporalization is the set of procedures which transform the narrative organization into a story by segmenting it and organizing it in temporal succession. TIME references are the textual indications of this transformation. Spatialization is the set of procedures which localize the narrative programs in space. PLACE references in the text are the indications of this; cf. Greimas and Courtés, *Sémiotique: dictionnaire*, 7-8, 186-187, 358-359, 387-388 (Patte, 7-8, 155, 306-307, 337-338).

[10]Figurativization will be able to be more adequately analyzed when the distinction between it and iconization has been more fully examined; cf. Greimas and Courtés, *Sémiotique: dictionnaire*, 329 (Patte, 275).

[11]The textual structures do not necessarily come at this point in the generative process. We have put them here because, in the production of a literary text, a figurative text, they do come after figurativization. However, in themselves, they are independent of the generative trajectory. At any level of the trajectory meaning may be manifested, in the form which it has achieved at that level. But, in order to become manifest, it must be made utterable in language. Thus, the textual structures may be applied anywhere along the trajectory (hence, the horizontal arrows in the gray area of the schema, cf. fold-out). The conceptualization of this domain of discoursivization is only at its beginning, but it is thought to include the procedures of LINEARIZATION and TEMPORALIZATION (making the content sequential), SEGMENTATION (dividing it into sentences and paragraphs), and ANAPHORIZATION (linking the segments together with referential terms such as pronouns and the verb "to do"); Greimas and Courtés, *Sémiotique: dictionnaire*, 107-108, 159, 383 (Patte, 85-86, 133, 334). Also, it is in these procedures that semiotic theory allows for the intervention of the enunciator in the production of the text. And, the crafting of the text effected by

THE GENERATIVE TRAJECTORY*



*For other schematizations of this trajectory, cf. Greimas and Courtés, *Sémiotique: Dictionnaire*, 160 (Patte, 134); Groupe d'Entrevernes, *Analyse sémiotique*, 144.

This, then, is the kind of theoretical construction which is assumed when a semiotic analysis of a text is undertaken. But, clear and elegant as the production of meaning may appear when it is presented from the point of view of its genesis, that is never the way human beings meet it in fact. What is presented to human consciousness first, in fact, is always manifested meaning: the underlying semiotic system already all dressed up in some kind of "sound and fury." Such commotion in the verbal expression can threaten to obscure, more or less, the coherent "sense" which is reaching for the light through that expression.[12] Hence, the great interest of probing a text with a tool such as semiotic analysis.

The analytical trajectory

The present ἀνάλυσις will start from the end-product of the generative trajectory and go in the opposite direction. It will begin on the discoursive level, where the content is the most complex. From there, it will work its way along the "analytical" trajectory. It will "un-do" the text, level by level, in order to arrive at the fundamental semiotic structure from which it derives its coherence—the play of semantic values which makes it a meaningful whole, a micro-universe of sense.

When the analysis is itself "manifested" as a readable text, its stages are presented in an orderly sequence.[13] However, the actual work of exploration and

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that intervention is akin to that effected, on the expression plane, by rhetorical structuring: "These...forms of intervention on the part of the enunciator constitute...the procedures of textualization...procedures...which, from a certain point of view, appear more or less coextensive with the concerns of classical rhetoric;" Greimas and Courtés, *Sémiotique: dictionnaire*, 391-392 (Patte, 341-342). The theory of textualization is still in its beginning stages, and these procedures, apart from temporalization, do not yet constitute part of the model of analysis which we are following. Thus, only the latter will be touched on in the present study.

[12]The "impression" of the values at stake, taken from simply reading a text, may not identify the values which are really at stake in that text.

[13]E.g., discoursive/narrative/logico-semantic, or narrative/discoursive/logico-semantic. No matter which way a given semiotician presents the work of his/her analysis, the fact remains that the level of the text which is given to be read is always the discoursive one.

reflection is much less tidy! It is more of a continual coming and going from one level to the other as the reader tries to discern and evaluate what is really happening in the text.[14]

The analytical devices, especially for the narrative and logico-semantic levels, have a scientific—almost mathematical—precision about them. These, too, can give the impression that an analysis is a tidy matter. Apply the right formula and automatically get the right answer! But, things are not that controlled or controllable in this regard, either. These logical instruments have been designed to serve the apprehension of signification in texts, not to be exercised for their own sakes, or at all costs. Depending on the purpose of the study, they may be employed in whole—or in part—in a given analysis.

Thus, levels, syntactic structures, semantic relations, all act as so many "beacons" helping the reader to "navigate" the analysis, but the characteristics of the text under consideration—just as the actual conditions of the sea—are what, in the end, determine how s/he proceeds.[15] In fact, a semiotic analysis must be done care-fully, but—art-fully. At the conclusion of such an analysis the reader may have the satisfaction of finding confirmed what s/he thought was going on in the text all along, with the added pleasure of understanding why. Or, s/he may have the even greater pleasure of discovery—Εὕρηκα!—of finding an unsuspected depth of meaning which illuminates the sound and fury in a whole new way.

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[14]Cf. also Groupe d'Entrevernes, *Analyse sémiotique*, 141; Giroud and Panier, *Sémiotique: une pratique*, 16-17, 20, 54.

[15]For this lovely metaphor, see Giroud and Panier, *Sémiotique: une pratique*, 10.

About terminology

Since one aim of Greimas' work is to create a metalanguage, a scientific terminology to facilitate the unambiguous discussion of what is going on in the process of sign-making, there is or could be a technical term for just about anything that might be said in the following pages. This being the case, it has seemed more useful to give brief definitions of terms in the context in which they are used, rather than to catalogue them all here at the beginning of the chapter.

I. THE DISCOURSIVE ANALYSIS

The discoursive analysis of Acts 19:23–40, the story traditionally referred to as the riot at Ephesus, begins with the patient reading and rereading of the text as it is given. At this level, the content exists as an organization of FIGURES.[16] The task is to identify them and classify them as actors, times, or places; to pick up the thread of their TRAJECTORIES through this particular narrative;[17] and, to distill out the THEMATIC VALUES determined by the specific relation which these figurative trajectories have in this narrative.[18]

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[16]A discoursive FIGURE does not correspond directly to a unit on the expression plane of the text. Rather, it is an element of content, a certain stability of signification, which is recognizable in the reading of the text, although it may be manifested in a variety of names; cf. Giroud and Panier, *Sémiotique: une pratique*, 48.

[17]A FIGURATIVE TRAJECTORY is the cumulative content of a given figure built up through the whole length of a narrative by the use which that particular narrative makes of that figure. Observation of the way the text develops the trajectory is an important operation for the analysis because this is what makes it possible to describe the figure's semantic value; cf. Giroud and Panier, *Sémiotique: une pratique*, 49.

[18]THEMATIC VALUES are "that in the name of which" the figures are organized in the particular trajectories, and the trajectories in the specific relation, which they have in a given text. For this reason, thematic values cannot be determined apart from a particular text and for the semantic micro-universe of that text. The discernment of these values is the most difficult, but interesting, operation of the discoursive analysis; cf. Giroud and Panier, *Sémiotique: une pratique*, 49.

Because some of the figures are already so familiar, so overlayed with interpretation, the challenge to the reader, here, is to become a-gnostic again. To not-know. To retain only the elementary, lexical definitions of terms—in order to grasp how this particular text defines them, to identify the semantic content they bear through this particular narrative.

The Figures

For the identification and classification of the figures, the continuum of the text will be divided into a succession of DISCOURSIVE SITUATIONS.[19] The new actors presented in each situation will be noted first, followed by any modifications to the content of actors already introduced. References to time and place will then be singled out, in the few situations where they appear. From the beginning, relations of difference or resemblance between figures will be remarked, even though it is not possible to know yet which will be the most pertinent, in the end, for the semantic micro-universe which constitutes this text.[20]

Discoursive situation #1: verse 23

And there happened at that time a disturbance not little concerning the way

New ACTORS. "Disturbance" and "the way."

Lexically, *disturbance* is trouble or disorder. *The-way* is already known to the reader of Acts as the christian sect within Judaism.[21] The text offers meager

[19]A DISCOURSIVE SITUATION is a certain combination of actors, time and place. Whenever there is a change in any one of these elements, there is a new discoursive situation; Giroud and Panier, *Sémiotique: une pratique*, 12.

[20]Giroud and Panier, *Sémiotique: une pratique*, 12.

[21]Cf. note on verse 23 in chapter 2 above.

definition. The disturbance is a substantial one. The-way is in a relation of opposition with something—but that something is not identified.

There is also an indication of TIME in this opening verse: "that time." It is necessary to look to what precedes the narrative for the antecedent of "that."[22] And, in verse 22, "that time" is identified as the period when Paul lingered in Asia before rejoining some of his associates in Macedonia. This time reference, then, serves to situate the text of the disturbance in its wider narrative context.

Discoursive situation #2: verse 24

> *For Demetrius someone-by-name, a silversmith, making shrines silver of Artemis was supplying-from-his-own-means to the artisans not little work*

New ACTORS. "Demetrius," "shrines," "Artemis," "artisans," and "work."

Lexically, *Artemis* is a goddess. The text gives some definition to the others. *Demetrius* is a silversmith. *Shrines* (ναός) are silver replicas of the temple (ιερόν/ναός) or its inner sanctuary (ναός), used for devotional purposes.[23] *Artisans* are people who work for Demetrius in the production of silver shrines of Artemis. *Work*, this production of silver shrines of Artemis, is plentiful.

There is a similarity among these last four actors—all have to do with production of silver shrines of Artemis.

Discoursive situation #3: verse 25

> *whom having-gathered and the concerning such-things workmen he told them, Men, you know-for-certain that from this work the prosperity to-us is*

New ACTORS. "Workmen" and "prosperity."

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[22]Actually, anaphorization is at work here, tying this passage into the longer continuum which is the narrative of Acts.

[23]Cf. note on verse 24 in chapter two above.

There is a trace of extra information. The *workmen* work in "such things." The *prosperity* comes from "this" work.[24] But, it is necessary to pull forward things learned since the beginning of the story to understand. Workmen are people, distinct from artisans, whose trade has to do with "things like" silver shrines of Artemis. Prosperity is the wealth which comes to Demetrius, the artisans and workmen ("us") from their involvement with silver shrines of Artemis.

Modifications of ACTORS. *Work*, now, is also the source of prosperity. *Demetrius* is prosperous. *Artisans* and *workmen* are "men," not women. They are prosperous. They are conscious of the fact that they owe their good life to the work in silver shrines of Artemis.

So, the similarity continues. All these actors have to do with the production of silver shrines of Artemis, and now also with profit from that work.

A PLACE reference is implicit in Demetrius' "gathering" of the artisans and workmen. If he had to gather them, they must have been scattered in some sense.

Finally, this verse includes the beginning of a dialogue: Demetrius speaks to the craftsmen.[25]

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[24]Anaphorization a-plenty! But now the referents are within this narrative.

[25]Direct speech represents an instance of DIALOGUE, or two-voice discourse, embedded in a narrative text. Technically, it is a REPORTED ENUNCIATION within the UTTERANCE which the narrative is. On the discoursive level, dialogue constitutes a DISCOURSIVE UNIT set off within the narrative sequence by a *framing* element, e.g., "he said." The frame indicates that what follows is a "simulated representation," within the discourse, of the very structure of communication itself—of the "I," "here," and "now" conditions of every real world act of expressing meaning. On the narrative level, the content of a dialogue can be part of one or more narrative programs, or can itself contain narrative programs; cf. Greimas and Courtés, *Sémiotique: dictionnaire*, 98-99, 125-128, 123-125 (Patte, 78, 103-105, 362-364). It is possible to identify three levels of enunciation nested within each other—like Russian dolls—in relation to Acts 19:23–40. There is the original ENUNCIATION of the sender, Luke (ENUNCIATOR), to a receiver, his reader (ENUNCIATEE) which the existence of the utterance Acts of the Apostles presupposes. Then, there are the traces of that real-world act of communication embedded in the utterance itself—the UTTERED ENUNCIATION—"I" (NARRATOR) and "Theophilus" (NARRATEE) (Acts 1:1). And, finally, embedded in that part of the utterance which is the text of the riot, there are four REPORTED ENUNCIATIONS, the communication of Demetrius (INTERLOCUTOR) to the artisans and workmen (INTERLOCUTEE) (vv. 25–27), the communication of the artisans and workmen to whoever was listening (v. 28), the communication

Discoursive situation #4: verse 26

> *both you see and you hear that not only from Ephesus but nearly from all Asia this Paul convincing turned-away a considerable crowd saying that not are gods the-ones through hands being-made*

New ACTORS. "Paul," "crowd," "gods made with hands," "Ephesus," and "Asia."

Paul is already known to the reader of Acts as a teacher of the-way. He is a man who is persuasive when he speaks. He is responsible for the turning away of a good number of people. He is teaching that hand-made gods are not gods. The implication of this message is, also, already known to the reader of Acts: God does not resemble any gold, silver, or stone object that human skill (τέχνη) and imagination (ἐνθυμήσις) could design (17:29). The use of a proper noun highlights Paul. He is more significant for Demetrius than all those who have turned away. *Crowd*, a common noun, is a good-sized group of Ephesians and people from many other places in the province of Asia who have turned away in response to Paul's teaching. *Gods-made-with-hands* are objects of religious devotion manufactured by human beings. They are not gods. *Ephesus* is a place of origin of people comprising the considerable crowd of those who have turned away in response to Paul's teaching. *Asia*, but not all of it, is a wider designation of the place of origin of people comprising that crowd: it includes Ephesus and many other locales.

There is a similarity among the actors Paul, crowd, Ephesus, and Asia: all are connected with turning away because of the teaching of the-way. But, the text does not yet indicate what the turning away entails.

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of the assembly to whoever was listening (v. 34), and the communication of the Clerk of the People to the assembly (vv. 35–40); cf. Giroud and Panier, *Sémiotique: une pratique*, 12; Greimas and Courtés, *Sémiotique: dictionnaire*, 128 (Patte, 105). Giroud and Panier make the distinction indicated here between uttered and reported enunciation. The *Dictionnaire* discusses the two as one, which is what they are in terms of how they function within a text.

Modifications of ACTORS. *Artisans* and *workmen* are also men who are conscious of the impact of Paul's teaching of the-way, from their own experience ("you see") and from the reports of others ("you hear").

Discoursive situation #5: verses 27–28

> *and not only is in danger this-to-us-lot into disrepute to come but [even worse] also the of-the-great-goddess-Artemis temple as meaningless to be accounted, and even to be-about to suffer-the-loss of the greatness of her whom the whole [of] Asia and the world worships* [28]*But hearing and becoming full of passion they screamed-[repeatedly] saying, Great [is] Artemis of the Ephesians*

New ACTORS. "Temple" and "world."

Temple is the wonder-of-the-ancient-world temple of the goddess Artemis at Ephesus. It is in danger of being reckoned as nothing. *World* is the inhabited earth, the whole of humankind, which worships Artemis as a great goddess.

Modifications of ACTORS. *Artemis* is defined. This is the great goddess Artemis-of-the-Ephesians.[26] She is worshipped throughout the inhabited earth. She is in danger of losing her pride of place. *Artisans* and *workmen* now are also men who affirm, loud and passionately, that Artemis-of-the-Ephesians is great. *Disturbance* includes screaming and chanting. *Asia*, now the entire province, worships Artemis-of-the-Ephesians as a great goddess. *Work*, the lot or portion of the craftsmen, is threatened as a viable means of earning a living.

There is a similarity among all these actors, apart from work: all have to do with the worship of Artemis-of-the-Ephesians as a great goddess.

The import of the turning away of verse 26 begins to come clear. People who are convinced by Paul's teaching of the-way, that gods made with hands are

[26]This hyphenated name will be used from here on, to keep in awareness that the Artemis of interest is not just any Artemis, but the one uniquely identified with the city of Ephesus, who was also the most renowned of them.

not gods, turn away from the great goddess Artemis-of-the-Ephesians, and so from the great temple at Ephesus, and so from the work of Demetrius, artisans and workmen, namely, the devotional silver shrines of Artemis.

Clearly, then, there is opposition between the worship of the great goddess Artemis-of-the-Ephesians and the teaching of the-way.

The second voice in the dialogue is heard in this verse. Artisans and workmen ("they") respond to what Demetrius has said. They begin a screaming chant.

Within the direct speech, the TIME reference shifts, momentarily to the future: the danger is present, that these things will happen—so they have not happened yet.[27]

Discoursive situation #6: verse 29

> *and was-filled the city with the confusion and they rushed with-one-impulse into the theater dragging-away Gaius and Aristarchus Macedonians, traveling-companions of Paul*[28]

New ACTORS. "Gaius" and "Aristarchus."

Gaius and *Aristarchus* are men from the province of Macedonia, so they are not Ephesians; they are foreigners in the city. They, too, are highlighted by the use of proper nouns. They are traveling companions of Paul, the persuasive man who teaches the-way.

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[27]This pertains to ASPECTUALIZATION—the transformation of narrative structures into processes evaluated from the point of view of an actor within the text; cf. Greimas and Courtés, *Sémiotique: dictionnaire*, 21 (Patte, 337). This procedure is not discussed in the present analysis.

[28]There is some change of place implied by the leap from artisans and workmen gathered in verse 25, to the whole city in confusion here, but it is not manifested in the text. It is interesting to recall that the "Western" text does manifest this change: it says that the craftsmen ran into the quarter of the city.... Cf. discussion of verse 28 in chapter two above.

The antecedent of "they" is not entirely clear (so the reader is drawn into the confusion). It could be artisans and workmen. It could be the Ephesian population at large, not including the craftsmen. Or, it could be the Ephesian population at large, including the craftsmen.

Modifications of ACTORS. *Ephesus*, figured as "city," becomes a center of political, economic, social, and religious life—a living society of people. And, it is in turmoil. Until now, it was just a place of origin for some of the crowd who turned away because they were convinced by Paul's teaching of the-way (v. 26). *Disturbance*, figured as "confusion," now includes people being all mixed up, running every which way, shouting, chanting about Artemis-of-the-Ephesians.

There is a change of PLACE: "into the theater." "They" rushed into the theater, so they must have been out of the theater.

Discoursive situation #7: verses 30–31

> *But when Paul wanted to go-in into the people not were-letting him the disciples* [a]*and some also of the Asiarchs, being to-him friends, having-sent to him were-entreating [him] not to give himself into the theater*

New ACTORS. "People," "disciples" and "Asiarchs."

The shadowy "they" of the preceding verse is spotlighted, once in the theater, and becomes *people*, the Ephesians, inhabitants of the confused city, as body politic (δῆμος). *Disciples* are followers of the-way. *Asiarchs*, prominent present or former officials in the province of Asia, are friends of Paul, the persuasive man who teaches the-way.

Modifications of ACTORS. *Paul*, who until now had only been someone spoken of by an actor in the present narrative, becomes an actor in his own right. He wants to go in among this people and is kept out by other followers of the-way and personal friends.

There are two vague PLACE references. If Paul wanted to go into the assembled people, then he was out of the assembled people at the time. If the Asiarchs had to send to Paul, then they were elsewhere at the time.

Discoursive situation #8: verse 32

> *some then screamed-[repeatedly] something others screamed-[repeatedly] another: for was the assembly having-been-thrown-into-confusion and the majority not were-knowing what on-account-of they had-come-together*[29]

Modifications of ACTORS. Now, *people* are an "assembly" (ἐκκλησία), a formal meeting of citizens, most of whom have just followed the crowd: they do not know the reason for the meeting. Different individuals are shouting different things—the text does not yet say what.

Discoursive situation #9: verses 33–34

> *but [some]-of-the-crowd instructed Alexander, when thrust-forward him the Jews; and Alexander waving-[rapidly] his hand was-wishing to make-a-defense to the people* [34]*but recognizing that a Jew he is, an outcry happened one-from-all as over hours-two [they were] crying-out, Great [is] Artemis of the Ephesians*

New ACTORS. "Alexander" and "Jews."

Alexander is a Jew. He, too, is emphasized with a proper name. He is thrown forward by the Jews and informed about something—the text does not say what—by other members of the assembly. He wants to defend something—but, again, the text does not say what. *Jews*, by birth adherents of the religion of Israel, are diaspora Jews. Implicit in the outcry against them manifested in this verse (see next paragraph), is the fact that they, too, represent the teaching that human-made

[29]There is an implicit change of place here. Discoursive situation #7 is clearly outside the theater. Discoursive situation #8 is just as clearly in the theater.

objects of devotion are not gods.[30] They are inhabitants of the confused city, Ephesus. They are part of this meeting of citizens.

Modifications of ACTORS. *Disturbance*, figured as "outcry" becomes still more dense. The artisans' and workmen's impassioned shouting chant for the great goddess Artemis-of-the-Ephesians in protest against what Paul is reported to be saying, now becomes a unanimous, impassioned, and tireless screaming chant of the whole assembly—precipitated by the presence of a Jew. Clearly, these Ephesian men identify the Jews with Paul and the teaching of the-way.

There is opposition, then, between actors invested with the meaning "worship of Artemis-of-the-Ephesians as a great goddess," and actors invested with the meaning "Judaism."

The text of the outcry constitutes the third instance of dialogue. It is a second voice, a response. This response is not to a first voice, however, but to the ethno-cultural identity of the one who wanted to be the first voice. The outcry is a response to Alexander-as-Jew. And, it is a vehement affirmation of Artemis-of-the-Ephesians as a great goddess.

There is a PLACE reference: "forward." If the Jews thrust Alexander forward, then he must have been back in relation to something.

Finally, there is a TIME reference in this verse: "over two hours." The chanting in reaction to the person of Alexander-as-Jew lasted for more than two hours.

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[30]The connection made here between them and the-way presupposes that the crowd holds against the Jews the same thing that it holds against Paul. In this text that is the teaching that gods made with hands are not gods.

Discoursive situation #10: verse 35

> *but having-calmed the Clerk [of the People] the crowd he says, Men Ephesians, for who is of human-beings who not knows the of-the-Ephesians city a temple-keeper being of the great Artemis and of the [object]-fallen-from-heaven?*

New ACTORS. "Clerk," "human-beings," and "[object]-fallen-from-heaven."

Clerk is the Clerk of the People, chief officer of the city government and head of the citizens' regular assembly. *Human-beings* are the entire human race. The whole race is conscious of the city's role in relation to Artemis. *[Object]-fallen-from-heaven* is the cult statue of Artemis-of-the-Ephesians.

Modifications of ACTORS. *People*, having become an assembly, is now a "crowd," unanimous and tireless in affirming Artemis-of-the-Ephesians and protesting a Jew. It is composed of Ephesian "men," not women. And, it is capable of being calmed down. *Ephesus*, the city filled with confusion, is also the privileged "temple-keeper" of the great goddess Artemis-of-the-Ephesians and her cult statue.

There is a similarity among these actors, apart from crowd: they have to do with the official role of the city of Ephesus as guardian of the great temple and cult statue of the great goddess Artemis-of-the-Ephesians.[31]

Verse 35 also introduces the fourth instance of dialogue. This time it is only the first voice which is manifested: the Clerk of the People addresses the meeting of citizens.

And, there is a TIME change implied in this verse. It is known from the preceding verse: if the chanting lasted for "over two hours," now it is more than two hours later.

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[31]Cf. notes on verses 26 and 35 in chapter two above, and appendix I.

Discoursive situation #11: verses 36–37

> *undeniable therefore being these-[things] necessary it is for you calmed to be and nothing rash to do* [37]*for you brought [here] these men [who are] neither temple-robbers nor blaspheming the goddess of us*

Modifications of ACTORS. *Gaius* and *Aristarchus*, now reduced to a common noun "these men," are insignificant for the Clerk of the People. They are not "temple-robbers" and they do not blaspheme. The traveling-companions of Paul, the persuasive teacher of the-way, do not desecrate what pertains to the great goddess Artemis-of-the-Ephesians either by their actions or their speech.

The use of the first person pronoun ("us") by the interlocutor further defines *Clerk*, as well: the Clerk of the People is a devotee of the great goddess Artemis-of-the-Ephesians.

Discoursive situation #12: verses 38–39

> *if then Demetrius and the with-him artisans have toward someone an account, courts are-in-session and proconsuls are, let-them-accuse one-another* [39]*but if something further you seek-after, in the lawful assembly it will-be-settled*

New ACTORS. "Account," "courts," and "proconsuls."

Lexically, *account* is an issue or subject to discuss, in the sense of grievance or complaint. *Proconsuls* are the governors of senatorial provinces of the Roman empire. *Courts* are formal meetings held, circuit fashion, in Ephesus and other cities of the province of Asia, for the settlement of citizens' business. They are presided over by the proconsul. The text defines them further: courts provide the appropriate machinery for Demetrius and the artisans to resolve their problems about work.

Modifications of ACTORS. *Demetrius* and the *artisans* are significant for the Clerk—he uses proper and role names, respectively, for them.[32] *Paul*, the teacher of the-way, on the other hand, is insignificant—he is just "someone." *Assembly*, until now the impromptu, disorderly meeting of citizens chanting the greatness of Artemis (v. 32), is also the legally-constituted, regular meeting of the citizens, presided over by the Clerk of the People, for the settlement of municipal and citizens' business.

There is a similarity among all these actors: all have to do with the secular, ordinary life of the people of Ephesus.

In this direct speech, also, the TIME reference shifts momentarily to the future (v. 39): the people's concerns will be settled in the lawful assembly.

Discoursive situation #13: verse 40

> *for we are-in-danger to be-accused of-riot-[against-civil-authority] about today, since not-even-one cause is about which (not) we will-be-able to give an account about this disorderly-gathering. and these-[things] saying he dismissed the assembly*

New ACTOR. "Cause."

Cause is a politically legitimate reason for such a disturbance.

Modifications of ACTORS. *Disturbance*, figured as "riot," is given even more content: it is due to factional motives. Thus, it is in defiance of the imperial law against factional and seditious gatherings.[33] *Account* is not only a rational

[32]There is an interesting phenomenon here. In his direct speech to the crowd ("you"), the Clerk's comment about Demetrius and the artisans is not even personalized: they are spoken of in the third person, as if they were not there, or at least not worthy of being looked straight in the eye. Yet, these two actors are highlighted by the use of nouns that identify them specifically. The Clerk is really conflicted about them: they are beneath contempt—for having caused this really big problem.

[33]Cf. note on v. 40 in chapter two above.

presentation of a grievance (v. 38), it is also a rational justification for an event. *Assembly*, although not the lawful one, is disbanded with the ritual formula, just the same.

The similarity continues with the actors in the preceding verses: all have to do with the secular, ordinary life of the citizens of Ephesus.

"We" draws forward, into this last verse, the whole confused assembly of Ephesian men. Clearly, this includes Clerk, crowd, Alexander, and Jews. Probably, also, Demetrius, artisans, and workmen.[34] The whole body politic is threatened with the loss of the city's free status, if it is charged with rioting.

There is a TIME reference in this final verse: "today." The time in which this narrative unfolds is identified in a global sense—everything happened in a day.

Figurative Trajectories

The work of classification which has just been completed makes it possible, now, to generalize about the figures in Acts 19:23–40.

Times

The least exploited axis of figurativization in the narrative is the axis of temporalization. Time is figured just three times, but the first two of these references are highly significant. The figure "at that time" ties this story into the ongoing narrative of Acts, and locates it, temporally, at that level. The figure "over two hours" qualifies the reaction of the assembled crowd to the mere presence of a Jew: it was so violent that it went on for more than two hours.

[34]Gaius and Aristarchus are also there, but as victims of the crowd rather than participants in it.

Places

The axis of spatialization is figured in the text by city and theater. A wide area containing an enclosed space. These are the two arenas in which the whole narrative unfolds. The preparation for the demonstration (Demetrius meets the craftsmen, they stir up the populace), resistance to it while it is in progress (Gaius and Aristarchus have to be dragged, disciples and Asiarchs restrain Paul), and sequel to it (the Clerk dismisses the assembly) all play outside the theater, in the city. The demonstration itself is in the theater. And, within the demonstration in the theater, there is the forward-from-back movement of the Jews.

Actors

By contrast, the axis of actorialization is thoroughly exploited in Acts 19:23–40. It is abundantly and richly invested with signification. This multitude of individual actors traces a limited number of semantic trajectories through the course of the narrative, however. We will retain seven, here, as the most pertinent. Some actors have manifested more than one of these trajectories in the text.

Production of silver shrines of Artemis-of-the-Ephesians

Demetrius, artisans, workmen, silver shrines, work, and prosperity all signify creation and marketing of devotional objects for economic gain. But, the workmen are only involved in the marketing. And, the artisans and workmen, whipped into a frenzy by a Demetrius citing business concerns, soon meld into the crowd acclaiming Artemis-of-the-Ephesians as the great object of their devotion.

Affirmation of Artemis-of-the-Ephesians as a great goddess

Artisans, workmen, people/assembly/crowd, world, humankind, Clerk, Ephesus, Asia, the acclamation "Great is Artemis of the Ephesians," city filled with

confusion, rushing with-one-impulse, dragging-away, not-knowing, outcry, and riot all figure passionate affirmation of Artemis-of-the-Ephesians as a great goddess.

Human-made objects in the worship of Artemis-of-the-Ephesians

Shrines, temple, and temple-keeper figure human-made objects employed in the worship of Artemis. They also indicate the temple-centered nature of the worship of Artemis. Whatever else the religion of Artemis-of-the-Ephesians may have entailed, the only dimension manifested in this story is the dimension of its temple cult. The city of Ephesus as temple-keeper. The temple itself. The silver replicas of the temple (ἱερόν/ναός) or its inner shrine (ναός), which were one devotional accoutrement of this cultic worship.

Not-human-made objects in the worship of Artemis-of-the-Ephesians

The object-fallen-from-heaven figures a representation of the goddess which was not the product of human labor. It was the cult statue housed in the inner shrine of the temple. Thus, it also indicates the temple-centered nature of the worship of Artemis.

The-way

The-way itself is figured as a teaching and a manner of behaving. The teaching is that devotional objects made by human beings, even if they are called gods, are not gods. The comportment is that of not-temple-robbing and not-blaspheming. One dimension or the other of the-way is figured by Paul, considerable crowd, Gaius, Aristarchus, Asiarchs, disciples, Ephesus, and Asia. Paul teaches it. The considerable crowd have accepted the teaching. Asiarchs are friends of Paul who is teaching it. Disciples are others who follow it. Gaius and Aristarchus, companions of Paul who is teaching it, do not temple-rob or blaspheme: they do not dishonor, by word or action, the temple or human-made

god of the Artemisists. Thus, the bearers of the teaching of the-way "walk" in this way.

Being-Jewish

Alexander and Jews figure Judaism. But, they also figure the teaching of the-way for the Ephesians in the theater: the crowd reacts in an identical manner to both. Thus, in this text, there is actually a kind of reciprocal figuration between the-way and Judaism.

Political life in the temple-keeper city

Asiarchs, clerk, account, courts, proconsuls, lawful assembly, cause, charge of rioting, Ephesus all figure the organization of, and concern for, the political aspects of ordinary life—of citizens within the city of Ephesus, and of the city of Ephesus within the empire.

A few transformed trajectories: meaning "going bump in the night"

When the discoursive analysis is done with care, the reader observes something very interesting along the trajectories of the actors Asia, crowd, and Ephesus. Something shifts underneath the text. The figures receive an opposite semantic investment.

Asia. The actor first appears in verse 26: "nearly all Asia" is a place of origin of some of the considerable crowd who, convinced by Paul's teaching of the-way, turned away. Then, in verse 27: "all Asia" worships Artemis-of-the-Ephesians as a great goddess.

Crowd. This actor, too, first appears in verse 26: a "considerable crowd" has been turned away by Paul's teaching of the-way. Then, in verse 35: "crowd" is the assembly of Ephesian men in the theater chanting the greatness of the goddess Artemis-of-the-Ephesians.

Ephesus. This actor is the most tortured! It first appears in verse 26: "Ephesus" is a place of origin of some of the considerable crowd who turned away when convinced by Paul's teaching of the-way. Then, in verse 29: the "city" is filled with confusion. And, finally, in verse 35: the "of-the-Ephesians city" is the privileged temple-keeper in the world-wide worship of Artemis-of-the-Ephesians as a great goddess.

Thematic Values

It remains, now, to classify these figurative trajectories in terms of the semantic values which they manifest. That is, to group them according to minimal units of signification, represented as pairs of oppositions, which seem to maintain the coherence and cohesion among them.

The following pairs of oppositions do make sense of the figurative organization—in whole or in part—which has just been examined.

/ Religion of Artemis-of-the-Ephesians / *vs.* / religion of the-way /

This opposition accounts for five of the trajectories. On the one hand, the religion of Artemis—figured by «affirmation of Artemis-of-the-Ephesians as a great goddess», «human-made objects in the worship of Artemis-of-the-Ephesians», and «not-human-made objects in the worship of Artemis-of-the-Ephesians»—is defined by this text as a religion centered in a temple and its cult. On the other hand, the religion of the-way—figured, due to their reciprocal figuration, by both «the-way» and «being-Jewish»—is defined by this text as a religion of a teaching and a manner of behaving.

/ Human-made objects of devotion/ *vs* / gods/

This opposition is the one which sets the trajectories «production of silver shrines of Artemis-of-the-Ephesians», «affirmation of Artemis-of-the-Ephesians as a great goddess», and «human-made objects in the worship of Artemis-of-the-Ephesians» over against those of «the-way» and «being-Jewish».

/ Human-made objects/ *vs* / fallen-from-heaven objects/

This difference opposes the trajectories «production of silver shrines of Artemis-of-the-Ephesians» and «human-made objects in the worship of Artemis-of-the-Ephesians» to that of «not-human-made objects in the worship of Artemis-of-the-Ephesians».

/ The economic/ *vs* / the civil/

This opposition exists between the trajectories «production of silver shrines of Artemis-of-the-Ephesians» and «political life in the temple-keeper city» in so far as their secular values are concerned.

/ Judaism/ *vs* /?/

Clearly, there is an opposition between «being-Jewish» and «affirmation of Artemis-of-the-Ephesians as a great goddess». Equally clearly, there is an identity between «being-Jewish» and «the-way». But, something more is manifested in the text: Alexander wants to make a *defense* to the people. What does he want to defend? Caught in a face-off between the religion of Artemis-of-the-Ephesians and the religion of the-way, what further distinction or explanation—defense—would Judaism want to make? Does it have to do with the-way? The text is really tantalizing here. It manifests the presence of another opposition, but absolutely nothing more. It is a deft reminder to the reader that this little text is part of a larger one....

/Knowing that gods are not human-made/ *vs* /not-knowing that gods are not human-made/

This opposition distinguishes the trajectories «the-way», «being-Jewish», and «not-human-made objects in the worship of Artemis-of-the-Ephesians» from «production of silver shrines of Artemis-of-the-Ephesians», «affirmation of Artemis-of-the-Ephesians as a great goddess», and «human-made objects in the worship of Artemis-of-the-Ephesians».

/The religious/ *vs* /the religio-secular/

Finally, there are really two isotopies of values present among the seven trajectories. «Affirmation of Artemis-of-the-Ephesians as a great goddess», «human-made objects in the worship of Artemis-of-the-Ephesians», «not-human-made objects in the worship of Artemis-of-the-Ephesians», «the-way», and «being-Jewish», all represent religious concerns vis-à-vis the religio-secular concerns of «production of silver shrines of Artemis-of-the-Ephesians» and «political life in the temple-keeper city». The two last trajectories represent very precise, distinctly non-religious values, economic and civil, respectively. However, all the foregoing discussion makes it clear that, in this text, these secular values are always linked to religious values—the economic profit is made from the sale of devotional objects, the civil order and prestige are centered on the temple. Hence, the terms chosen to represent this opposition.

Whether or not any of these pairs represent the radical incompatibilities which found the micro-universe of meaning in this text will become clearer when the narrative analysis has been completed.[35]

[35]Cf. Giroud and Panier, *Sémiotique: une pratique*, 17.

II. THE NARRATIVE ANALYSIS

The narrative analysis moves further from the sound and fury. Here, actors become ACTANTS. That is, they "mean" the thematic values they represent. And, they fulfill ACTANTIAL ROLES: they are simply SUBJECTS (S) or value OBJECTS (O) in utterances of STATE which are TRANSFORMED by utterances of DOING.[36] Here, too, the work begins with the patient reading and rereading of the text as it is given. However, now, the objective is to describe the succession of states and doings which structures the meaning effect perceived by the reader. And, the tool for the "un-doing" of the text at this level is the canonical NARRATIVE SCHEMA.[37]

[36]SUBJECT (S) and OBJECT (O), here, are not necessarily persons and things, respectively. The terms simply identify the two positions in a relation of state, e.g., S is O. A STATE is a state of being. Utterances of state are indicated by the use of copulative verbs and the verb "to have." There are just two kinds of utterance of state: 1) a subject of state is in relation with (conjuncted with) an object: $S \cap O$; or, 2) a subject of state is not in relation with (disjuncted from) an object: $S \cup O$. TRANSFORMATION is the passage from one state to another and its articulation is an utterance of DOING. Utterances of doing are indicated by action verbs. There are, essentially, just two kinds of utterance of doing: 1) an action (function, F) by a subject operator transforms a relation of conjunction into a relation of disjunction: $F(S) \Rightarrow [(S \cap O) \rightarrow (S \cup O)]$; or, 2) an action by a subject operator transforms a relation of disjunction into a relation of conjunction: $F(S) \Rightarrow [(S \cup O) \rightarrow (S \cap O)]$. Utterances of doing can become more complex, of course, involving more than one subject or object, but the function of transformation remains the same; cf. Groupe d'Entrevernes, *Analyse sémiotique*, 14-16, 21-29.

[37]The NARRATIVE SCHEMA is the representation of the logical order in which the utterances entailed in a NARRATIVE PROGRAM are linked together. It consists of four phases: manipulation, competence, performance, sanction. Both the manipulation and the competence are phases in which the subject operator's relation to its own action (the one entailed in the performance) is "modalized" or qualified. In the MANIPULATION, the subject operator is set up or motivated to act. This is a *causing-to-do* in which a manipulatory sender makes the subject operator *want-to-do* or *have-to-do* the performance for some reason. The latter establishes the semantic values in the name of which the transformation will be worked. In the COMPETENCE, the subject operator acquires what it needs to act, the *being-able-to-do* and the *knowing-how-to-do*. The PERFORMANCE is the set of utterances in which the subject operator acts to transform the *initial* relation ($\cap$ or $\cup$) between a subject of state and a value object into its opposite ($\cup$ or $\cap$, respectively), the *final* state. The SANCTION is the set of utterances in which the program is interpreted by a judicatory sender. The performance is evaluated as *euphoric* or *dysphoric*; the final state is judged for its textual truth value (*veridiction*). The manipulation and sanction are COGNITIVE phases: both entail a subject operator (sender) who governs the subject operator of the performance by operations of knowing (motivation or interpretation). The competence and the performance are PRAGMATIC phases: both entail operations of doing on the part of the subject operator (preparation for action, performance). And, there is a POLEMIC DIMENSION to this whole organization. That is, the schema presupposes

As will become clear through the course of the analysis, Acts 19:23–40 privileges the manipulation phase of the narrative schema: its eighteen verses manifest, wholly or partially, six manipulative operations. But, this phase is constituted by a cognitive operation in which the semantic values for the performance phase are established. Thus, this little text privileges the articulation of the values in the name of which transformations are worked. It is all about meanings.

The Initial State of the Narrative

The narrative opens with an utterance of state: there was a disturbance connected with the-way (v. 23). In Luke's long story of the forward march of the word of the Lord—of the dissemination of "all the teaching of this [new] life"[38]—the-way encounters opposition once again. This statement presents the reader with the initial state of the narrative—the state which must be reversed at the end of the story. The program that works this transformation will be the keystone of the structure of signification in the text, the principal program. And, it is the program manipulated by the Clerk of the People. This little text, which is usually named for the riot program it contains, does not really "begin to move" until the Clerk calms the crowd (v. 35).[39]

Analyzed in this way, the textual unit of Acts 19:23–40 then separates into two sections which represent two elements of the canonical schema. The entire

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the existence of an opposing phase to each of the four phases, an ANTI-PROGRAM with its anti-subject operator and opposing values. Not all these elements need be manifested in a given text, but all must be taken into account in order to do the narrative analysis of the text.

[38]πάντα τὰ ῥήματα τῆς ζωῆς ταύτης (Acts 5:20).

[39]Cf. Vogels, *Reading and Preaching*, 47-50.

first section, verses 23–34, becomes a description of the INITIAL STATE of the principal program, to cease from riotously affirming the divinity of human-made objects of devotion. The second section, verses 35–40, is the MANIPULATION phase of this principal program.

Thus, the narrative wends its way very slowly...and in great detail...through the description of the initial situation.

A Riot in Very Slow Motion ...Verses 23–34

This first section abounds with activity. It manifests elements of thirteen programs, in all.[40] However, all this movement—*in this particular text*—simply constitutes a description of the state of affairs from which the principal program will begin.

To profit from the worship of human-made objects of devotion (vv. 24–25)

The program to profit from the worship of human-made objects of devotion is, itself, a complex one.[41] Two subprograms are also manifested and, since they come first in the syntagmatic organization of the text, they will be considered first.

[40]The subtitles of the four major programs will be printed in bold italics. Where the others are given subtitles, these will be plain italics.

[41]A NARRATIVE PROGRAM is the succession of utterances of states and utterances of doings (transformations) which are linked together on the basis of a particular subject-object relation and its transformation. The ultimate transformation of a given S-O relation may entail many other transformations along the way, but these are hierarchized as subprograms in relation to the principal transformation, and the program is usually named for the principal transformation; cf. Groupe d'Entrevernes, *Analyse sémiotique*, 16.

Making objects of devotion (v. 24a)

There was a man, Demetrius (S_1), who made silver (S_2) take the form of shrines of Artemis (O).[42] He had the COMPETENCE to do this PERFORMANCE, he *knew-how* and *was-able*, because he was a silversmith.

Sharing the work of making objects of devotion (v. 24b)

Demetrius (S_1) supplied plenty of work (O), from his own means, to the artisans (S_2) in the city. This PERFORMANCE was a PARTICIPATORY COMMUNICATION of the value object.[43] Demetrius had work making silver shrines of Artemis and the artisans did not. Then, he performed an action, and the artisans, too, had work making silver shrines of Artemis.[44] Because Demetrius shared the work without loss to himself, this communication was one of appropriation, as well as attribution.

The program to profit, itself (v. 25)

Demetrius, the artisans and workmen (S_1) traded with customers (S_2): silver shrines of Artemis (O_1) for money (O_2).[45] This PERFORMANCE was a communication, by EXCHANGE, of two value objects between two subjects.

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[42] $F\ (S_1) \Rightarrow [(S_2 \cup O) \rightarrow (S_2 \cap O)]$.

[43] Ordinarily, when one object is communicated between two subjects, one subject loses, the other gains. If the subject operator is the same actant as the subject who is disjuncted, the performance is a renunciation—the S_{op} disjuncts the object from itself. If the subject operator is a different actant from the subject who is disjuncted, the performance is a dispossession—S_{op} takes the object from someone else. Conversely, if the S_{op} is the same as the subject who is conjuncted, the performance is an appropriation—the S_{op} conjuncts the object with itself. If the subjects are different, the performance is an attribution—the S_{op} conjuncts the object with someone else. In a participatory communication, however, the value object is such that its attribution to one subject is not correlative to a renunciation; Groupe d'Entrevernes, *Analyse sémiotique*, 24-29.

[44] $F\ (S_1) \Rightarrow [(S_1 \cap O \cup S_2) \rightarrow (S_1 \cap O \cap S_2)]$.

[45] This third program is implicit in the "prosperity-to-us" of verse 25.

Demetrius, artisans and workmen had silver shrines and did not have money, while their customers had money, but did not have silver shrines. Then, Demetrius, artisans and workmen operated the exchange after which they themselves had money and not shrines, while their customers had shrines and not money.[46]

Such an exchange of objects implies a FIDUCIARY CONTRACT between the two subjects of state, that is, a prior agreement about the value of the objects exchanged.[47] Thus, for Demetrius, artisans and workmen, the value object was the money—that was what they sought and had in the end. While, for their customers, the value object was the silver shrines of Artemis, which they had in the end.

Prosperity was the pragmatic SANCTION for this program. The business of exchange was *euphoric*—it was positive and good. Demetrius, the artisans and workmen made much money. But, this implies that there were many shrines sold. And, if many shrines sold, then—many customers. Thus, the elaboration of this program brings into the reader's awareness the presence in Ephesus of a multitude of people who valued human-made objects of devotion.

There was a certain equilibrium in this program of exchange: it could have kept going on and on.

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[46]Or,

$$F(S_1) \Rightarrow \begin{vmatrix} (O_1 \cap S_1 \cup O_2) \\ (O_1 \cup S_2 \cap O_2) \end{vmatrix} \rightarrow \begin{vmatrix} (O_1 \cup S_1 \cap O_2) \\ (O_1 \cap S_2 \cup O_2) \end{vmatrix}$$

[47]This contract is presupposed, logically, but it is not always manifested in texts. Cf. Groupe d'Entrevernes, *Analyse sémiotique*, 28; Greimas and Courtés, *Sémiotique: dictionnaire*, 146 (Patte, 117).

A meeting...(v. 25a)

At a given moment, Demetrius (S_1) brought the artisans (S_2) and workmen (O) together to set them up for another program.[48] This was an INSTRUMENTAL PROGRAM which established an interlocutee for the dialogue of the manipulation.[49]

Like a good teacher, Demetrius reviewed first. For sure, life, as it was, was good. But there were other programs going on in Ephesus which threatened this good life.

To teach the-way: human-made objects of devotion are not gods (v. 26b)

A subject operator, Paul (S_1), did a PERFORMANCE: he taught others (S_2) the value (O): human-made objects of devotion are not gods.[50]

The SANCTION of this performance was a pragmatic one. Many people stopped worshipping Artemis-of-the-Ephesians.

To turn from the worship of human-made objects of devotion (v. 26c)

The very performance of his program constituted Paul as manipulatory SENDER for another program.[51] The MANIPULATION communicated knowledge

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[48] $F\ (S_1) \Rightarrow [(S_2 \cup O) \rightarrow (S_2 \cap O)]$.

[49] Cf. Greimas and Courtés, *Sémiotique: dictionnaire*, 298 (Patte, 246).

[50] $F\ (S_1) \Rightarrow [(S_2 \cup O) \rightarrow (S_2 \cap O)]$. This program of Paul's is a program of manipulation and it constitutes one of the principal narrative programs in the book of Acts. The PERFORMANCE phase is, itself, a cognitive operation which transforms understanding by communicating semantic values. In this sense, it is always an instrumental program, a necessary preliminary to diverse principal programs of people turning to follow the-way.

[51] The manipulatory SENDER is a subject operator, also, but the operation it works is different from that of the subject operator of the performance in several ways. 1) It is an affirmation or communication of knowledge, thus it is on the cognitive plane of the schema, rather than the pragmatic. 2) It establishes the values in the name of which the performance is to be done. 3) Where the subject operator (S_{op}) of the performance transforms the relation between an S and an O from disjunction to conjunction, or vice versa, the subject operator of the manipulation (S_{mod}) modalizes or qualifies the relation (O_{modal}) between the S_{op} and the performance (O) it will do.

which was persuasive: those whose understanding had been transformed initiated their own program. A considerable crowd from different parts of the province of Asia, including Ephesus, turned-away from worshipping the great goddess Artemis-of-the-Ephesians. This manipulation also established the semantic value in the name of which this performance was done: denial of the divinity of human-made objects of devotion.

Paul's (S_1) cognitive operation did not entail coercion. The crowd (S_2) turned away (O) because it *wanted-to* (O_{modal}).[52] Its COMPETENCE was free and independent. It was *able-to* do or *able-not-to* do the performance.[53]

The considerable crowd did the PERFORMANCE of turning-away from the great goddess Artemis-of-the-Ephesians. Because the subject operator was also the subject of state, the transformation was an appropriation: the crowd (S_1) performed the action which transformed its own state of being. It disconnected itself from human-made objects of devotion (O).[54]

In relation to this program, the cognitive operation of Demetrius functioned as a SANCTION. Demetrius, the judicatory SENDER,[55] interpreted it. His evaluation

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Perhaps this function could be represented in the following way: $F(S_{mod}) \Rightarrow [(\{S_{op} \cup O_{modal:\ want\text{-}to/have\text{-}to}\} \rightarrow \{S_{op} \cap O_{modal:\ want\text{-}to/have\text{-}to}\}) \rightarrow \cap O_{performance}]$. Since it governs the subject operator of, and values at stake in, the narrative program, the manipulatory sender is superior, in the narrative hierarchy, to the subject operator of the performance.

[52] $F(S_1) \Rightarrow [(\{S_2 \cup O_{modal}\} \rightarrow \{S_2 \cap O_{modal}\}) \cap O]$.

[53] When the modality "being-able-to" is inscribed on the semiotic square, it gives rise to the four possibilities: being-able-to-do (freedom), not being-able-to-do (powerlessness), being-able-not-to-do (independence), and not being-able-not-to-do (obedience); Greimas and Courtés, *Sémiotique: dictionnaire*, 221 (Patte, 185).

[54] $F(S_1) \Rightarrow [(S_1 \cap O) \rightarrow (S_1 \cup O)]$.

[55] The judicatory SENDER ($S_{modalizing}$) is the third type of subject operator in a narrative program. It is like the manipulatory sender in that its performance is a cognitive operation. It differs from the manipulatory sender because its cognitive operation is interpretive rather than persuasive. It evaluates what the manipulatory sender persuaded the subject operator to do. It modalizes or qualifies the relation of the final state to "textual" truthfulness, rather than the relation

of the performance: it was *dysphoric*, negative and bad.[56] It did not fulfill his system of values: it was a threat to economic prosperity and human-made objects of devotion. His judgment of the veridiction of the final state of the performance: it was TRUE.[57] It *seemed to be*, and *was*, so: the artisans and workmen saw with their own eyes and heard with their own ears that this considerable crowd had turned away from worshipping Artemis-of-the-Ephesians.

A collision course ...

After this review, Demetrius led the artisans and workmen forward to new knowledge implicit in this state of affairs. If Paul continued to do his program of teaching the-way, and people continued to do their program of believing him and turning-away, all would be lost—not just livelihood, but the meaning of the temple at Ephesus and the greatness of Artemis-of-the-Ephesians herself. The three narrative programs going on in Ephesus—to prosper because of the worship of human-made objects of devotion, to teach that human-made objects of devotion are not gods, and to turn away from the worship of human-made objects of devotion—were on a collision course.

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of the subject operator to the performance. This function might be represented in this way: $F(S_{mod}) \Rightarrow [(S \cap/\cup O) \rightarrow ([S \cap/\cup O] \cap \text{true/false/secret/lie})]$.

[56]Giroud and Panier, *Sémiotique: une pratique*, 23.

[57]Veridiction means qualification according to the categories "seeming" and "being." When these two categories are inscribed on the semiotic square, four possibilities come to light: being, not-being, seeming, not-seeming. The relation itself, then, between the contraries (being/seeming) and sub-contraries (not-seeming/not-being) is seen to be contradictory. The relation itself between the complementaries on the positive deixis (being/not-seeming) and those on the negative deixis (seeming/not-being) is seen to be contrary. This makes possible the inscription of a "second generation" of categorial terms: the contradictories, TRUE (being/seeming) and FALSE (not-seeming/not-being), and the contraries, SECRET (being/not-seeming) and LIE (seeming/not-being); cf. Greimas and Courtés, *Sémiotique: dictionnaire*, 31-32 (Patte, 310-311).

To riotously affirm the divinity of human-made objects of devotion (vv. 28, 32, 34)

Demetrius' cognitive operation now functioned as the MANIPULATION for a new program.[58] As manipulatory SENDER, Demetrius (S_1) had convinced the artisans and workmen (S_2) that Paul's teaching of the-way posed a grave danger. Something had to be done.

The semantic values in the name of which this performance was to be done were prosperity and the divinity of human-made objects of devotion. Thus, the manipulation was for a performance that would serve values situated on two different isotopies: the religio-secular and the religious.

The communication was threatening. It was an intervention: it positively set the artisans and workmen up to do something.[59] On the basis of the relations established in the profit program, it would be reasonable to say that they *wanted-to* act. But, the threat introduced an element of fear and coercion as well. Thus, it seems more accurate to identify the modalization of their performance as a *having-to* act.[60]

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[58]The two phases manipulation and sanction often work in tandem, a sanction of one narrative program functioning as the manipulation of another.

[59]When the modality causing-to-do is inscribed on the semiotic square it gives rise to four possibilities: causing-to-do (intervention), not causing-to-do (non-intervention), causing-not-to-do (hindrance), and not causing-not-to-do (leaving be); Greimas and Courtés, *Sémiotique: dictionnaire*, 220 (Patte, 184).

[60]Rather than a *wanting-not-to* act. At this stage of the development of the theory, there is no term to express the modalization of fear. It is allowed that it is possible, from the semantic perspective, to pair "fear" with "desire" to name the two primary values, on the semiotic square, of the modality "wanting-to." Then, "fear" is a *contrary* wanting (wanting-not-to) rather than *not* wanting-to. (The four possibilities of "wanting-to" are: wanting-to, *not* wanting-to, wanting-not-to, *not* wanting-not-to.) It is anticipated that, one day, the terms "desire" and "will" will designate these four variables in the metalanguage: cf. Greimas and Courtés, *Sémiotique: dictionnaire*, 93-94 (Patte, 76).

When the modality "having-to-do" is inscribed on the semiotic square, it gives rise to the four possibilities: having-to-do (prescription), not having-to-do (optionality), having-not-to (prohibition), and not having-not-to-do (permission); Greimas and Courtés, *Sémiotique: dictionnaire*, 90 (Patte, 73).

Demetrius' intervention also qualified the *being-able-to* do of the artisans and workmen. Once again on the basis of the relations established in the profit program, it is reasonable to say that their COMPETENCE to act was a *not being-able-not-to*.[61] They could not ignore the threat.

Interestingly enough, the artisans and workmen only accepted part of the CONTRACT of the manipulatory sender.[62] They responded to the manipulation on the religious isotopy alone. They began a shouting chant to affirm Artemis-of-the-Ephesians as a great goddess. This PERFORMANCE threw the entire city into confusion. It was a PARTICIPATORY COMMUNICATION. The subject operator began to shout affirmation of the divinity of human-made objects of devotion over and over again, and aroused others—without any diminishment of its own spirited intensity. Thus, the artisans and workmen (S_1) were disturbed (O) and the city at large (S_2) was not. The artisans and workmen moved out among the populace. And, then, they and the city at large were disturbed.[63]

This cognitive performance was emphasized by three repetitions.[64] Some in the assembly "cried out..." (v. 32). Others in the assembly "cried out..." (v. 32). The crowd "cried out..." (v. 34). It also had a pragmatic counterpart.

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[61]Cf. above, note 53.

[62]CONTRACT is the establishment of an intersubjective relationship which qualifies or modifies each of the subjects involved. If it is UNILATERAL, one subject (S_1) proposes something and the other (S_2) makes a commitment to what has been proposed. The proposal: S_1 wants S_2 to be/do something. The commitment: S_2 takes upon itself the proposed doing either because it *wants-to* or *has-to*. If the contract is BILATERAL or RECIPROCAL, the proposals and commitments are "interwoven"; cf. Greimas and Courtés, *Sémiotique: dictionnaire*, 69-71 (Patte, 59-60).

[63]$F(S_1) \Rightarrow [(S_1 \cap O \cup S_2) \rightarrow (S_1 \cap O \cap S_2)]$.

[64]Multiple subjects with the same semantic value conjuncted with or disjuncted from multiple objects with the same semantic value constitute the same thing from the perspective of narrative analysis, because actants are values.

"Non habemus corpus..." (vv. 29–30)

The rioting crowd (S_1) picked up the-way on its way to the theater! They laid hold of Gaius and Aristarchus (O), and dragged them along.[65] They laid hold of one representation of the value object, the teaching of the-way.

But, the crowd could not lay hold of the principal *corpus*. They could not get Paul—although he himself would have played right into their hands: he *wanted-to* go into the people.[66]

Rescuing the teacher of the-way (vv. 30b–31)

Both the program of the artisans and workmen and the program of Paul were suspended by a performance of the program to rescue the teacher of the-way.[67] The disciples caused Paul not to go into the theater.[68] This was a MANIPULATION, and it was emphasized by repetition: the Asiarchs entreated Paul not to perform his program. Although the text seems to imply that this program was successful, nothing more is manifested.

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[65] $F(S_1) \Rightarrow [(S_1 \cup O) \rightarrow (S_1 \cap O)]$.

[66] This utterance manifests only the final state of the MANIPULATION phase of Paul's program to go into the people: a manipulatory SENDER ($S_?$) who is not manifested has succeeded in setting Paul (S_{op}) up to desire to do the performance of going into the people, $F(S_?) \Rightarrow [(\{S_{op} \cup O_{modal}\} \rightarrow \{S_{op} \cap O_{modal}\}) \cap O_{go\ into\ people}]$. This program may have been a subprogram of his program to teach the-way, but that cannot be known from this text. There is no indication of what he intended to do once he would be among the people.

[67] This program is already very familiar to the reader of Acts; cf., e.g., Acts 5:19–20, 34–40; 9:23–30; 12:7–10; 14:5–7, 19–20; 16:26ff.; 17:9–10, 14–15; 18:6–7; etc.

[68] They positively hindered him; cf. above, note 59.

"But, ..." —a futile gesture (v. 33b)

Then it was the Jews' (S_1) turn. They performed an INSTRUMENTAL PROGRAM that put a Jew in place, established an interlocutor, for a dialogue: they threw Alexander (S_2) forward (O) in the theater.[69]

The only phase of this program proper that is manifested is the final state of the MANIPULATION. The subject operator, Alexander (S_2), had been set up by an unmanifested manipulatory SENDER (S_1) to *want-to* (O_{modal}) make-a-defense (O) to the people.[70] But, when he tried to do the INSTRUMENTAL PROGRAM of calming the crowd, to establish the interlocutee for the dialogue, he *was-not-able*. His COMPETENCE for this prerequisite program failed due to a repetition of the riot program (v. 34). To the subject operator of the riot program Alexander, too, was a representation of the value object, the teaching of the-way.

Some new information ...(v. 33a)

Some people in the crowd (S_1) instructed Alexander (S_2). They performed a cognitive operation at the end of which Alexander had knowledge (O) which he did not have before they acted.[71] Since there is nothing more of this program manifested, it is impossible to locate the performance in the schema. For instance, as an operation on the cognitive plane, it could have been a manipulation or a sanction.

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[69] $F(S_1) \Rightarrow [(S_2 \cup O) \rightarrow (S_2 \cap O)]$.

[70] $F(S_1) \Rightarrow [([S_2 \cup O_{modal}] \rightarrow [S_2 \cap O_{modal}]) \cap O]$. While the text does not identify this manipulatory sender, it does suggest two interesting possibilities: evidently, the Jews, but possibly also the others out of the crowd who "instructed" Alexander (see following program).

[71] $F(S1) \Rightarrow [(S2 \cup O) \rightarrow (S2 \cap O)$

All of the preceding programs have contributed to the constitution of the initial state whose description comes to an end in the final performance of the riot program in verse 34. The story of *this* textual micro-universe now begins to move from disturbance to cessation from disturbance.

The Voice of Gentile Reason ...Verses 35–40

The second section consists of a single cognitive operation framed by two instrumental programs.

Establishing the partner for a dialogue (v. 35a)

The Clerk of the People (S_1) calmed the assembly of Ephesian men. The crowd in the theater (S_2) was disturbed (O). The Clerk acted. Then, the crowd in the theater was no longer disturbed.[72] This was an INSTRUMENTAL PROGRAM, a pragmatic performance which created the conditions for a cognitive performance. The Clerk succeeded where Alexander had failed. He *was-able* to establish an interlocutee for a dialogue.

To cease riotously affirming the divinity of human-made objects of devotion (vv. 35b–40a)

The Clerk communicated new information. This cognitive operation disambiguized the registers of values confused by Demetrius—the two isotopies,

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[72] $F(S_1) \Rightarrow [(S_2 \cap O) \rightarrow (S_2 \cup O)]$.

religious and religio-secular[73]—and functioned as the MANIPULATION for a new program.

The religious isotopy. The whole world knew that the city of Ephesus was the privileged protector of the temple of Artemis-of-the-Ephesians and of her cult statue. The cult statue fell from heaven, so it was not human-made. Therefore, Artemis-of-the-Ephesians was not threatened by the teaching of the-way. And, neither she nor her temple was threatened by the comportment of those who followed the-way: they did not blaspheme or rob temples. This goddess was unassailable. Since this was so, there was no religious reason to riot.

The religio-secular isotopy. If the silversmiths had a grievance against someone, court was the place to settle it. If anyone else had a problem, the regular assembly was the place to settle it.

The manipulation. There really was a danger, but—from the Clerk's point of view—it arose directly from the riot program: when citizens assembled without a good reason, they ran the risk of being charged with rioting against civil authority.

This communication was threatening, an intervention.[74] It preserved the constraint of fear on the religio-secular isotopy, but now for a civil reason rather than an economic one. Thus, the Clerk (S_1), as manipulatory SENDER, caused the crowd (S_2) in the theater to *have-to* (O_{modal}) desist (O) from the disturbance.[75] And, the semantic value in the name of which their performance was to be done was to safeguard the status of Ephesus as a free city.

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[73]He also re-established the distinction between Demetrius and the artisans, on the one hand, and the workmen, on the other. He only speaks of the former (v. 38). This distinction had existed initially, as well. It was only the silversmiths who represented the confusion of isotopies.

[74]Cf. above, note 59.

[75]$F\ (S_1) \Rightarrow [(\{S_2 \cup O_{modal}\} \rightarrow \{S_2 \cap O_{modal}\}) \cap O]$.

The COMPETENCE of the assembled people to desist from being disturbed was a *being-able-to*. Now, it was possible for them to do that, they could do that. The communication on the religious isotopy had taken away the fear, making them free and independent, once again, on that register: they were *able-to* or *able-not-to* do the disturbance. Thus, they were *able-to* resume being-calm, if they wanted-to—or *had-to*.

The PERFORMANCE phase of this program is not manifested. All the reader is told is that the Clerk dismissed the calmed crowd: the Ephesian men who had accepted the Clerk's contract were back in the city-at-large, calm—that is, performing the cessation of the disturbance. The text allows nothing else.

That the performance occurred—and was successful—is known only from the hind-sight afforded at Acts 20:1. And, this anaphoric reference at the beginning of the next Acts' sequence is all that is manifested of a SANCTION phase: a passing observation that the riot ended.[76]

"Ite, missi estis..."(v. 40b)

The Clerk (S_1) then performed a final INSTRUMENTAL PROGRAM. He dismissed the assembly. He dispersed what Demetrius had gathered. The calmed crowd (S_2) was in the theater (O). The Clerk ended the meeting with the formal dismissal that terminated the regular, lawful assembly, and the calmed crowd was not in the theater any longer.[77]

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[76]"And after the to-cease [of] the uproar..." (μετὰ δὲ τὸ παύσασθαι τὸν θόρυβον...).

[77]$F(S_1) \Rightarrow [(S_2 \cap O) \rightarrow (S_2 \cup O)]$.

The Clerk's manipulation as sanction of the riot program

The Clerk's cognitive operation also interpreted the riot program. As judicatory SENDER, he qualified the knowledge concerning the religious value which Demetrius had communicated. According to the Clerk's system of values, it was a LIE. The danger *seemed to be*, but *was not*. The greatness of Artemis-of-the-Ephesians and her temple were perfectly secure. The teaching of the-way and its adherents did not pose a threat to them. And, he evaluated the riot performance on the religio-secular isotopy: it was *dysphoric*, negative and bad. The way to settle conflicts of interest was through the civic machinery established for that purpose: the courts.

The polemic dimension of the narrative schema

Semiotic theory predicts the existence of a "shadow" program in every narrative program.[78] This program, too, is organized according to the four phases of the narrative schema. It may not be manifested to any great degree, but it is assumed to be there, and must be made explicit at the level of the narrative analysis. It is picked up in the traces, in the text, of a system of opposing values and anti-subject operators. Since, as has already been remarked, Acts 19:23-40 privileges the manipulation phase of the schema, the polemic structure will also be invested in this phase, and the anti-subject operator of interest will be the ANTI-SENDER.[79]

[78]Giroud and Panier, *Sémiotique: une pratique*, 51.

[79]Cf. Greimas and Courtés, *Sémiotique: dictionnaire*, 16 (Patte, 15).

In fact, this dimension of the narrative schema can be recognized in both the initial state (vv. 23–34) and the manipulation for the principal program (vv. 35–40).

In the very fabric of the initial state—the-way in conjunction with disturbance—Paul functions as an anti-sender to Demetrius. The anti-value that he establishes is the denial of the divinity of human-made objects of devotion. The anti-program thus initiated is one of turning away from the worship of human-made objects of devotion.

From the polemic perspective, the principal program which brings about the disjunction of the-way from disturbance—the program manipulated by the Clerk—appears, itself, as an anti-program to the riot program of the initial state. In this view, then, the Clerk, too, functions as an anti-sender to Demetrius. The anti-values he establishes are both religious and secular. The cult statue of Artemis-of-the-Ephesians is not a human-made object, so there is no religious danger, and the secular danger is political not economic. The anti-program thus initiated is one of ceasing to riotously affirm the divinity of human-made gods. It is the success of this manipulation over that of Demetrius, which annuls the program manipulated by Demetrius to get at Paul and his message, and thus indirectly disengages the-way from disturbance.

This principal program of the text is in syntagmatic relation with the program which it opposes because the subject operators of both programs are syncretized: the same Ephesian men perform both program and anti-program.

The narrative analysis has elaborated a number of interesting programs in Acts 19:23-40. Initially, they presented something of a conundrum. Seen from up close, the text seems to keep separating into two principal programs. There is a

riot program. There is a program to cease rioting. And, two principal programs would indicate two distinct units of text. Yet, all the indicators for the delimitation of a text—both semiotic and rhetorical—seem to confirm that 19:23 and 19:40 enclose a passage which is unified and able to stand on its own, apart from what surrounds it in the running narrative of Acts.

It is only by close reading of the text itself, in the best tradition of semiotic analysis, that the "sense" of the story of the riot becomes apparent. In Acts 19:23-40, the narrative program manipulated by the Clerk of the People is the one which succeeds. The performance of this program, even though unmanifested, is the one which works the principal transformation. It changes the initial state of the-way connected with disturbance in Ephesus into the final state of the-way disconnected from disturbance in Ephesus. Once this structure is identified, everything else falls into place: verses 23–34 become descriptive material which sets the stage for the program that will accomplish this transformation.

Analyzed in this way, then, the program which has always been read in the foreground, 'The Riot of the Silversmiths at Ephesus," is backgrounded, while another comes to the foreground, 'The Ephesians Unwittingly Rescue the Way." With this shift of focus the entire passage is raised up out of irrelevance for the grand story Luke is telling. It is securely installed on the level of the forward march of the word of the Lord. It is a repetition of one of the principal programs in the book of Acts, that of the deliverance of the-way from danger.

III. AN EXPLANATORY HYPOTHESIS

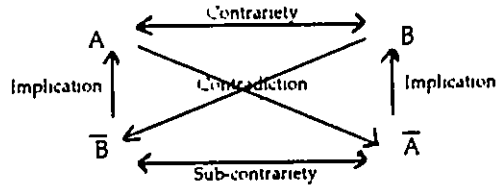
A semiotic analysis of a text is never finished. It can only come to a halt—and it can and must do that—when the reader fancies that s/he has elaborated an organization of relations that is satisfying.[80]

Then, the last step is to represent, on the SEMIOTIC SQUARE, the values and transformations which have been identified.[81] This step is not obligatory because it does not analyze—the text is "un-done" by the discoursive and narrative analyses. What it does do, though, is allow a verification of the discoursive and narrative organization proposed in the analysis.

Here, a radically abstract representation is given to the content. This is done by displaying two primary semantic values, in a relation of contrariety, on the logical square and then locating the textual elements on that display. Words different from any found in the manifestation of the text are used, so that the

[80]Giroud and Panier, *Sémiotique: une pratique*, 23.

[81]The SEMIOTIC SQUARE is the logical square used to show the relations between semantic values. The logical square consists of two primary terms, a positive term (A) and a negative term (B). Logically, one can pass from one of these primary terms to the other only through NEGATION of the first and, then, ASSERTION of the second. Thus, it is necessary to move, conceptually, from A to [all that is]-not-A before one can arrive at B; to move from B to [all that is]-not-B before one can arrive at A. For instance, one must move from white to the whole domain of not-white before one can think black, or magenta, or aqua, etc. Not-A and not-B constitute the secondary terms of the square. A and not-A are contradictory—both cannot be true/false at the same time; so, also, B and not-B. But, B is implicit in not-A, A is implicit in not-B: not-white includes aqua; not-aqua, white, etc. Because A and B can be true/false at the same time, they are contrary to each other, not contradictory; so, also, not-A and not-B. Hence,



Cf. Greimas and Courtés, *Sémiotique: dictionnaire*, 29-33 (Patte, 308-311).

operation between relations of semantic values which engender and condition the story is highlighted—rather than the sound and fury of the story itself.[82]

The challenge, though, is to "construct" the pair of semantic values.[83] If the terms are well chosen, their values on the square can satisfactorily account for what has gone on in the text. This oppositional pair can then be proposed as the elementary meaning which gives coherence to this particular textual unit. As the meaning which structures this text as a micro-universe of sense. As the meaning which has reached the light of day in the manifestation of this text.

At the close of this semiotic analysis, the following hypothesis is proposed as such a key to the reading of Acts 19:23–40.

The elementary signifying relation

Assuming that the story of the cessation of the riot at Ephesus is well read as an instance of Acts' complex narrative program to deliver the-way, as having significance, then, in Luke's long story, it is suggested that the opposition /INSIGHT/ *vs* /ILLUSION/ constitutes an elementary signifying relation capable of engendering this little text and of insuring the coherence of all its elements.

Insight is defined as penetration with the eyes of the mind into the inner character of things, in this case, of the divinity and of human-made objects of

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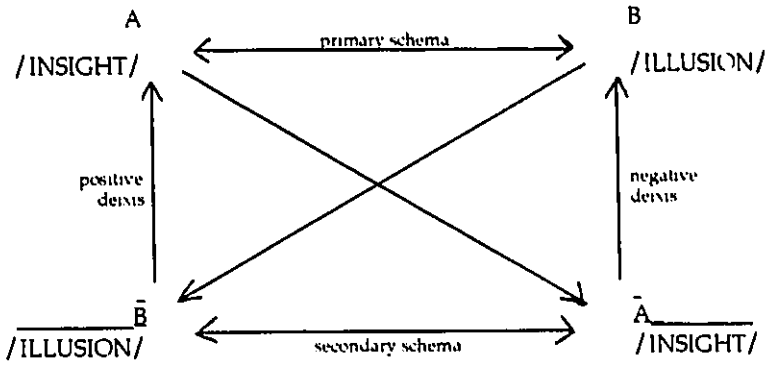
[82]Groupe d'Entrevernes, *Analyse sémiotique*, 140.

[83]The term "construction" is used advisedly. The relation of *contradiction* is not helpful for the discussion of meaning because the only difference between the opposed terms is the presence or absence of "not"; e.g., white and not-white. It is very easy to name the two terms, and one can never miss the mark, as long as one understands what contradiction entails. However, the opposition does not indicate anything except that, following this example, something is white or it is not-white. There are no other possibilities. On the other hand, the relation that informs is that of *contrariety*. Here, a third term is chosen. Out of all that is not-white, there is black—but there is also, red, or blue, or purple. White is opposed to these colors, but not absolutely, because it can be present at the same time with any one of them. Thus, choosing an adequate or accurate third term can be very difficult, because there are so many possibilities; cf. Groupe d'Entrevernes, *Analyse sémiotique*, 129-132.

devotion. It is an intellectual apprehension or grasp of what is hidden from physical sight, of what is unseen. *Illusion* is defined as the perception of an external object which entails false belief or false conception about that object, in this case, human-made objects of devotion perceived as the divinity. It is an intellectual mis-apprehension—the investment of a real object with the wrong attributes—caused or permitted by the ambiguous qualities of the thing itself and/or the personal characteristics of the perceiver him/herself.[84]

This pair of values, inscribed on the logical square, produces the following semiotic square:



[84]Cf. *The Compact Edition of the Oxford English Dictionary: Complete Text Reproduced Micrographically* (Oxford: Clarendon Press, 1971); *Webster's Third New International Dictionary of the English Language. Unabridged* (Springfield, MA: G. & C. Merriam Company, 1981).

The values

The static elements from the discoursive and narrative analyses can then be situated on the square as follows:[85]

- *the-way*
- *being-Jewish* [?]

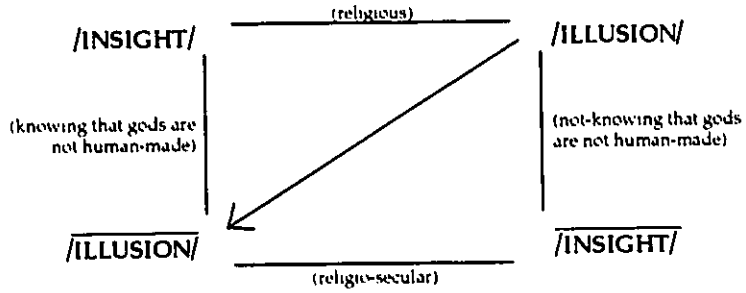
- RELIGION OF THE-WAY
- GODS

- to teach the-way: human-made objects of devotion are not gods
- to turn from worship of human-made objects of devotion

- *affirmation of Artemis as a great goddess*
- *human-made objects in the worship of Artemis*

- RELIGION OF ARTEMIS-OF-THE-EPHESIANS

- to riotously affirm the divinity of human-made objects of devotion



- to cease riotously affirming the divinity of human-made objects of devotion

- FALLEN-FROM-HEAVEN OBJECTS
- THE CIVIL

- *not-human-made objects in the worship of Artemis*
- *political life in the temple-keeper city*

- to profit from the worship of human-made objects of devotion

- HUMAN-MADE OBJECTS OF DEVOTION
- HUMAN-MADE OBJECTS
- THE ECONOMIC

- *production of silver shrines of Artemis*

[85]Figurative trajectories are printed in italics; thematic values, in small capitals; initial state elements, in regular type.

Two hierarchically superior thematic values.[86] The value /religious/ *vs* /religio-secular/ is at the next higher level of abstraction from the values represented on the corners of the square on the axes of contraries. Thus, the terms of the primary schema, /INSIGHT/ (A) and /ILLUSION/ (B), are both /religious/. Those of the secondary schema, /NOT-INSIGHT/ (not-A) and /NOT-ILLUSION/ (not-B), are both /religio-secular/.

The value /knowing that human-made objects are not god/ *vs* /not-knowing that human-made objects are not god/ is also superior to the others, but along the axes of implication. So, the terms of the positive deixis, /INSIGHT/ (A) and /NOT-ILLUSION/ (not-B), both represent /knowing.../. And those of the negative deixis, /NOT-INSIGHT/ (not-A) and /ILLUSION/ (B), both represent /not-knowing.../.

An uninscribable thematic value. /Judaism/ *vs* /?/ cannot be inscribed on the square because its second term is not known. Yet, it stands for an opposition-to-something which is really manifested in the text, even though the "something" is not.

An ambiguous trajectory. The figurative trajectory «being-Jewish» manifests /Judaism/, but the semantic value of /Judaism/ in this text is not clear. However, this trajectory also figures the teaching of the-way in this text. So, it has been located at /INSIGHT/ along with «the-way»—tentatively, with a question mark, to indicate the element of the unknown.

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[86]Groupe d'Entrevernes, *Analyse sémiotique*, 133.

The transformation

The principal program, for which the cognitive operation of the Clerk of the People is the manipulation, moves the narrative from /ILLUSION/ (B) to /NOT-ILLUSION/ (not-A).

The "play" of the elementary signifying relation on the square

The initial state of the narrative in Acts 19:23-40 was one in which /INSIGHT/, /NOT-INSIGHT/, and /ILLUSION/ all co-existed. We will locate this situation on the square beginning at /INSIGHT/.

Paul was teaching the-way. He was imparting /INSIGHT/, a clear understanding of the nature of human-made objects of devotion: they were not the divinity. The considerable crowd who were convinced by what he said, and turned away from worshipping human-made objects of devotion, grasped this teaching and participated in /INSIGHT/. As did all the other followers of the-way—and the Jews.

Concurrently with the presence of /INSIGHT/ in Ephesus, however, there was /NOT-INSIGHT/. Demetrius, artisans and workmen were making and selling objects of devotion. They did not have clear understanding about the religious value at stake in their work. But, that was not their value. What they valued was the prosperity that came from capitalizing on an absence of intellectual understanding, /NOT-INSIGHT/, about the nature of human-made objects of devotion or, better still, on positive mis-understanding, /ILLUSION/, about it.

The myriad customers of the craftsmen, the Ephesians, were at /ILLUSION/. They positively misperceived their objects of devotion. They invested these objects—silver replicas of the shrine of Artemis which the craftsmen had made and sold to them, or the cult statue in the shrine of the temple—with the attribute of

divinity. When, one day, Demetrius drew out the implications in the standing opposition, at Ephesus, between /INSIGHT/ on the one hand, and /NOT-INSIGHT/ and /ILLUSION/ on the other, the artisans and workmen, too, positioned themselves at /ILLUSION/. The whole crowd of Ephesians took up a shouting chant, riotously affirming the divinity of human-made objects of devotion.

This is where the narrative in 19:23-40 begins to move on the square. The Clerk of the People speaks from /NOT-ILLUSION/ to the assembled crowd at /ILLUSION/. Ephesus is temple-keeper of Artemis-of-the-Ephesians and the object-fallen-from-heaven, so there is no reason to be disturbed. By implication, then, the Clerk does not misconceive human-made objects of devotion: he accepts the argument that human-made objects are not gods. But, he still misconceives other objects of devotion: the object-fallen-from-heaven is not human-made, so this goddess is real. Hence, the teaching of the-way is no threat. Also, the Clerk does not misconceive the nature of the danger in the riot situation. It is secular: the threat to the status of the city. It is with this manipulation that he calls the Ephesians to move from /ILLUSION/ to /NOT-ILLUSION/. They accept the contract and desist from rioting in order to safeguard the city.

Thus, the transformation in this text ends on the secondary term of the positive deixis. The rioting Ephesians, worshippers of Artemis, have moved from /ILLUSION/: human-made objects are gods, to /NOT-ILLUSION/: human-made objects are not gods, but fallen-from-heaven objects are gods. They have moved from the deixis /not-knowing that gods are not human-made/ to the deixis /knowing that gods are not human-made/. Following the logic of the square, then, we can say that the story ends on an optimistic note: the secondary term of the positive deixis, /NOT-ILLUSION/, is the negation essential to asserting the

primary term of the positive deixis. So, the possibility, at least, is opened up of moving to /INSIGHT/: fallen-from-heaven objects are not gods, either....

And, as a side-effect of this transformation, the transformation of major importance for the meaning of the text has also been accomplished: the-way has been disjuncted from disturbance.

Acts 19:23–40 has been analyzed along the two dimensions of verbal expression and underlying content. Much has come to light about this little text heretofore dismissed as theologically insignificant. We can see already that there is a richness of signification in it.

At the end of the rhetorical analysis (chapter three), three questions were posed as unfinished business. In essence it was asked: 1) Since the crowd turns on the Jews as well, what is the relation between the way and the Jews? 2) Why are the Asiarchs sympathetic to the way when the adherents of Artemisism feel threatened by it? And, 3) how could the Clerk of the People say that the way was not a threat to Artemisism?

The semiotic analysis has provided some concepts which can help to clear up these puzzlements. In this text, 1) the figures *the-way* and *Jews* manifest one common semantic value, at least: the teaching of the-way that gods made with hands are not gods. Hence, the Ephesian populace has the same reaction to representatives of both; 2) the figure *Asiarchs* is defined exclusively as *friends* of Paul. Hence, it too manifests only the meaning: the teaching of the-way; 3) the figure *Clerk [of the People]*, defined as a devotee of Artemis-of-the-Ephesians, implies that the goddess is not threatened by the teaching of the-way because her cult statue is not human-made.

However, there is still something unresolved. There remains one thematic value which has not been accounted for, the oppositional pair /Judaism/ *vs* /?/. This puzzle was identified in the discoursive analysis. The narrative analysis did not contribute anything to solving the riddle: Alexander was unable to succeed even in a preliminary instrumental program. So, at the end of this second analysis, too, a question carries over into the next part of the work: what is the meaning manifested in the figure of a Jew wanting to make a defense to the rioting assembly of devotees of Artemis-of-the-Ephesians?

* * *

In chapter four, the semiotic analysis has penetrated to the heart of Acts 19:23–40 as a signifying system. First, the discoursive analysis classified the figures and abstracted the thematic values manifested in their trajectories in this text. Secondly, the narrative analysis identified the principal transformation of value manifested in the text and construed all the other manifested operations in relation to that principal one. Finally, one pair of values, proposed as an elementary semantic opposition which could explain the coherence and cohesion of the entire narrative, was inscribed on the semiotic square, and the text's semantic relations and narrative operations were located on the square in terms of this elementary signifying relation.

Now, propelled by the question which cannot be answered from the manifestation of 19:23–40 alone—/Judaism/ *vs* /?/—we turn to the context of the passage.

Chapter Five

LIGHT FROM THE CONTEXT

The final step of this study now undertakes to understand Acts 19:23–40 in the light of a wider literary context. While much less exhaustive than the analysis of the target text has been, this discussion will, nevertheless, be based on rhetorical and semiotic considerations. And, the question which will serve as a "beacon" for "navigating" the discussion will be the one which the semiotic analysis of chapter four raised, but was unable to answer—that of the signification trying to come to expression in the opposition /Judaism/ *vs* /?/.

I. DELIMITATION OF THE CONTEXT

From a literary point of view, it is possible to move in more than one direction to situate Acts 19:23–40 within the Acts of the Apostles. The passage could be discussed, for example, in terms of the phenomenon of "the riot scene" in the book of Acts.[1] Or, as one of the Acts' accounts of the encounter between Christianity and paganism.[2] Or, as an element in a chiastic structure like that posited for 12:25–21:16 or for 15:1–21:26.[3] Or, again, as a moment in the Acts' account of Paul's Ephesian ministry, 19:1–20:38.

[1]E.g., in comparison with Acts 7:54ff., 16:16ff., 17:5ff., and 21:27ff.

[2]The others are found in Acts 14:8–20, 16:11–40, 17:16–34, and 19:11–20.

[3]Miesner's or Talbert's work respectively; cf. notes 33 and 34 in chapter one above.

On the basis of rhetorical and semiotic factors, however, we have elected to read Acts 19:23-40 in the context of the *sequence* 19:21–23:11.[4]

A Sequence Which Contains Acts 19:23-40

Once again, the extraction of the textual unit begins with rhetorical factors in the verbal expression. It starts wide of the mark, with the block 18:19–24:22, and gradually comes to a focus on 19:21–23:11.

Rhetorical Markers

Characteristic terms. The delimitation starts with a word of capital significance in this study: Ephesus. In the running text of Acts, the terms Ephesus (Ἔφεσος) or Ephesian (Ἐφέσιος) appear twelve times, but only between 18:19 and 21:29. They are used nowhere else in the entire book.[5]

Carried past 21:29 by the momentum of the narrative, the reader meets a word at 21:31 which has not been met before anywhere in the text of Acts: chiliarch (χιλίαρχος). This term appears sixteen times between 21:31 and 24:22, and in only one other place in the entire book.[6]

At 21:27–32, the two sets of terms are woven together. Jews from Asia recognize an *Ephesian* with Paul in Jerusalem, and it is their reaction which causes the *chiliarch* to come on the scene. It is not unreasonable, then, to identify the unit

[4]The term "sequence" is used in the technical rhetorical sense, here, as the next longer unit of text above the "passage"; cf. chapter one, p. 17.

[5]I.e., at 18:19, 21, 24; 19:1, 17, 26, 28, 34, 35; 20:16, 17; and, 21:29.

[6]I.e., at 21:31, 32, 33, 37; 22:24, 26, 27, 28, 29; 23:10, 15, 17, 18, 19, 22; and, 24: 22. All of these references are to Claudius Lysias (23:26), the Jerusalem commander. Only at 25:23, is the term used differently: it is in the plural, referring to the five chiliarchs stationed in Caesarea.

18:19–24:22 as a broad swath of Acts in which the *sequence* containing 19:23–40 can be sought.

External inclusion. A closer reading of 18:19–24:22 suggests further delimitation. In 19:21, Paul resolves in the Spirit to go to Jerusalem, and then to Rome (ἔθετο...ἐν τῷ πνεύματι...πορεύεσθαι εἰς Ἰεροσόλυμα...καὶ Ῥώμην). In 23:11, the Lord tells Paul that he must testify in Rome as he has in Jerusalem (ὡς γὰρ διεμαρτύρω...εἰς Ἰερουσαλήμ, οὕτω...καὶ εἰς Ῥώμην). These are the only two places in the book of Acts where Jerusalem and Rome appear together in the same verse,[7] and the direction of the Spirit/Lord is implicated in both. So, then, these two sets of partially identical terms can be read as an inclusion which creates 19:21–23:11 as a unit within 18:19–24:22.[8]

Semiotic markers

An element of the narrative schema. A semiotic factor located on the narrative level of the content of 19:21–23:11 is pertinent here. The story of the cessation of the riot in Ephesus is situated between a decision to do something (19:21) and the execution of that decision, which begins at 20:1.[9] In terms of the

[7]The only other reference that comes close is 28:17, but in this verse the terms are Jerusalem and the Romans, not the city itself. The terms for Jerusalem are synonymous, however, not identical: in 19:21 the declinable Greek form, τὰ Ἰεροσόλυμα, is used; in 23:11 the indeclinable Hebrew form, ἡ Ἱεροσαλήμ, is used. τὰ Ἱεροσόλυμα represents the hellenization of the Hebrew name, and Luke uses both forms; cf. Blass-Debrunner, *Greek Grammar*, § 56. Bauer says that "no certain conlusions can be drawn concerning the use of the two forms...the mss. vary considerably in their practice"; *Greek-English Lexicon*.

[8]This inclusion is external to the text it frames. Between 19:21–22 and 19:23 there is a change in the constellation of characteristic terms; and, between 23:10 and 23:11 there is also a change in terms (cf. immediately below, the delimitation of the parallel passage). There is also a time change between these latter two verses.

[9]Panier notes this also; cf. "Parcours pour lire les Actes des Apotres. 7ème série," 31. So does Hans Conzelmann, although without any indication of whether his judgment is based on intuition or semiotics; cf. *Acts*, 164.

narrative schema, a decision is a performance on the cognitive plane. It is a modal structure, a cognitive operation which governs a doing, the performance on the pragmatic plane.[10] In this light, Acts 19:23–40 is situated within Paul's performance of going to Jerusalem/Rome, the doing of which occupies the remainder of the book of Acts. This structural element, then, argues for the reasonableness of reading 19:23–40 in relation to what follows it, rather than to what precedes it, in the Acts narrative.

Thus, criteria of rhetorical and semiotic analysis lend support to the reading of 19:21–23:11—a textual unit containing "travel notes" and several passages[11]—as a *sequence* in the book of Acts which constitutes a wider literary context for 19:23–40.

A Subsequence within the Sequence Acts 19:21–23:11

The sequence 19:21–23:11 is heavy with riot activity! At the beginning, there is the passage 19:23–40, the subject of the present study. But, at the end, there is a cluster of verses which relates another complex riot that is, if anything, even more colorful and dramatic![12] The symmetries in genre (narrative containing riot elements) and position within the sequence (beginning/end), plus a number of

[10]Greimas and Courtés, *Sémiotique: dictionnaire*, 83.

[11]Conzelmann uses the expression "travel notes and episodes" to describe 20:1 and what follows; cf. *Acts*, 167.

[12]To use a very contemporary turn of phrase, it is really "the mother of all riots" in the book of Acts! Yet, it is rarely seen as that. Scholarship's preoccupation has been with the speech which Paul makes during a momentary pause in the riot....

verbal parallels, suggest that reading Acts 19:23-40 in relation to this *subsequence* preceding 23:11 may prove fruitful.[13]

The limits of this subsequence have still to be established, however. Just where does this other unit begin and end?[14]

Rhetorical markers

Link words. In 21:26, Paul embarks on days of purification and announces when they will end (διαγγέλλων τὴν ἐκπλήρωσιν τῶν ἡμερῶν τοῦ ἁγνισμοῦ). And, in 21:27, the days are about to be completed (ἔμελλον αἱ...ἡμέραι συντελεῖσθαι). The identical word for days, ἡμερῶν/ ἡμέραι, and the synonymous words for completion, ἐκπλήρωσιν and συντελεῖσθαι, mark the end of one development and the beginning of another.

Characteristic terms. The text preceding 21:27 speaks of brothers (ἀδελφοί), Paul (Παῦλος), James (Ἰάκωβον), elders (πρεσβύτεροι), God (θεός), gentiles (ἔθνεσιν), ministry (διακονίας), men with a vow (ἄνδρες...εὐχὴν ἔχοντες), Jerusalem (Ἱεροσόλυμα), temple (ἱερόν), and days of purification (τῶν ἡμερῶν τοῦ ἁγνισμοῦ).

The text at 23:11, the external inclusion which marks the end of the entire sequence, speaks only of the Lord (κύριος) and Paul (αὐτῷ). And following that,

[13]Tannehill notes this relationship (*Narrative Unity* 2: 242-243), as do Boismard and Lamouille (*Actes des deux Apôtres* 2: 315).

[14]This riot story is not so readily delimited as is the one in 19:23–40. Even "intuitive" or "conceptual" division of the sequence 19:21–23:11 is more or less consistent in sectioning it up to 21:1–14, and at 22:30–23:11. However, for the text in between 21:14 and 22:30 there is wide divergence. Just to cite a few examples: Haenchen delimits 21:15–26, 21:27–36, 21:37–40, 22:1–21, 22:22–29 (cf. *Acts*, 599-635); Conzelmann, 21:15–26, 21:27–40, 22:1–21, 22:22–29 (cf. *Acts*,177-190); Lake and Cadbury, 20:1–21:16 with one subunit at 20:17–38, 21:17–22:29 with one subunit at 22:6–16 (cf. *Beginnings* 4: 252-290); Dillon, 21:15–26, 21:27–36, 21:37–22:29 with two subunits at 22:3–21 and 22:22–29 (cf. "Acts," 759-761).

of a gathering (συστροφήν), a group of more than forty Jews (Ἰουδαῖοι...πλείους τεσσεράκοντα), and a sworn conspiracy (συνωμοσίαν).

Between these two extremes, there is a "riotous" mix of continuing—and new—terms.

At 21:27, the narrative begins to speak of Jews from Asia (οἱ ἀπὸ τῆς Ἀσίας Ἰουδαῖοι), temple (ἱερόν), crowd (ὄχλον), Paul (Παῦλος), Trophimus the Ephesian (Τρόφιμον τὸν Ἐφέσιον), city (πόλις), and the people (λαοῦ).

At 21:31, it adds chiliarch (χιλίαρχος), soldiers (στρατιώτας), centurions (ἑκατοντάρχας), chains (ἁλύσεσι), uproar (θόρυβον), stairs (ἀναβαθμούς), pressure of the crowd (βίαν τοῦ ὄχλου), and fortress (παρεμβολήν).

And, at 22:22, garments (ἱμάτια), dust (κονιορτόν), scourges (μάστιξιν), thongs (ἱμᾶσιν), Roman citizen (Ῥωμαῖος).

Finally, from 22:30 to 23:10, it also includes chief priests (ἀρχιερεῖς), Ananias (Ἁνανίας), sanhedrin (συνέδριον), Sadducees (Σαδδουκαῖοι), Pharisees (Φαρισαῖοι), scribes (γραμματέων), rioting (στάσις), shrieking (κραυγή), and a detachment of soldiers (στράτευμα).

All of this does constitute a constellation of characteristic terms, but the inventory is large and wide-ranging in the text.

Semiotic markers

Here, as in chapter two, the semiotic markers are sought in the figures on the discoursive level of the content plane of the text. And, the unit of text delimited from this perspective can be said to coincide, at least tentatively, with the the one just delimited according to the criteria of rhetorical analysis.

Changes in actors. This discussion parallels the one above concerning constellations of characteristic terms.

Changes in places. There is no change of place between 21:26 and 21:27. Paul is in Jerusalem in 21:26. And, that is where the riot takes place beginning in 21:27.

Changes in times. There are three time changes.

Between 21:26 and 21:27. In 21:26, it is the beginning of the days of purification. In 21:27, it is almost seven days later (ἔμελλον...συντελεῖσθαι).

Between 22:29 and 22:30. At 22:30 it is the morrow (τῇ ἐπαύριον).

Between 23:10 and 23:11. At 23:11 it is the following night ((ἐπιούσῃ νυκτί).

Initial rhetorical and semiotic factors, then, allow the possibility of delimiting this second riot narrative at 21:27 and 23:10. This text appears to be composed of several passages or, at the very least, of several *parts* which are "isolatable."[15] However, the more detailed considerations which follow will make clear that there are also good reasons for reading the verses as a unit, a *subsequence*. This is what will be done, here, in an effort to get further insight into the enigma of the Jews in the Ephesian assembly.

II. ACTS 21:27–23:10—RHETORICAL CONSIDERATIONS

Since Acts 21:27–23:10 is being read for the light it can shed on 19:23–40, rather than for its own sake, this analysis of the verbal expression will be limited. It will include only a functional translation of the Greek text; identification of certain maxi-structural elements; and, identification of certain terms that have parallels in 19:23–40.

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[15]Cf. Meynet, *L'analyse rhétorique*, 271 and schema in chapter one, p. 17.

The Functional Translation

In this section, some elements of the normative rhetorical analysis are presented all at once. There is an English *translation* which slavishly follows the Greek text, in which Greek terms already introduced in 19:23–40 are translated in the identical way, and unfamiliar terms pertinent for this discussion are given brief *explanations* in the footnotes. And, superimposed on the translation, there is a *typographical display* of those structuring elements singled out—in the following section—for discussion.[16]

21.27	Ὡς δὲ ἔμελλον αἱ ἑπτὰ ἡμέραι	Now when were-about the seven days
	συντελεῖσθαι, οἱ ἀπὸ τῆς	to be fulfilled, the from-
	Ἀσίας[17] Ἰουδαῖοι θεασάμενοι	Asia Jews seeing him
	αὐτὸν ἐν τῷ ἱερῷ συνέχεον	*IN THE TEMPLE* confused
	πάντα τὸν ὄχλον καὶ ἐπέβαλον	all the crowd and*(VIOLENTLY)-LAID-*
	ἐπ' αὐτὸν τὰς χεῖρας	*ON* on him the[ir] hands
21.28	κράζοντες,	screaming,

[16]Key for the typesetting:
Outermost inclusion: **BOLD CAPITALS**
Major sectional divisions: *BOLD ITALIC CAPITALS*
The other parallels: ***Bold Italic Upper/Lower Case***, **Bold Upper/Lower Case**, *ITALIC CAPITALS*, ***bold italics*** and *italics*.
The elements which parallel 19:23–40 will be underlined. In the Greek text, all terms will simply be underlined.

[17]There is good reason to identify these Jews from Asia as Ephesian Jews. Both Haenchen and Conzelmann do it categorically; Haenchen, *Acts*, 615; Conzelmann, *Acts*, 183. In fact, Luke does seem to use the terms "Asia" and "Ephesus" somewhat interchangeably. Asia (Ἀσία) appears only twelve times in the book of Acts (2:9; 6:9; 16:6; 19:10; 19:22; 19:26–27; 20:16; 20:18; 21:27; 24:19; 27:2), and Asian (Ἀσιανός) once (20:4). But, eight of these references to Asia, as well as the lone reference to Asians, all occur in the "swath" of Acts with which we are concerned, i.e., 18:19–24:22. The most striking connections are those in 19:10, [Paul has taught daily, for more than two years, in the Hall of Tyrannus in Ephesus] so that all those who lived in Asia heard the word of the Lord; 19:22, Paul delayed a bit in the province of Asia [but the only episode recounted (19:23–40) occurs in Ephesus]; 20:16, Paul decided to sail past Ephesus so as not to spend time in Asia; 20:18, [Paul speaks to the Ephesian elders] they know how Paul lived the whole time he was with them, from the first day he set foot in Asia; and, 21:27, the Jews from Asia recognize Trophimus the Ephesian in Jerusalem.

	Ἄνδρες Ἰσραηλῖται, βοηθεῖτε· οὗτός ἐστιν ὁ ἄνθρωπος ὁ κατὰ τοῦ λαοῦ καὶ τοῦ νόμου καὶ τοῦ τόπου τούτου πάντας πανταχῇ διδάσκων, ἔτι τε καὶ Ἕλληνας εἰσήγαγεν εἰς τὸ ἱερὸν καὶ κεκοίνωκεν τὸν ἅγιον τόπον τοῦτον.[18]	Men Israelites, help: this is the human-being the-(one) against the people and the law and the-place-this all-(human beings) everywhere teaching, and even also Greeks *he-brought-in into the temple* and he-has-profaned the-holy-place-this.
21.29	ἦσαν γὰρ προεωρακότες Τρόφιμον τὸν Ἐφέσιον ἐν τῇ πόλει σὺν αὐτῷ, ὃν ἐνόμιζον ὅτι εἰς τὸ ἱερὸν εἰσήγαγεν ὁ Παῦλος.	for they-were having-previously-seen Trophimus the Ephesian in the city with him, whom they-supposed that into the temple brought-in Paul.
21.30	ἐκινήθη τε ἡ πόλις ὅλη καὶ ἐγένετο συνδρομὴ τοῦ λαοῦ, καὶ ἐπιλαβόμενοι τοῦ Παύλου εἷλκον αὐτὸν ἔξω τοῦ ἱεροῦ καὶ εὐθέως ἐκλείσθησαν αἱ θύραι.[19]	and was-aroused the-city-whole and there-was running-together of-the people, and *TAKING-HOLD* of Paul they-dragged him *OUTSIDE THE TEMPLE* and *immediately* were-shut the doors.
21.31	ζητούντων τε αὐτὸν ἀποκτεῖναι ἀνέβη φάσις τῷ χιλιάρχῳ[20] τῆς σπείρης[21] ὅτι ὅλη συγχύννεται Ἰερουσαλήμ.	and while *THEY-WERE-SEEKING HIM-TO-KILL* came-up information to-the chiliarch of-the cohort that all is-in-confusion Jerusalem.
21.32	ὃς ἐξαυτῆς[22] παραλαβὼν στρατιώτας καὶ ἑκατοντάρχας κατέδραμεν ἐπ' αὐτούς, οἱ δὲ ἰδόντες τὸν χιλίαρχον καὶ	who at-once taking soldiers and centurions ran-down on them, but the-(men) seeing the chiliarch and

[18]The Jews had been given the right to execute transgressors (*contrevenants*) even if they were Roman citizens; cf. H. Kent, *Études sur le livre des Actes* (Villeurbanne: Comprendre les Écritures, 1991), 214.

[19]These doors are probably the gates separating the court of the gentiles from the inner courts of the temple, not the gates in the walls around the outer limits of the temple; cf. Haenchen, *Acts*, 616.

[20]χιλίαρχος is the usual Greek term for the military tribune; Lake and Cadbury, *Beginnings* 4 :275.

[21]The Roman garrison stationed in Jerusalem was composed of one cohort of auxiliary troops (theoretically 760 infantrymen) and a detachment of 240 cavalrymen. It was housed in the Antonia fortress at the northwest corner of the temple area; cf. Kent, *Études*, 215; Lake and Cadbury, *Beginnings* 4: 275; Haenchen, *Acts*, 616.

[22]This term stands for ἐξ αὐτῆς (τῆς ὥρας), at the very point of time, at once; cf. Liddell and Scott, *Greek-English Lexicon*.

	τοὺς στρατιώτας ἐπαύσαντο	the soldiers they-ceased
	τύπτοντες[23] τὸν Παῦλον.	***striking*** Paul.
21.33	τότε ἐγγίσας ὁ χιλίαρχος	then drawing-near the chiliarch
	ἐπελάβετο αὐτοῦ καὶ ἐκέλευσεν	took-hold of-him and commanded
	δεθῆναι ἁλύσεσι δυσί,[24]	**TO-BE-BOUND** [him] with-chains-two,
	καὶ ἐπυνθάνετο[25] τίς εἴη καὶ	and he-inquired who he-might-be and
	τί ἐστιν πεποιηκώς.	what he-is having-done.
21.34	ἄλλοι δὲ ἄλλο τι ἐπεφώνουν ἐν	some ***CRIED-OUT-(LOUDLY)***
	τῷ ὄχλῳ.	something others ***CRIED-OUT-(LOUDLY)*** another-thing
		in the crowd. and since not he-was-able
	μὴ δυναμένου δὲ αὐτοῦ	**to-know the certain-thing**
	γνῶναι τὸ ἀσφαλὲς	because-of the uproar
	διὰ τὸν θόρυβον	*HE-COMMANDED TO-BE-BROUGHT*
	ἐκέλευσεν ἄγεσθαι αὐτὸν	*HIM INTO THE FORTRESS.*
	εἰς τὴν παρεμβολήν.[26]	
21.35	ὅτε δὲ ἐγένετο ἐπὶ τοὺς	but when he-arrived on the
	ἀναβαθμούς, συνέβη[27]	steps, it-happened
	βαστάζεσθαι αὐτὸν ὑπὸ τῶν	to-be-carried him by the
	στρατιωτῶν διὰ τὴν βίαν	soldiers because-of the pressure
	τοῦ ὄχλου,	of the crowd;
21.36	ἠκολούθει γὰρ τὸ πλῆθος τοῦ	for followed *the multitude* of the
	λαοῦ κράζοντες,	people ***SCREAMING,***

[23]Acts uses this term in just five places, four of them in this subsequence (cf. below 23:2 and 3 [2x]); the fifth is at 18:17.

[24]That is, to be chained to two soldiers; cf. Haenchen, *Acts*, 617.

[25]The chiliarch is questioning the crowd here; cf. Haenchen, *Acts*, 617.

[26]The Antonia fortress had two watch-towers, one on the south corner, the other on the east corner, which overlooked the temple area. It was connected to the temple area by two flights of stairs; cf. Haenchen, *Acts*, 616; Lake and Cadbury, *Beginnings* 4: 275.

[27]This is a classical expression for ἐγένετο. The latter has already been used in this verse to mean "arrived"; Haenchen, *Acts*, 617.

Αἶρε[28] αὐτόν.

TAKE-AWAY him.

21.37 Μέλλων τε εἰσάγεσθαι
εἰς τὴν παρεμβολὴν ὁ Παῦλος
λέγει τῷ χιλιάρχῳ,

And being-about *TO-BE-BROUGHT-IN*
INTO THE FORTRESS Paul
says to-the chiliarch:

Εἰ ἔξεστίν μοι εἰπεῖν τι πρὸς σέ;

It-is-lawful for-me to-say something to you?

ὁ δὲ ἔφη,

but the-(man) said,

Ἑλληνιστὶ γινώσκεις;
21.38 οὐκ ἄρα σὺ εἶ ὁ Αἰγύπτιος ὁ πρὸ
τούτων τῶν ἡμερῶν ἀναστατώσας καὶ
ἐξαγαγὼν εἰς τὴν ἔρημον τοὺς
τετρακισχιλίους ἄνδρας τῶν σικαρίων;

In-Greek-language you-know-(how [to speak])?
not then you are the Egyptian the-(one) before
these-days unsettling and
leading-out into the desert the
four thousand men of-the Sicarii?

21.39 εἶπεν δὲ ὁ Παῦλος,

and said Paul,

Ἐγὼ ἄνθρωπος μέν εἰμι Ἰουδαῖος,
Ταρσεὺς τῆς Κιλικίας, οὐκ ἀσήμου
πόλεως πολίτης· δέομαι δέ σου,
ἐπίτρεψόν μοι λαλῆσαι πρὸς τὸν λαόν.

I a-man indeed am a-Jew,
a-Tarsian of Cilicia, of not-a-mean-city
a-citizen; and I-beg of-you, permit me
to-speak to the people.

21.40 ἐπιτρέψαντος δὲ αὐτοῦ ὁ Παῦλος
ἑστὼς ἐπὶ τῶν ἀναβαθμῶν
κατέσεισεν τῇ χειρὶ τῷ λαῷ.
πολλῆς δὲ σιγῆς γενομένης
προσεφώνησεν τῇ Ἑβραΐδι
διαλέκτῳ[29] λέγων,

when he-permitted [him] Paul
standing on the steps
beckoned-with his hand to-the people.
and much silence becoming
he-addressed [them] in-the Hebrew
language saying,

22.1
Ἄνδρες ἀδελφοὶ καὶ πατέρες, ἀκούσατέ
μου τῆς πρὸς ὑμᾶς νυνὶ ἀπολογίας.

Men brothers and fathers, hear
of-me the to-you-now defense.

22.2 ἀκούσαντες δὲ ὅτι τῇ Ἑβραΐδι
διαλέκτῳ προσεφώνει αὐτοῖς
μᾶλλον παρέσχον ἡσυχίαν.
καὶ φησίν,

but hearing that in-the Hebrew
language he-addressed them
all-the-more they-showed quietness.
and he-says,

22.3 Ἐγώ εἰμι ἀνὴρ Ἰουδαῖος, γεγεννημένος
ἐν Ταρσῷ τῆς Κιλικίας, ἀνατεθραμμένος
δὲ ἐν τῇ πόλει ταύτῃ, παρὰ τοὺς πόδας
Γαμαλιὴλ πεπαιδευμένος κατὰ ἀκρίβειαν
τοῦ πατρῴου νόμου, ζηλωτὴς ὑπάρχων
τοῦ θεοῦ καθὼς πάντες ὑμεῖς ἐστε
σήμερον·

I-am a-man a-Jew, having-been-born
in Tarsus of Cilicia, but having-been-brought-up
in city-this, at the feet of
Gamaliel having-been-trained in [all the] exactness of-
the ancestral law, a-zealot being
of God even-as all-you are
today;

22.4 ὃς ταύτην τὴν ὁδὸν ἐδίωξα ἄχρι
θανάτου δεσμεύων καὶ παραδιδοὺς εἰς
φυλακὰς ἄνδρας τε καὶ γυναῖκας,

who this-the-way persecuted as-far-as-to death
binding and delivering to prisons both
men and women,

[28]This verse and 22:22 are the only two places in the book of Acts where this form of αἴρω is used.

[29]This would have been Aramaic; Lake and Cadbury, *Begininings* 4: 278; Haenchen, *Acts*, 620.

22.5	ὡς καὶ ὁ ἀρχιερεὺς μαρτυρεῖ μοι καὶ πᾶν τὸ πρεσβυτέριον,[30] παρ' ὧν καὶ ἐπιστολὰς δεξάμενος πρὸς τοὺς ἀδελφοὺς εἰς Δαμασκὸν ἐπορευόμην, ἄξων καὶ τοὺς ἐκεῖσε ὄντας δεδεμένους εἰς Ἰερουσαλὴμ ἵνα τιμωρηθῶσιν.	as even the high-priest witnesses to-me and all the sanhedrin, from whom also letters having-received to the brothers into Damascus I-journeyed, leading also the-ones-there (ones)-having-been-bound to Jerusalem in-order-that they-might-be-punished
22.6	Ἐγένετο δέ μοι πορευομένῳ καὶ ἐγγίζοντι τῇ Δαμασκῷ περὶ μεσημβρίαν ἐξαίφνης ἐκ τοῦ οὐρανοῦ περιαστράψαι φῶς ἱκανὸν περὶ ἐμέ,	But it-happened to-me journeying and drawing-near to Damascus about midday suddenly out-of the heaven to-shine-around a light considerable round me,
22.7	ἔπεσά τε εἰς τὸ ἔδαφος καὶ ἤκουσα φωνῆς λεγούσης μοι, Σαοὺλ Σαούλ, τί με διώκεις;	and I-fell to the ground and I-heard a-voice saying to-me, Saul Saul, why me you-are-persecuting?
22.8	ἐγὼ δὲ ἀπεκρίθην, Τίς εἶ, κύριε, εἶπέν τε πρός με, Ἐγώ εἰμι Ἰησοῦς ὁ Ναζωραῖος[31] ὃν σὺ διώκεις.	but I-answered, Who are you, lord? and he-said to me, I-am Jesus the Nazarene whom you you-are-persecuting
22.9	οἱ δὲ σὺν ἐμοὶ ὄντες τὸ μὲν φῶς ἐθεάσαντο τὴν δὲ φωνὴν οὐκ ἤκουσαν τοῦ λαλοῦντός μοι.	and the-(ones)-with-me being indeed the light saw but the voice not they-heard of-the (one)-speaking to-me.
22.10	εἶπον δέ, Τί ποιήσω, κύριε; ὁ δὲ κύριος εἶπεν πρός με, Ἀναστὰς πορεύου εἰς Δαμασκόν κἀκεῖ σοι λαληθήσεται περὶ πάντων ὧν τέτακταί σοι ποιῆσαι.	but I-said, What I-may-do, lord? but the lord said to me, Rising-up go into Damascus and-there to-you it-will-be-told concerning all-(things) which have-been-arranged for-you to-do.
22.11	ὡς δὲ οὐκ ἐνέβλεπον ἀπὸ τῆς δόξης τοῦ φωτὸς ἐκείνου, χειραγωγούμενος ὑπὸ τῶν συντόντων μοι ἦλθον εἰς Δαμασκόν.	but as not I-saw from the glory of-the light-that, being-led-by-the-hand by the (ones)-being-with me I-went into Damascus.
22.12	Ἀνανίας δέ τις, ἀνὴρ εὐλαβὴς κατὰ τὸν νόμον, μαρτυρούμενος ὑπὸ πάντων τῶν κατοικούντων Ἰουδαίων,	but Ananias a-certain-(one), a-man devout according-to the law, being-witnessed-to by all the-dwelling-[there] Jews,
22.13	ἐλθὼν πρός με καὶ ἐπιστὰς εἶπέν μοι, Σαοὺλ ἀδελφέ, ἀνάβλεψον. κἀγὼ αὐτῇ τῇ ὥρᾳ[32] ἀνέβλεψα εἰς αὐτόν.	coming to me and standing-by he-said to-me, Saul brother, see-again. and-I in-that-hour I-saw-again [looking] toward him.
22.14	ὁ δὲ εἶπεν, Ὁ θεὸς τῶν πατέρων ἡμῶν προεχειρίσατό σε γνῶναι τὸ θέλημα αὐτοῦ καὶ ἰδεῖν τὸν δίκαιον καὶ ἀκοῦσαι φωνὴν ἐκ τοῦ στόματος αὐτοῦ,	but the-(man) said, The God of-the fathers of-us chose you to-know the will of-him and to-see the just-(one) and to-hear a-voice out-of the mouth of-him,
22.15	ὅτι ἔσῃ μάρτυς αὐτῷ πρὸς πάντας ἀνθρώπους ὧν ἑώρακας καὶ ἤκουσας.	because you-will-be a-witness for-him to all human-beings of-[these]-things-which you have-seen and heard.
22.16	καὶ νῦν τί μέλλεις; ἀναστὰς βάπτισαι καὶ ἀπόλουσαι τὰς ἁμαρτίας σου ἐπικαλεσάμενος τὸ ὄνομα αὐτοῦ.	and now what you-are-about-to [do]? rising-up be-baptized and wash-off-for-your-own-sake the sins of-you invoking the name of-him.
22.17	Ἐγένετο δέ μοι ὑποστρέψαντι εἰς Ἰερουσαλὴμ καὶ προσευχομένου μου ἐν τῷ ἱερῷ γενέσθαι με ἐν ἐκστάσει	Then it-happened to-me having-returned to Jerusalem and when I was praying in the temple to-become me in an-ecstasy
22.18	καὶ ἰδεῖν αὐτὸν λέγοντά μοι, Σπεῦσον καὶ ἔξελθε ἐν τάχει ἐξ Ἰερουσαλήμ, διότι οὐ παραδέξονταί σου μαρτυρίαν περὶ ἐμοῦ.	and to-see him saying to-me, Haste and go-forth quickly out-of Jerusalem, because not (the ones)-will-be-receiving of-you witness concerning me.

[30]Πρεσβυτέριον, here, means sanhedrin (see Lk 22:66); Lake and Cadbury, *Beginnings* 4: 279; Haenchen, *Acts*. 625.

[31]This is the only one of the three accounts of the conversion where this term is added to the name of Jesus.

[32]This construction also means the point of time itself, the very hour, or the same hour; cf. note on 21:32 above. Luke seems to be the only New Testament writer to use this construction (cf. also 16:18 and Lk 2:38); cf. C. F. D. Moule, *An Idiom Book of New Testament Greek* (Cambridge: Cambridge University Press, 1982), 93.

22.19 κἀγὼ εἶπον, Κύριε, αὐτοὶ ἐπίστανται
ὅτι ἐγὼ ἤμην φυλακίζων καὶ δέρων κατὰ
τὰς συναγωγὰς τοὺς πιστεύοντας
ἐπὶ σέ,

and-I said, Lord, they [are] (the ones)-knowing-for-certain that I was imprisoning and beating from synagogue to synagogue the (ones)-believing in you,

22.20 καὶ ὅτε ἐξεχύννετο τὸ αἷμα Στεφάνου
τοῦ μάρτυρός σου, καὶ αὐτὸς ἤμην
ἑστὼς καὶ συνευδοκῶν καὶ φυλάσσων
τὰ ἱμάτια τῶν ἀναιρούντων αὐτόν

and when was-being-shed the blood of-Stephen the witness of-you, even [my]self I-was standing-by and consenting and keeping the garments of (the ones)-killing him.

22.21 καὶ εἶπεν πρός με, Πορεύου, ὅτι ἐγὼ
εἰς ἔθνη μακρὰν ἐξαποστελῶ σε.

and he said to me, go, because I to nations afar I-will-send-forth you.

22.22 Ἤκουον δὲ αὐτοῦ ἄχρι τούτου
τοῦ λόγου καὶ ἐπῆραν τὴν φωνὴν
αὐτῶν λέγοντες,[33]

But they-heard him as-far-as this word and [then] *THEY-LIFTED-UP THE VOICE* of-them saying,

Αἶρε ἀπὸ τῆς γῆς τὸν τοιοῦτον,
οὐ γὰρ καθῆκεν αὐτὸν ζῆν.

TAKE-AWAY from the earth the (one)-such-as-this, for not it-is-fitting [for] him to live.

22.23 κραυγαζόντων τε αὐτῶν καὶ
ῥιπτούντων τὰ ἱμάτια καὶ
κονιορτὸν βαλλόντων εἰς τὸν
ἀέρα,

and when they shrieked and hurled the[ir] garments and dust threw into the air,

22.24 ἐκέλευσεν ὁ χιλίαρχος εἰσάγεσθαι
αὐτὸν εἰς τὴν παρεμβολήν, εἶπας
μάστιξιν ἀνετάζεσθαι[34] αὐτὸν

COMMANDED the chiliarch *TO-BE-BROUGHT-IN HIM INTO THE FORTRESS*, saying *WITH-SCOURGES TO-BE-EXAMINED* him

ἵνα ἐπιγνῷ
δι' ἣν αἰτίαν οὕτως
ἐπεφώνουν αὐτῷ.

in-order-that he-might-know a-cause because-of which thus *THEY-WERE-CRYING-OUT-(LOUDLY)* against him.

22.25 ὡς δὲ προέτειναν αὐτὸν
τοῖς ἱμᾶσιν, εἶπεν πρὸς τὸν
ἑστῶτα ἑκατόνταρχον ὁ Παῦλος.

but as they-stretched-forward him with-the thongs, said to the standing-[by] centurion Paul,

[33]This cry of the crowd is an "intentional interruption" of this speech at the precise point which is important for the narrative. This literary device, rare in the works of ancient historians, is rather unique to Luke, who uses it also in Acts 4:1, 4:31, 10:44, and below in this subsequence at 23:7; cf. Dibelius, *Studies*, 160–161. It is interesting to note that this second and much more violent outcry of the Jews is their response to the very mention of the gentiles, as the second and much more violent outcry of the gentiles in Ephesus (19:34) was to the very presence of a Jew.

[34]Examination by scourging was a legal method of getting an admission from a slave or alien (non-Roman citizen). Citizens, on the other hand, were protected against flogging by the law. And, there could be serious consequences for an official who broke the law in this regard, e.g., he could be deprived of his office or disqualified from holding further office. If a city violated the law, it could be deprived of its privileges. The chiliarch still did not understand what the problem was, perhaps, because he could not understand what was said in Aramaic; cf. Lake and Cadbury, *Beginnings* 4: :201–202, 282.

Εἰ ἄνθρωπον Ῥωμαῖον καὶ ἀκατάκριτον ἔξεστιν ὑμῖν μαστίζειν;

A-man a-Roman-citizen and uncondemned is-it-lawful for you to scourge?

22.26 ἀκούσας δὲ ὁ ἑκατοντάρχης προσελθὼν τῷ χιλιάρχῳ ἀπήγγειλεν λέγων,

but hearing [this] the centurion approaching to-the chiliarch reported saying,

Τί μέλλεις ποιεῖν; ὁ γὰρ ἄνθρωπος οὗτος Ῥωμαῖός ἐστιν.

What you-are-about to-do? for the man-this a-Roman-citizen is.

22.27 προσελθὼν δὲ ὁ χιλίαρχος εἶπεν αὐτῷ,

then approaching [Paul] the chiliarch said to-him,

Λέγε μοι, σὺ Ῥωμαῖος εἶ;

Tell me, you a-Roman-citizen are?

ὁ δὲ ἔφη,

and the-(man) he-said,

Ναί.[35]

Yes.

22.28 ἀπεκρίθη δὲ ὁ χιλίαρχος,

but answered the chiliarch,

Ἐγὼ πολλοῦ κεφαλαίου τὴν πολιτείαν ταύτην ἐκτησάμην.

I for much capital [sum of money] the-citizenship-this procured-for-myself.

ὁ δὲ Παῦλος ἔφη,

but Paul said,

Ἐγὼ δὲ καὶ γεγέννημαι.

But I indeed I-have-been-born [a citizen].

22.29 εὐθέως οὖν ἀπέστησαν ἀπ' αὐτοῦ οἱ μέλλοντες αὐτὸν ἀνετάζειν, καὶ ὁ χιλίαρχος δὲ ἐφοβήθη ἐπιγνοὺς ὅτι Ῥωμαῖός ἐστιν καὶ ὅτι αὐτὸν ἦν δεδεκώς.

immediately therefore they-stood-away from him the-ones-being-about him to-examine, and also the chiliarch feared knowing that a-Roman-citizen he-is andthat him he-was **HAVING-BOUND.**

22.30 Τῇ δὲ ἐπαύριον βουλόμενος γνῶναι τὸ ἀσφαλὲς, τὸ τί κατηγορεῖται ὑπὸ τῶν Ἰουδαίων, ἔλυσεν αὐτὸν καὶ ἐκέλευσεν συνελθεῖν τοὺς ἀρχιερεῖς καὶ πᾶν τὸ συνέδριον,[36] καὶ καταγαγὼν τὸν

Then on the morrow wanting **to-know the certain-thing,** the-(one) why he-was-accused by the Jews, **HE-LOOSED** him and ***COMMANDED TO-COME-TOGETHER*** the high-priests and all the sanhedrin, and having-brought-down

[35]A false claim to Roman citizenship was punishable by death; Haenchen, *Acts*, 634.

[36]The distinction between high-priests and Sanhedrin, here, makes it seem as if there were two separate governing bodies. This was not the case, as becomes clear in the following verses. Also, the term Sanhedrin names the council more than the council chamber, although the text

Παῦλον ἔστησεν εἰς αὐτούς. Paul *HE-SET [HIM] AMONG THEM.*

23.1 ἀτενίσας δὲ ὁ Παῦλος τῷ then gazing Paul at-the
συνεδρίῳ εἶπεν, sanhedrin he-said,

Ἄνδρες ἀδελφοί, ἐγὼ πάσῃ συνειδήσει
ἀγαθῇ πεπολίτευμαι[37] τῷ θεῷ
ἄχρι ταύτης τῆς ἡμέρας.

Men brothers, I in-all conscience
good have-lived-my-life [in the eyes of] God
as-far-as this day.

23.2 ὁ δὲ ἀρχιερεὺς Ἀνανίας ἐπέταξεν but the high-priest Ananias gave-orders
τοῖς παρεστῶσιν αὐτῷ to-the-(ones) standing-by to-him
τύπτειν αὐτοῦ τὸ στόμα. ***to-strike*** of-him the mouth.

23.3 τότε ὁ Παῦλος πρὸς αὐτὸν εἶπεν, then Paul to him said,

Τύπτειν σε μέλλει ὁ θεός,
τοῖχε κεκονιαμένε· καὶ σὺ κάθῃ
κρίνων με κατὰ τὸν νόμον καὶ
παρανομῶν κελεύεις με
τύπτεσθαι.

To-strike you he-is-about-to God,
[you] wall-having-been-whitened: both you you-sit
judging me according-to the law and
contravening-[the]-law you-command me
to-be-struck?

23.4 οἱ δὲ παρεστῶτες εἶπαν, but the-(ones) standing-by said,

Τὸν ἀρχιερέα τοῦ θεοῦ λοιδορεῖς;

The high-priest of God you-rail-against?

23.5 ἔφη τε ὁ Παῦλος, and said Paul,

Οὐκ ᾔδειν, ἀδελφοί, ὅτι ἐστὶν ἀρχιερεύς·
γέγραπται γὰρ ὅτι Ἄρχοντα τοῦ λαοῦ
σου οὐκ ἐρεῖς κακῶς.

Not I-knew, brothers, that he-is high-priest:
for it-has-been-written that a-ruler of-the people
of-you not you-shall-speak wrongly.

23.6 Γνοὺς δὲ ὁ Παῦλος ὅτι τὸ ἓν Then knowing Paul that the one
μέρος ἐστὶν Σαδδουκαίων τὸ δὲ part it-is Sadduccees but the
ἕτερον Φαρισαίων ἔκραζεν other Pharisees he-screamed-out-
ἐν τῷ συνεδρίῳ, [repeatedly] in the sanhedrin,

Ἄνδρες ἀδελφοί, ἐγὼ Φαρισαῖός εἰμι,
υἱὸς Φαρισαίων· περὶ ἐλπίδος καὶ
ἀναστάσεως νεκρῶν [ἐγὼ] κρίνομαι.

Men brothers, I a-Pharisee I-am,
son of Pharisees: concerning hope and
resurrection of-[the]-dead [I] I-am-being-judged.

23.7 τοῦτο δὲ αὐτοῦ εἰπόντος ἐγένετο but when he said this it-happened
στάσις[38] τῶν Φαρισαίων καὶ a-riot of the Pharisees and

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manifests the fact that, where/whatever the council chamber was, gentiles must have been able to enter it: the chiliarch was there.

[37]According to Bauer, πολιτεύω is present in the christian literature only in the middle voice, which has three senses: to have one's citizenship or home, to rule or govern the state, or to live/lead one's life/conduct oneself; cf. *Greek-English Lexicon*, 686. Paul has enjoyed the benefits of citizenship—has had a secure home—in the face of the God of the fathers until this very moment.

[38]στάσις is not usually translated as "riot" here or below in 23:10. We have opted to translate it that way for two reasons. First, it is a rule of the method of rhetorical analysis which we are following that the same Greek term should be consistently translated by the same English term (cf. p. 41 above). στάσις has already appeared in 19:40, and been translated as "riot." Secondly, it is the most accurate term for what the text manifests here. When two parties of people "go at each

	Σαδδουκαίων καὶ ἐσχίσθη	Sadducees and was-divided
	τὸ πλῆθος.	*the multitude.*
23.8	Σαδδουκαῖοι μὲν γὰρ λέγουσιν	For Sadducees on the one hand say
	μὴ εἶναι ἀνάστασιν μήτε ἄγγελον	not-to-be resurrection nor angel
	μήτε πνεῦμα, Φαρισαῖοι δὲ	nor spirit, Pharisees on the other hand
	ὁμολογοῦσιν τὰ ἀμφότερα.	confess the both.
23.9	ἐγένετο δὲ κραυγὴ μεγάλη, καὶ	and it-happened a-shrieking great, and
	ἀναστάντες τινὲς τῶν	rising-up some of-the
	γραμματέων τοῦ μέρους τῶν	scribes of-the part of-the
	Φαρισαίων διεμάχοντο λέγοντες,	Pharisees fought-it-out saying,
	Οὐδὲν κακὸν εὑρίσκομεν	No wrong we-find
	ἐν τῷ ἀνθρώπῳ τούτῳ· εἰ δὲ πνεῦμα	in the-human-being-this: but [what if] a-spirit
	ἐλάλησεν αὐτῷ ἢ ἄγγελος;	spoke to-him or an-angel?
23.10	Πολλῆς δὲ γινομένης στάσεως	But when much riot happened
	φοβηθεὶς ὁ χιλίαρχος μὴ	fearing the chiliarch lest
	διασπασθῇ ὁ Παῦλος ὑπ' αὐτῶν	should-be-torn-asunder Paul by them
	ἐκέλευσεν τὸ στράτευμα	***HE-COMMANDED*** the detachment-of-
	καταβὰν ἁρπάσαι αὐτὸν	soldiers coming-down ***TO-SNATCH-UP***
	ἐκ μέσου αὐτῶν ἄγειν τε	***HIM OUT-OF [THE] MIDST OF THEM***
	εἰς τὴν παρεμβολήν.	and *TO-BRING [HIM] INTO THE*
		FORTRESS.

The Maxi-Structure

Here, the task is to identify the verbal elements which bind 21:27–23:10 together as a whole, and divide it into recognizable sections. While the subsequence does not want for synonymous terms, there is also a striking number

others throats," as it were, in disagreement over an issue, in factional disagreement (23:8), when they shriek and scream at each other (23:9a), when someone who wants to say something has to fight to be heard (23:9b), when someone is in danger of being physically torn apart (23:10), that is a full-blown riot. In view of this, the more usual translations of στάσις in these two verses seem a bit euphemistic, perhaps, e.g., "dispute" (NAB, JB), "conflict" (TOB), "dissension" (RSV), "discord" (NIV). What happens in the Sanhedrin, according to this text, is even more violent than what happened in Ephesus! But, in the Jerusalem council the factional strife (cf. Liddell and Scott, *Greek-English Lexicon*) is intra-religious—Jews versus Jews, whereas in Ephesus it is inter-religious—Artemists versus Jews.

of identical terms through the course of this text, and between this text and 19:23–40. We note only the most salient of both types.

The outermost inclusion

Near the beginning of this long subsequence, Paul is bound (δεθῆναι) with chains (21:33). Then, near the end, the chiliarch becomes afraid when he realizes that he has bound (δεδεκώς) Paul, a Roman citizen (22:29). And, finally, he looses (ἐλυσεν) him (22:30b).

The major divisions

In 21:27b, the Asian Jews see Paul in the temple (ἐν τῷ ἱερῷ) and violently lay hold (ἐπέβαλον) of him. In 21:30, they take hold (ἐπλαβόμενοι) of him and drag him outside the temple (ἔξω τοῦ ἱεροῦ). This inclusion of partial identity establishes 21:27–30 as an isolatable textual unit.

In 21:31, the people try to kill Paul (ζητούντων...ἀποκτεῖναι) by beating (τύπτοντες [v. 32]) him. In 21:34 the rioting crowd cries out (ἐπεφώνουν) different things, so that the chiliarch is not able to get at the truth of the matter. In 22:24b, the chiliarch says that Paul should be examined by scourging (μάστιξιν ἀνετάζεσθαι). And, in 22:24c the chiliarch is still trying to get at the reason why the crowd is crying out (ἐπεφώνουν) against him. Then, between these beginning and ending parallels, the famous speech of Paul is itself framed by a verbal identity: in 21:36, the multitude of the people scream, "Take-away (αἶρε) him"; then, after he gets permission to speak and makes his long defense, the people once again cry out, "Take-away (αἶρε)" such a one—this time from the face of the earth (22:22)! These synonymous and identical parallels indicate another isolatable unit of the subsequence: 21:31–22:29.

Finally, in 22:30, the chiliarch orders (ἐκέλευσεν) the high priests and sanhedrin to meet, and sets Paul in the midst of them (ἔστησεν εἰς αὐτούς). Then, in 23:10, the chiliarch, afraid that they will tear Paul apart, orders (ἐκέλευσεν) the soldiers to seize him out of their midst (ἁρπάσαι αὐτὸν ἐκ μέσου αὐτῶν). This synonymous inclusion marks off 22:30–23:10 as the third isolatable unit within the subsequence.

Other rhetorical "ties that bind"

Near the beginning of the subsequence, the people cease striking (τύπτοντες) Paul (21:32b). Near the end, the high priest orders others to strike (τύπτειν) Paul (23:2). When this happens, Paul curses the high priest, saying that God is going to strike (τύπτειν) him for the hypocrisy manifested in having had him struck (τύπτεσθαι) (23:3).

Right after the people stop striking Paul, the chiliarch is unable to know exactly what the problem is (γνῶναι τὸ ἀσφαλὲς)—between the Jews and Paul—because of the uproar (21:34b). Just before the high priest orders Paul struck, the chiliarch wants to, and is still trying to, know exactly what the problem is (γνῶναι τὸ ἀσφαλὲς) (22:30)—that is why he commands the meeting of the sanhedrin.

In 21:34c, in order to be able to know exactly, the chiliarch commands that Paul be brought into the fortress (ἐκέλευσεν ἄγεσθαι αὐτόν εἰς τὴν παρεμβολήν). In 21:37 Paul is on the verge of entering the fortress (μέλλων...εἰσάγεσθαι εἰς τὴν παρεμβολήν), when he asks the chiliarch's permission to speak to the people. After the speech, still seeking to know exactly, the chiliarch again commands that Paul be brought into the fortress (ἐκέλευσεν...εἰσάγεσθαι αὐτόν εἰς τὴν παρεμβολήν) (22:24). And, at the very end of the subsequence, the chiliarch gives the command

a third time (ἐκέλευσεν...ἄγειν...αὐτόν εἰς τὴν παρεμβολήν)—this time to rescue Paul from the rioting Jews in the sanhedrin (23:10).

In 21:30, the doors of the temple are shut immediately (εὐθέως) after the Asian Jews have dragged Paul outside. In 22:29, the soldiers who are about to whip Paul stand away from him immediately (εὐθέως) when they learn that he is a Roman citizen.

In 21:36, the multitude (πλῆθος) of the Jewish people (λαός) are in accord in their animosity toward Paul. In 23:7, the multitude (πλῆθος) of the Jewish leaders in the sanhedrin (συνέδριον) are divided in their judgments about Paul.

Two relevant mini-structures

The rhetorical device of hendiadys occurs twice. In 23:6c, hope and resurrection of the dead (ἐλπίδος καὶ ἀναστάσεως νεκρῶν). In 23:8, angel nor spirit (ἄγγελον μήτε πνεῦμα), with its echo in 23:9, spirit...or...angel (πνεῦμα...ἢ ἄγγελας). In each case, two terms are used to express one idea.

Thus, according to this limited analysis of the maxi-structure of Acts 21:27–23:10, the subsequence falls rather readily, and convincingly, into three major divisions: 21:27–21:30 delimited by the antithetical inclusion of Asian Jews seeing Paul *in the temple* and *violently laying hold* of him, then *taking hold* of him and *dragging* him *out of the temple*; 21:31–22:29 delimited by the synonymous parallels of the Jerusalem crowd *trying to kill* (by beating) Paul and *crying out loudly*, then the chiliarch ordering him to be examined by *scourging* in order to find out why the crowd is *crying out loudly*; and, 22:30–23:10 delimited by another antithetical inclusion, that of the chiliarch *setting Paul in the midst* of the leaders of the Jews, and then *having him removed from their midst*. And, these grand divisions are bound together by a whole network of verbal parallels.

Verbal Parallels with Acts 19:23–40

There are several parallels between the verbal expression of this subsequence and that of 19:23-40.

κράζω. Both texts are peppered with this term for screaming. There, in 19:28, artisans and workmen scream (ἔκραζον); in 19:32, the crowd in the theater screams (ἔκραζον) in general; and, in 19:34, the crowd in the theater screams (κραξόντων) in response to Alexander the Jew. Here, in 21:28, the Asian Jews scream (κράζοντες); in 21:36, the multitude of the Jews screams (κράζοντες); and, in 23:6, Paul screams (ἔκραζεν).

ἁρπάζω/συναρπάζω. There, in 19:29, the Ephesian crowd snatch up and drag away (συναρπάσαντες) Gaius and Aristarchus. Here, in 23:10, the chiliarch orders the soldiers to come down and snatch up (ἁρπάσαι) Paul out of the sanhedrin.

συγχέω. There, in 19:29, the whole city of Ephesus is filled with confusion (συγχύσεως), and in 19:32 the whole assembly has been thrown into confusion (συγκεχυμένη). Here, in 21:27 the Asian Jews confuse (συνέχεον) the crowd in the Jerusalem temple, and in 21:31 the whole city of Jerusalem is in confusion (συγχύννεται[39]).

ἄλλοι/ἄλλο. There, in 19:32, some of the Ephesians in the theater scream one thing, others scream another. Here, in 21:34, some of the Jews in the temple court cry-out-loudly (ἐπεφώνουν) one thing, others cry-out-loudly another.

κατασείειν τῇ χειρί...ἀπολογεῖσθαι. There, in 19:33, Alexander beckons with his hand (κατασείσας τήν χεῖρα) because he wants to speak-in-defense

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[39]συγχύν(ν)ω is the late (i.e., Hellenistic) form of συγχέω; cf. Liddell and Scott, *Greek-English Lexicon*; Bauer, *Greek-English Lexicon*.

(ἀπολογεῖσθαι) to the Ephesian people. Here, in 21:40, Paul beckons with his hand (κατέσεισεν τῇ χειρί) because he wants the Jewish people to listen to his defense-speech (ἀπολογίας).

ἄγω/εἰσάγω. There, in 19:37 the Ephesians bring (ἠγάγετε) followers of the way, Gaius and Aristarchus, into the theater. Here, in 21:28–29, the Asian Jews accuse a follower of the way, Paul, of bringing (εἰσήγαγεν) an Ephesian into the Jerusalem temple. And, the chiliarch keeps trying to get Paul brought (ἄγεσθαι [21:34], εἰσάγεσθαι [21:37; 22:24], ἄγειν [23:10]) into the fortress—at first, to find out what the Jews' problem with him is; finally, to rescue him from them.

στάσις. There, in 19:40, the city of the Ephesians is threatened with the charge of riot (στάσεως) for the commotion because of the way. Here, in 23:7, a riot (στάσις) breaks out between the Pharisees and Sadduccees in reaction to what Paul screams out. And, in 23:10, it becomes a great riot (πολλῆς...στάσεως).

An Explanation of Acts 21:27–23:10

Interestingly enough, this analysis of the rhetorical organization of 21:27–23:10 has brought to light the existence of three panels in this riot text, also, but with speech at the center of each of the three. The first panel presents the Asian Jews' charge against Paul which starts a riot among the Jewish people (λαός) of Jerusalem.[40] The second presents a defense speech of Paul to the people (λαός) which fuels that riot. The third presents Paul's view of the charge against him which starts a riot among the leaders (συνεδρίον) of the people of Jerusalem.

[40]This charge could be described as the teaching of the-way as the Asian Jews HEAR it. In contrast to the teaching of the-way as Paul SAYS it—which is manifested, in this text, in his speech in the third panel (23:6). This perspective will become more apparent in the semiotic considerations below.

In terms of this rhetorical configuration it could be argued that the subsequence 21:27–23:10 presents the reader with a single riot in three moments, "a disturbance-not-little concerning the-way"—this time in Jerusalem. And this one, a never-ending riot: the text of Acts never manifests the cessation of this uproar, neither among the people, nor among their leaders.[41]

This rhetorical analysis has been restricted to the narrative portions of the text only. It has deliberately bracketed out the speeches[42]—so copious and interesting in themselves that they tend to obscure the flow of the story in which they are embedded—in order to see the rhetorical patterns which structure the surrounding narrative. But now, they, as well as the narrative, will be exploited in a limited semiotic analysis of 21:27–23:10.

III. ACTS 21:27–23:10—SEMIOTIC CONSIDERATIONS

Semiotically speaking, the unresolved element in the story at 19:23–40—/Judaism/ *vs* /?/—could be said to function as a manipulation of the reader by the author of Acts. S/he is set up to go further in the text for some information which may help to make sense of the mute gesture of Alexander-the-Jew.

Again in this section, 21:27–23:10 is being read for the light it can shed on 19:23–40 rather than for its own sake. Thus, the semiotic analysis, too, will be selective. It will look at the discoursive level, only, of the content, and only at those figurative trajectories and thematic values which appear to be relevant for

[41]Dare we say that it is a disturbance which has endured down to this very day?...

[42]The speeches include the defense speech of Paul (22:1–21) and the asides of Paul with the chiliarch (21:37–39), of Paul, with the centurion and the chiliarch (22:25–29), and of Paul with those near him in the sanhedrin (23:3–5).

reflection on the opposition /Judaism/*vs* /?/. The identification of these trajectories and values is, however, based on the prior work of classification of the figures which is available for consultation in Appendix VII.

Some Figurative Trajectories in the Subsequence 21:27–23:10

The work of classification has made possible the following generalizations about certain clusters of figures in 21:27–23:10.

Places

The axis of spatialization is exploited in a very interesting fashion in this text. The most prominent relation is a play on *in/out* which courses through the narrative in numerous repetitions. Of particular interest, here, are the following.

In the uttered enunciation of "I" (Luke) to "Theophilus" (his reader)—the narrative of this riot story—Paul, the teacher of the-way, is *in the temple* (21:27), accused of bringing Greeks *into the temple* (21:28), supposed to have brought Trophimus the Ephesian *into the temple* (21:29). And, as a result, Paul, the teacher of the-way, is dragged *outside the temple* (21:30).

In the reported enunciation of Paul to the Jewish people—the dialogue in 22:1–22:21—a great light shines *out of heaven* (22:6) and the reaction of Paul, the teacher of the-way, is to fall *into the earth* (22:7). Then, Paul, the teacher of the-way, goes *into Damascus* to learn what he must do (22:10) and is told that he has been chosen to hear the voice *out of the mouth of the Just One* (22:14). When Paul returns *into Jerusalem* and is *in the temple* (22:17), the voice tells him to go *out of Jerusalem* (22:18) and *into far-off nations* (22:21).

Back in the narrative of the riot again, the chiliarch sets Paul, the teacher of the-way, *into the sanhedrin* (22:30). When these leaders of the Jews appear to want

to tear him apart, the chiliarch has him snatched *out of the sanhedrin* (23:10) and brought *into the fortress* (23:10)—to save him from them. And, in fact, this effort of the chiliarch to bring Paul *into the fortress* forms something of a motif in the text: it is repeated three other times at 21:34 and 37, and at 22:24.

Actors

Acts 21:27–23:10, too, has a multitude of actors tracing numerous semantic trajectories through the course of the narrative. But, with the exception of those figuring the trajectory «civil order in Jerusalem», almost all the actors in this text manifest the value /Judaism/ in one way or another. Thus, it is not fruitful for the ferreting out of signification to describe the single trajectory «being-Jewish» as was done in 19:23–40.

What is represented in this subsequence, in fact, is a Judaism very divided on the issue of one Jewish sect, at least—that of the-way. The division of opinion constitutes several of the following trajectories. As happened in chapter four, so here also, some actors manifest more than one of these trajectories in this text.

Once again, meaning "going bump in the night"...

Of the figures whose trajectories we have elected to trace, three bear opposing significations through the course of the narrative. We mention them first to avoid confusion.

This text manifests a transformation along the trajectory of the figure *Saul/Paul*. In the reported enunciation to the Jewish people (22:1–22:21)—thus, time before the time of this riot narrative—this trajectory was transformed: "Saul," the persecutor of the-way became "Paul," the witness/teacher of the-way. In the time of this narrative of the riot in Jerusalem, however, the figure is univocal: Paul is the teacher of the-way.

The other two figures bear the tension of opposing values throughout the text. The figure *Ananias* signifies both a follower of the-way who is devout according to the ancestral law of the Jews, and the high-priest who orders Paul to be struck. The figure *sanhedrin* signifies both Sadduccees who deny resurrection/spirit and Pharisees who affirm resurrection/spirit.

The-way is against the Jewish people, their ancestral law, and their temple

Jews-from-Asia, crowd, men, Israelites, city, people, uproar, multitude, the scream "Take-away," garments, dust, the ones-shrieking, Jews, Jerusalem all signify a complete opposition between the-way and Judaism: the-way is against everything—the people, the law and the temple. This is the charge the Jews from Asia [Ephesus?] make against Paul when they see him in the Jerusalem temple (21:27–28), and it is picked up by the Jewish population of Jerusalem at large (21:30, 34, 36; 22:22–23).

The-way is not against the Jewish people

God-of-the-fathers-who-has-chosen-Paul-to-know-his-will, Paul, zealot of God, Ananias-follower-of-the-way, Hebrew language, good conscience with respect to the God of the fathers until the present time, Pharisee and son of Pharisees all signify that following the-way is consistent with being Jewish. Paul affirms his Jewishness to the chiliarch (21:39) and to the Jerusalem crowd (22:3). Ananias is a devout Jew, as the Jews dwelling in Damascus know (22:12).

The-way is not against the ancestral law of the Jews

God-of-the-fathers-who-has-chosen-Paul-to-know-his-will, Paul, the ones-dwelling in Damascus, Ananias-follower-of-the-way, Pharisees, scribes, resurrection, angel/spirit, having-been-trained in the exactness of the ancestral law, no wrong all signify that the-way is compatible with the ancestral law of the Jews. The same God who is God of the fathers of the Jews has chosen Paul to

testify to the-way (22:14). The Jews in Damascus testify to the fact that Ananias is devout according to the ancestral law (22:12). The scribes of the Pharisees, experts in the ancestral law, find no fault in Paul (23:9).

The-way

The-way itself is figured, in this subsequence, as an ontological identification and a testimony which the God of the Jews wants to be given to all humankind. The ontological identification is that of the Just One—Jesus the Nazarene after his death—with living human beings who believe in him. This is the implication of the figuration. Paul persecuted the-way to the death (22:4). But, the voice of Jesus the Nazarene told Paul that he was persecuting him: the-way = Jesus (22:8). What Paul persecuted were men and women who believed in Jesus: the-way = living human beings (22:4). Therefore, there is an identity established between Jesus, since his death, and living human beings who believe (22:19). The testimony is that Jesus, who woke up from death, is alive in the dwelling place of the God of the fathers—heaven: that is where the light that accompanied the voice out of his mouth came from (22:6–7). And, that men and women who believe in him can hope to wake up from death, too (23:6c).

Paul the Jew from Tarsus, Jesus the Nazarene, Jewish men and women who believe in Jesus the Nazarene, Trophimus the Ephesian, Ananias-the-follower-of-the-way, Stephen, hope and resurrection of the dead, all bear this signification.

Temple is the dwelling place of the God of the fathers

Temple, holy place, doors, city, high priests, Ananias-the-high-priest, sadduccees, pharisees, being profaned, Jews, crowd, people, multitude, Jerusalem, sanhedrin, all signify the temple as the dwelling place, on earth, of the God of the Jews. This is a dwelling place defined in terms of sacred space and sacred persons: it is a consecrated place and priests are its consecrated personnel. In terms of

being-in and being-out: the Jews belong in the sacred place, the Greeks do not. In terms of clean and unclean: the sacred place is profaned—polluted—if Greeks enter it (21:28). In terms of sanctions for not conforming: as soon as Paul, accused of bringing Greeks into the sacred place, is outside the sacred place, the doors of the sacred place are shut (21:30b).

Human nature is the dwelling place of the God of the fathers

God-of-the-fathers-who-has-chosen-Paul-to-know-his-will, heaven, light, voice, Jesus the Nazarene, believing men and women, the-way, Paul, the Just One, all human-beings, far-off nations, hope, resurrection, Stephen, Trophimus the Ephesian, Ananias-follower-of-the-way all signify the place where the God of the fathers dwells as a place of living spirit. Heaven is the home of the God of the fathers. Jesus the Nazarene, since his waking up from death, is in the home of the God of the fathers. Jesus, since his waking up from death, is home in human beings who believe—to touch them, is to touch him (22:4, 7–8). The whole human race is to get this message (22:15). The will of the God-of-the-fathers-who-has-chosen-Paul-to-know-his-will is an inclusive, impartial, mystical network of divine-human relationships which completely escapes the system of the consecrated.

Resurrection and spirit/angel are real

God-of-the-fathers-who-has-chosen-Paul-to-know-his-will, Paul, Jesus the Nazarene, believing men and women, Ananias-follower-of-the-way, Trophimus the Ephesian, Stephen, Pharisees, scribes all signify the affirmation that waking up of the dead and spiritual existence are real (23:6c; 23:8b).

Resurrection and spirit/angel are not real

Sadduccees, high-priests, and Ananias-the-high-priest signify the denial that waking up of the dead and spiritual existence are real (23:8a).

Being outside the consecrated sphere

Paul, Greeks, Trophimus the Ephesian, far-off nations, all human-beings, chiliarch, cohort, centurions, soldiers, Damascus, fortress, all signify being outside the hieratic sphere. All these human actors, in this text, have been put out of, or have no right to go into, the temple. The fortress belongs to the purely secular order. And, the city of Damascus is far from the holy city, Jerusalem, with its temple.

Civil order in Jerusalem

Chiliarch, cohort, soldiers, centurions, information, Roman-citizen, capital, chains, scourges, thongs, fortress, all signify secular elements of life in Jerusalem. They have to do with the maintenance of law and order in the city.[43]

Thematic Values

Even though the inventory is selective, it is possible to classify these trajectories in terms of the semantic values which they manifest. It is suggested that the following pairs of oppositions do make sense of part or all of this limited figurative organization which has been identified in Acts 21:27–23.10.

/The religious/ *vs* /the secular/

In the subsequence we are confronted, once again, with these two isotopies, only they are not confused at any point in the text. On the one hand, there are the trajectories «the-way is against the Jewish people, their ancestral law, and their temple», «the-way is not against the Jewish people», «the-way is not against the ancestral law of the Jews», «the-way», «temple is the dwelling place of the God of

[43]Even examination by scourging was a legal method of getting the truth out of someone, provided that person was a slave or a non-citizen; cf. above note on 22:24.

the fathers», «human nature is the dwelling place of the God of the fathers», «resurrection and spirit/angel are real», and «resurrection and spirit/angel are not real». On the other hand, there is «civil order in Jerusalem».

/Spirit does not exist/ *vs* /Spirit exists/

This opposition accounts for «temple is the dwelling place of the God of the fathers» and «resurrection and angel/spirit are not real» over against «the-way», «human nature is the dwelling place of the God of the fathers», and «resurrection and angel/spirit are real».

/The consecrated/ *vs* /the common/[44]

This difference opposes the trajectories «the-way is against the Jewish people, their ancestral law, and their temple» and «temple is the dwelling place of the God of the fathers» to the trajectories «the-way», «human nature is the dwelling place of the God of the fathers», «being outside the consecrated sphere», and «civil order in Jerusalem».

This difference is also the one manifested throughout the text by the spatial figuration, noted above, between "in" and "out."

/Human-made dwelling places for gods/ *vs* /the dwelling place God made for himself/

These labels pick up the thread of chapter four, once again. This difference opposes the trajectories «the-way is against the Jewish people, their ancestral law, and their temple» and «temple is the dwelling place of the God of the fathers» to «the-way» and «human nature is the dwelling place of the God of the fathers».

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[44]The label for this opposition is suggested by the Greek word for "profane" or "pollute," κοινόω. In the first place this term means to make common in the positive sense of communicating or sharing. It is only secondly that it connotes something negative: to make common or unclean, to pollute—as it is used in terms of the sacred; cf. Liddell and Scott, *Greek-English Lexicon*.

An Explanatory Reflection

In Acts 19:23–40, the Ephesians identify Judaism with the-way. For these gentiles all is Judaism. The Jews are figured in that passage simply, enigmatically, as wanting to make a defense to the rioting assembly. They are prevented from doing this, however, because the crowd immediately turns on them.

Now, we come to the end of a search further into the context of that passage. We, like the chiliarch, have tried to get a glimpse of a more "certain thing". To find something manifested which might help resolve the puzzle. Caught in a violent face-off between the religion of Artemis-of-the-Ephesians and the-way, in which the Artemisists identified Judaism with the-way, what might Judaism have wanted to defend? What explanation, what distinctions, might it have wanted to make to the Artemisists?

The subsequence, Acts 21:27–23:10, manifested a Judaism divided within itself about the-way. Figures of Jews represent the value «the-way is against the Jewish people, their ancestral law, and their temple worship of the God of the fathers». But, other figures of Jews represent the values «the-way is not against the Jewish people» and «the-way is not against the ancestral law of the Jewish people». The text also manifests the value «the-way is the will of the God of the fathers»—of the God of the Jewish people.

So, where does that leave us?

The only one of the three charges against Paul's teaching (21:28) to which the subsequence 21:27–23:10 does not manifest a rejoinder is the charge that the-way is against the temple. In this text, the-way is: of the God of the fathers, of the Jewish people, and consistent with the ancestral law—but it is in opposition to the temple, to the set-apart, the sacred.

The semantic trajectories bear this out. Figures signifying "the-way" are defined, in this text, as being, or moving, outside the consecrated sphere. Paul is in the temple and dragged out of it. Trophimus is a gentile, so not consecrated by circumcision. Ananias-follower-of-the-way lives in Damascus, so outside the holy city, Jerusalem. The mystical experience which discloses to Paul the nature of the dwelling place of the God of the fathers (Jesus/living human beings who believe) occurs on the open road (drawing near to Damascus) in broad daylight (about midday), not in the temple or even in the holy city. To know what he is to do Paul must go to an ordinary follower of the-way (Ananias), not to a consecrated person, and in an ordinary city (Damascus), not in the holy city. When next Paul is in the holy city: in the holy place (temple), he is told to go out of the holy city to far-off gentile nations; from the midst of the consecrated officials of the holy place/city (sanhedrin), he is taken out and brought into the common, secular fortress...

The insight provided from the context, now, permits a possible explanation of the enigmatic figuration of /Judaism/ in 19:23–40. In the play of semantic oppositions manifested in that text, Judaism is on the side of Artemisism. Both are temple-centered ways of relating to the deity. Thus, both are constituted by the exclusiveness of the sacred. Both are defined in terms of human-made dwellings for gods.

* * *

So, we come to the end of the analyses. In chapter five, a parallel text to the story of the cessation of the riot in Ephesus (19:23–40)—the riot-without-end in Jerusalem (21:27–23:10)—has been discussed. First, rhetorical and semiotic criteria were used to extract the con-text from the book of Acts. Secondly, a limited

rhetorical analysis of the expression plane of 21:27–23:10 revealed a maxi-structuration which justified reading that long text as a unit, a subsequence. Finally, a semiotic analysis of the discoursive level of the content plane made it possible to identify some of the semantic oppositions at work in the subsequence. And, the results of this brief study have shed some light on the semantic opposition /Judaism/ vs /?/ within 19:23–40: there was a relation of opposition between Asian [Ephesian?] Judaism and the-way, and there was a resemblance between Asian [Ephesian?] Judaism and Artemisism.

Chapter Six

CONCLUDING OBSERVATIONS AND INTERPRETATION OF ACTS 19:23–40

We have come far. This study began with a small passage from the book of Acts which has been something of a "stepchild" in the history of New Testament scholarship. The object was to listen to that passage carefully—to live in it, even—in order to hear what it was saying.

In CHAPTER ONE, it was seen that the research literature contained intimations of interesting things in the text, but none of them had really been pursued. Then, this project was defined and the methodological approach to be used, described.

In CHAPTER TWO, the Greek text of the passage was discussed. Many of its terms had life breathed back into them with explanations based on the results of historical research.

In CHAPTER THREE, a rhetorical analysis of the expression plane of the text disclosed a beautifully-crafted narrative of chiastic structure, two panels of illuminating dialogue framing a panel of commotion and disorder. But, the "sense" of the narrative was not in that rhetorical structure. Rather, the analysis raised questions—which it could not answer—about the relation between the way and the Jews, the sympathy of the Asiarchs with the way, and the assertion that the way was not a threat to Artemisism.

In CHAPTER FOUR, a semiotic analysis of the content plane of the text disclosed a fundamental semantic relation of /INSIGHT/ *vs* /ILLUSION/—it was

suggested here—at work coming to expression through the rich figuration and abundant narrative activity of the text. The figures yielded seven pairs of opposing semantic values, the thematic values. One of them—/Judaism/ *vs* /?/—was altogether curious in that an opposition-to-something was clearly figured, but the thing itself, not at all. Then, careful application of the narrative schema to the text produced surprising results. The focus of the story shifted from the instigation of the riot to the cessation of the riot—and the text was lifted up to significance, in the whole Acts narrative, as a repetition of a complex narrative program to deliver or rescue the-way. The concepts which became available through this analysis helped to clear up the questions from chapter three, but raised a new one of their own: that of the thematic value which could be only partially named on the basis of this analysis, /Judaism/ *vs* /?/.

In CHAPTER FIVE, a limited analysis of a parallel unit in the book of Acts, Acts 21:27–23:10, was undertaken, with the hope that some light might be shed on the unanswered question from the semiotic analysis. Both rhetorical and semiotic tools were used. What became clear, and very helpful for this study, was an opposition between Judaism and the-way—concerning the Jerusalem temple. The accusation made by figures of Jews, including Asian [Ephesian?] Jews, that the teaching of the-way was against the temple, was the only charge against the way to which an answer was not manifested in this con-text.

This made it possible to reflect further on the thematic value /Judaism/ *vs* /?/. Acts 19:23–40 had manifested an opposition between the-way and the temple-centered worship of Artemis-of-the-Ephesians. The con-text, 21:27–23:10, manifested an opposition between the-way and the temple-centered worship of the God of the Jews. In terms of the figuration of semantic values in these two textual units, then, it could be said with assurance that there was a relation of resemblance

between Asian [Ephesian?] Jews and Ephesians. Both represented temple-centered worship of the divinity. And, both were in a relation of opposition with the teaching of the-way. Thus, the opposition /Judaism/ *vs* /?/ manifested in 19:23–40 could very plausibly be said to be /Judaism/ *vs* /the-way/.

All the foregoing work of analysis has brought much to light about Acts 19:23–40, the little text dismissed, heretofore, as insignificant. We have seen that it is rich in meaning in itself. And, insight from the context has made it possible to suggest a solution to the enigma of the figure of the Jews in the Ephesian assembly.

Now, there remains just one point of unfinished business: the possible location of the value /Judaism/ in terms of the elementary signifying relation /INSIGHT/ *vs* /ILLUSION/ proposed, at the end of chapter four, as a semantic opposition capable of explaining the cohesion and coherence of 19:23–40 as a whole—as a micro-universe of "sense."

I. A FINAL INTERSCRIPTURAL REFERENCE[1]

The cause of all the rioting which has been discussed in the course of this study has been the content of the teaching of the-way. This content was manifested in the text of Acts 19:23-40 through Demetrius' report of what Paul was saying. According to the silversmith, Paul was teaching that gods made with hands are not gods. And, although the con-text 21:27-23:10, did include speeches

[1] As already noted in chapter one, Meynet includes "interscriptural references" as part of the interpretation step of his system. Where the analyzed passage has traces of other biblical texts within itself it must be related back to them, or reinserted in its "series." This operation is an integral part of the analysis whenever the analyzed text is not really intelligible without the clarification which the con-textualizing provides; Meynet, *L'analyse rhétorique*, 305.

of Paul (22:1-22:21; 23:6), it contained no trace of the content Demetrius reported in Acts 19:26. So, a last brief foray into the Acts narrative will take us back in Acts to the manifestation of the content of that teaching of which there is a trace in 19:26.[2]

Paul's Speech to the Areopagus in Athens: Acts 17:22–31

Initially, there are two interesting things to be noted about the speech in Acts 17:22–31. First, it is the only instance in the book of Acts of a "full length" discourse of Paul before a strictly pagan audience. Secondly, for this audience of educated pagans,[3] as for the leaders of the Jews in Jerusalem (22:30–23:10), the real issue is Paul's message about resurrection from the dead, not temples and cult images—not human-made objects of devotion.[4]

Some rhetorical considerations

The speech contains three references to God (ὁ θεός) and hands (χειρ–). In two of the references, the latter term is explicit; in the third, it is implicit. God does not live in hand-made shrines (χειροποιήτοις ναοῖς) (v. 24). God is not served by human hands (ὑπὸ χειρῶν ἀνθρωπίνων) (v. 24). God is not like (ὅμοιον) an engraved work (χαράγματι) produced by human art (τέχνης) and thought (ἐνθυμήσεως) (v. 29). Of this "art," there will be an echo in the artisans (τεχνῖται)

[2]The idea that gods made with hands are not gods echoes throughout the Old Testament (cf. above in chapter two, the note on v. 26), and in three places in the New. We limit this discussion to the only other place where it occurs in the book of Acts, Acts 17:29.

[3]It consisted of the members of the Areopagus and, perhaps, some others of the philosophers whom Paul had encountered in the Athenian marketplace (cf. 17:18-19).

[4]Cf. above chapter two, note on v. 26. Paul was preaching about Jesus and the resurrection (17: 18), and that was why some scoffed at him—but others wanted to hear more—at the end of his speech (17: 32).

in 19:24 and 38; of "thought," there will be an echo in the impassioned spirit (θυμοῦ) with which the city is filled in 19:28, and the single impulse (ὁμοθυμαδόν) with which the people rush into the theater in 19:29.

Besides these quite salient connections between 17:22–31 and 19:23–40, there are a few other interesting echoes.

In 17:24 the God of whom Paul speaks is the One Who has-made (ποιήσας) the universe and all that is in it. In 19:24 Demetrius the silversmith is one who is making (ποιῶν) shrines of Artemis-of-the-Ephesians.

The "to human-beings all everywhere" (τοῖς ἀνθρώποις παντάς πανταχοῦ) in 17:30 refers to the whole human race as recipient of the teaching of the-way.[5] It is in synonymous antithetical parallelism with Demetrius' "whole of Asia and the world" (ὅλη ἡ Ἀσία καὶ ἡ οἰκουμένη) (19:27), and the Clerk of the People's "who is of human-beings" (τίς...ἐστιν ἀνθρώπων) (19:35)—referring to the whole human race as devoted to Artemis-of-the-Ephesians.

In 17:31, God is about to (μέλλει) judge the world, and in 19:27 Artemis is about to (μέλλειν) suffer the loss of her greatness.[6]

Once again, parallel elements in the verbal expression lend support to reading these units of text together.

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[5]It also echoes the Jews' charge that Paul is teaching "all-(human-beings) everywhere" (πάντας πανταχῆ) (21:28), as well as his task to witness to all human-beings (πάντας ἀνθρώπους) about what he has seen/heard (22:15).

[6]A final link with the context 21:27–23:10: God has guaranteed Jesus to all human-beings by raising him out of the dead (ἀναστήσας αὐτὸν ἐκ νεκρῶν) (17:31). When the educated pagans hear about a resurrection from the dead (ἀνάστασιν νεκρῶν), they either scoff—or want to hear more (17:32). And, Paul says that it is because of resurrection from the dead (ἀναστάσεως νεκρῶν) that he is condemned by the Jews (23:6).

Some semiotic considerations

The actor of interest in the text of 17:22–31 is *god*. Demetrius has reported that Paul says that gods made with hands are not gods. How does this text define god?

In fact, two trajectories emerge from the figuration.

What the god about whom Paul teaches IS

The figures unknown god, cosmos, everything, master, life, breath, every nation, (one)-being-not-far from each human-being, offspring, (one)-having-overlooked, world, man, (one)-furnishing a pledge, (one)-having raised-up—all represent the god about whom Paul teaches, and thus, the God of the-way. This God is one who is reverenced by the Athenians even though they do not know him. He is one whose offspring are human-beings. By implication, then, he is one whose nature cannot be like (ὅμοιον) the nature of inert things in the cosmos (metal, stone) or of objects human beings make. He is one who has made absolutely everything, and is master of everything. He is one who is now telling all human beings everywhere to change their minds (μετανοεῖν) because he is going to judge (κρίνειν) the upright-ness (δικαιοσύνῃ) of all by one man (ἀνδρί) whom he has designated. He is one who has furnished proof for all human beings of his designee's fitness to judge by waking him up (ἀναστήσας) from the dead.

What the god about whom Paul teaches IS NOT

The figures shrines, hands, gold, silver, stone, engraved work, art, thought—all represent what the god about whom Paul is teaching is not. According to this text, the God of the-way is not three things. He is not one who lives in shrines/temples made by human-beings. He is not one who is served by

human hands,[7] as if he needed the sacrifices they offer. He is not one whose nature is like the nature of gold, silver or stone, or any object that could proceed from the skill or imagination of human beings.

Taken to the next level of abstraction, that of thematic value, these two figurative trajectories represent the semantic opposition /God/ *vs* /not-God/—according to the teaching of the-way.

In 19:26 Demetrius has reported only the third element of the trajectory of negation, of the semantic value /not-God/. However, according to the teaching of the-way, not only is God not like any natural or human-made object, he also does not dwell in temples which human beings build, nor is he served by sacrifices which human beings offer.

/Judaism/ and the Semiotic Square

The teaching of the-way as Paul says it—which Demetrius reports as "gods made with hands are not gods"—is that God does not live in human-made dwellings; is not worshipped by sacrifices that human-beings offer; and, is not like any elemental thing from the earth, or any artifact that human-beings can think-up and fashion. The Jews in the Ephesian assembly—/Judaism/—know that God is not like any elemental thing or artifact. In this there is an identity between this value and /the-way/.

The other two points of the teaching of the-way about what God is-not, however, represent the whole system of sacredness thrown into relief by the analysis of the subsequence 21:27–23:10. The sphere of the consecrated (ἱερός)

[7]The verb θεραπεύω (wait on, attend, serve) in relation to the gods means to do service to, to worship or pay observance to. In this context, it is taken to mean the offering of sacrifices; cf. Haenchen, *Acts*, 522.

entails temple (ἱερόν), sacrifices and offerings (ἱερά), sacrificial victims (ἱερεῖον), priest/sacrificer (ἱερύς), priestly office (ἱερατεία), priesthood/body of priests (ἱεράτευμα), high-priest/presider over sacred rites (ἱεράρχης)—even, then, the possibility of de-"sacra"-tion (ἱεροσυλία [cf. 19:37])—and so forth. And, this is the semantic value which the Asian [Ephesian?] Jews, as well as the Ephesians, figure.

À propos of the elementary opposition /INSIGHT/ *vs* /ILLUSION/, then, /Judaism/, too, must be located at the positive pole of the secondary axis, /NOT-ILLUSION/. In terms of the teaching of the-way, the Jews in the Ephesian assembly are further along than the Ephesians: they already know that human-made objects of devotion are not gods. They are further along than the Clerk of the People: they also know that fallen-from-heaven objects are not gods. But, they have not yet arrived at full /INSIGHT/: gods do not dwell in temples built by human hands and they are not worshipped by sacrifices, either. The whole sphere of the consecrated is the work of human hands, also.[8]

II. A DOOR WHICH HAS OPENED...

Interpretation is the ultimate reason for which the analysis of any biblical text is done—at least, within the community which holds the biblical books as the written word of God. It is the hermeneutical moment when the exegete attempts to "re-say" in his/her own language, cultural categories and logic, what the

[8]Another notable manifestation of the semantic opposition between the-way and Judaism is the story of Stephen in Acts 6–7 (cf. especially 6:13; 7:48–50). He was accused of being against the law and the temple (6:13–14). He did not reject the law (7:38), but he did assert that God does not live in places made by human hands (χειροποιήτοις [7:48]). It is interesting to note that Asian Jews, again, are part of the synagogue of freedmen which starts the trouble that results in his death (6:9).

analyses have permitted him/her to understand of the text.[9] It is the moment when the words of the text stand the chance of becoming, once again, a sharper-than-any-two-edged-sword—living—Word which has the power to sort out and evaluate the thoughts and intentions of the human heart.[10]

Before such "broker-ed" meanings can be generated,[11] however, the text must be illuminated from both historical and literary perspectives. This is what we have attempted to do through the course of this study of Acts 19:23–40.

Now, it is time to negotiate!

We borrow the figure of the door (θύρα) from 21:30. There, physical doors were *closed immediately*—as soon as Paul, the Jew and teacher of the-way, had been forcibly dragged outside. They were the doors which gave access to the temple in Jerusalem.

Here, by contrast, a metaphoric "door" has *opened immediately*—as soon as we put our hand to the knob. This "door" is the text of 19:23–40. It gives access to

[9]Cf. Meynet, *L'analyse rhétorique*, 305.

[10]Cf. Hb 4:12–13. These verses in the letter to Hebrews express, in a striking way, the function of language (ὁ λόγος) to make manifest (φανής) which we have encountered in this study: the power of the word (ὁ λόγος) of God is such that absolutely no created thing, in any extremity of what is embedded in it, is un-manifest (ἀ-φανής) before God. We quote the verses in full, just to appreciate that echo:

4.12 Ζῶν γὰρ ὁ λόγος τοῦ θεοῦ καὶ	for living [is] the word of God and
ἐνεργὴς καὶ τομώτερος ὑπὲρ πᾶσαν	active and cutting-sharper beyond every
μάχαιραν δίστομον καὶ διϊκνούμενος	sword-two-edged and going through
ἄχρι μερισμοῦ ψυχῆς καὶ	as-far-as division of life-principle and
πνεύματος, ἁρμῶν τε καὶ μυελῶν,	spirit, both of joints and of inmost parts,
καὶ κριτικὸς ἐνθυμήσεων	and [it is] able-to-judge thoughts
καὶ ἐννοιῶν καρδίας· 13 καὶ οὐκ ἔστιν	and intentions of [the] heart: and not is
κτίσις ἀφανὴς ἐνώπιον αὐτοῦ,	a created-thing unmanifest before it,
πάντα δὲ γυμνὰ καὶ τετραχηλισμένα	but all-[things] naked[are] and having-been-
τοῖς ὀφθαλμοῖς αὐτοῦ, πρὸς ὃν ἡμῖν ὁ λόγος.	laid-open to the eyes of him, toward whom [is] our account.

[11]That is what interpretations really are! "Interpret" comes from the Latin *interpres* meaning "broker," "negotiator," "expounder"; cf. *Webster's Third International Dictionary*. The exegete/interpreter, taking both text and contemporary culture seriously, must go back and forth between them, to find the "sense" which will respect the integrity of each, and bring new life to both...

an issue which is significant not only in Luke-Acts but in the entire New Testament, namely, that of the temple—and the particular perspective it offers is as startling as it was unsuspected.

According to the present analysis, the story of the cessation of the riot in Ephesus manifests an opposition between the teaching of the-way and temple-centered cultic religion of every kind, both polytheistic *and* monotheistic, both pagan *and* Jewish.

The little text itself does not manifest what the teaching of the-way proposes as an alternative—as the way to live in relation with the divinity. Yet, there is an intimation of something in its narrative structure. When the fundamental semantic relation at work in this story is represented on the semiotic square, the principal transformation of values, in moving from /ILLUSION/ to /NOT-ILLUSION/, moves from the /religious/ isotopy to the /(religio)-secular/ isotopy. This semantic shift buried deep in the content of 19:23–40 is truly portentous. And, as has already been seen, a more fully manifested response is waiting right in the wings of this passage.

In 21:27–23:10 the play of /religious/ *vs* /religio-secular/ is disambiguized much further. In the first place, the /religious/ isotopy and the /secular/ isotopy are more "cleanly" opposed.[12] Then, on the /religious/ isotopy, there is a clear opposition between /consecrated/ and /common/. And, it is this thematic value /consecrated/ *vs* /common/ which accounts for the opposition between all the figures representing temple-centered Judaism, on the one hand, and all the figures representing other values in the text—namely, the-way and the civil—on the other. In terms of this play of values, the alternative to a cultic relationship with the God

[12]The figures that represent /secular/ have no admixture of /religious/ in the subsequence, cf. above, pp. 164-166. This contrasts with the figuration in 19:23–40, cf. above p. 109.

of the fathers—defined by hieratic temple-centered worship, emerges as a mystical relationship with the God of the fathers—defined by the ordinary, shared, commonalities of human existence.

The teaching of the-way which comes to expression in and through Acts 19:23–40—the teaching into which this "door" opens—is, then, an invitation to the reader to change his/her mind (17:30) about the place of the temple in his/her life with the God of the fathers (22:14).

The temple system—the whole system of consecratedness—belongs to the condition of not-knowing the nature (θεῖον [17:29]) of the God of the fathers. It belongs to the world of not-knowing—the nations (22:21), Ephesus (19:23–40)—in its times of not-knowing (χρόνους τῆς ἀγνοίας [17:30]). It belongs to Judaism, in its time of not-knowing-fully, the time before now (νῦν [17:30])—the time of the first covenant.[13]

[13]Every human being—without exception—begins life in this condition of not-knowing. As is clear from the historical record, when human beings do not know the nature of the God of the fathers, they think that systems of consecratedness are the way to connect with him. This is a fact, universal in human existence. Thus, the temple *system*, as a *universe* of sense (it, too!) by which human individuals and human societies define their relationship with God, and within the horizon of which, therefore, they situate their *entire* existence, will always belong to some time period in the life of each man and woman, and every human group—the time (χρόνους τῆς ἀγνοίας [17:30]) before they hear this announcement which the God of the fathers makes now. But even men and women who have heard and know-fully that the God of the fathers has, himself, chosen to meet them head-on in all the "stuff" of their human nature, has privileged human existence over the human-made sacred as the place for his glory to dwell (cf. Ps. 26:8), can forget that insight. When life with God is de-sacra-lized in such a radical way, is moved from the consecrated to the common, consciousness of what is really going on—of what is really at stake in human existence—can fade easily. It tends to fall between the cracks of daily living. So, human beings who have heard and know-fully must work at it so as not to forget (cf. Dt 8:11–14)—and Jesus the Nazarene has bequeathed to them a communal gesture to serve this purpose: a simple meal eaten together in memory of him (cf. Lk 22:19). It seems to us, then, that from the vantage point of the "changed mind" (μετανοεῖν [17:30]), the temple system becomes just one of the symbol systems available by means of which followers of the-way can remember and give expression to their much deeper, all-encompassing—existential—religiousness. The system of consecratedness is available—but not an absolute—so they are free to make use of it or not. They have understood: spheres of sacredness, temple systems, like the sabbath, are at the service of human beings, not vice versa...(cf. Mk 2:27). From the vantage point of the mind changed by the teaching of the-way, then, a sacred system can only be secondary, ancillary, to real *mundane* life with the God of the fathers. For followers of the-way to allow a system of consecratedness to become, once again, an absolute—a universe of

In the light of this, other avenues for research and reflection suggest themselves. It could be asked, for instance: what is the significance of the use of the Jerusalem temple by the followers of the way manifested elsewhere in the book of Acts (e.g., 2:46; 3:1; 5:42; 21:23–26)?[14] How are references to human nature as temple elsewhere in the New Testament to be understood (e.g., Jn 2:19–21 [concerning Jesus]; 1 Cor 3:16–17 [concerning the rest of us])? Or, the Old Testament's prophetic previews of the interiority of the time of the new covenant (e.g., Jer 31:31–34; Ezek 11:19–20)? Or again, its numerous references to the God of the fathers as immediately present to each human being, or as Paul says in 17:27, "not far from each one of us" (οὐ μακρὰν ἀπὸ ἑνὸς ἑκάστου ἡμῶν)?

So, the vivid little story of the riot—and its cessation—at Ephesus, remains there, written for human instruction in every generation. A Word of the Ineffable (un-word-able) Mystery whose name, even, is unpronounceable— י ה ו ה —and who is the God of the fathers. A micro-universe of sense. A sonorous word which—when its resonances are appreciated—can cut more sharply than any two-edged sword between what constitutes idolatrous religion and what constitutes new covenant religion. In the hands of one willing to *undergo* it,[15] this word can live ever again, and act ever again, to enable its reader to discern the thoughts and intentions of his/her own heart.

Acts 19:23-40 really does open into a fresh encounter with the Mystery...

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meaning in which they situate their entire existence—is to fall into idolatrous worship of the most extreme kind, because they *know* better.

[14]In Acts, the followers of the-way do use the temple as a place of prayer (2:46; 3:1) or as a place to teach (5:42), but whether or not they use it as a place of sacrifice is not incontrovertibly clear (cf. 21:23–26)....

[15]Cf. reflections on narrative thinking above on pp. 10-11.

APPENDICES

APPENDIX I

Artemis Ephesia

Artemis was the most prominent goddess in the Greek pantheon.[1] She was worshipped under at least 228 different titles in the ancient world.[2] But, over her long and widespread history, so much assimilation to other goddesses occurred that there came to be a great deal of confusion and contradiction in the concepts attached to her.[3]

Due to such syncretism, the 1st century CE Artemis of Ephesus is also a complex personification of the divinity. All that will be attempted, here, is a brief statement of a trajectory by which she may have come to be. We will try to give a coherent, hopefully not inaccurate, although admittedly oversimplified, sense of the goddess with whom the story of the riot has to do—the great Artemis Ephesia, most widely venerated form of the most renowned of all the Greek goddesses.

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[1]In fact, probably no one in the pantheon except Apollo of Delphi could have surpassed her in renown; L. R. Taylor, "Note 21. Artemis of Ephesus," in *The Beginnings of Christianity. Part I. The Acts of the Apostles*, vol. 5, *Additional Notes* (London: Macmillan and Co., Ltd., 1933), 251. In the mid-second century CE, Pausanias—who had traveled extensively in the Mediterranean world of the time—wrote:

> ...all cities recognise Ephesian Artemis, and some persons worship her privately above all the gods. The causes of this are, in my opinion, primarily two: first, the fame of the Amazons who are reputed to have set up the image; and, second, the vast antiquity of the sanctuary. With these causes three others have co-operated to spread the renown of the Ephesian Artemis: the size of the temple, which is the largest building in the world, the prosperity of the city of Ephesus, and the distinction which the goddess there enjoys. (4.31.8)

Pausanias, *Description of Greece*, trans. J. G. Frazer, vol. 1 (New York: Biblo and Tannen, 1965).

[2]Cf. note on verse 27 in chapter 2 above.

[3]L. R. Farnell, *The Cults of the Greek States*, vol. 2 (Oxford: Clarendon Press, 1896), 425. In so far as there is any popular recognition of her at all in modern North American culture, one may hazard the guess that it is probably of her as the Roman Diana; or, as Artemis Tauropolos, the "bull-tender," known from Sophocles' *Ajax*; or, as Artemis Taurike, the "bull-goddess," immortalized in Euripides' play *Iphigeneia in Tauris*, whose cult entailed cruel rites.

Ephesia

The origins of the Ephesian goddess are "shrouded in obscurity."[4] Legendary history says that the Amazons discovered the first διϊπετὲς ἄγαλμα, the first statue fallen from heaven, in the Ephesian lagoon,[5] and the city was described as the nurturer, the wet-nurse, of its very own goddess, Ephesia, (τροφὸς τῆς ἰδίας θεοῦ τῆς Ἐφεσίας).[6]

What is certain is that, in the epoch when history began to "disentangle itself" from legend, the cult at Ephesus was addressed to Nature, to the great Mother, Earth.[7] And, it appears that, at first, this chthonic divinity was worshipped—without image or temple—in a small tree-shrine beside the harbor.[8]

When the gods came to be personified in increasingly concrete forms, the great Mother was never entirely lost from sight in the goddess of Ephesus. In the 5th century BCE, at the consecration of the Ephesian temple of Artemis, the ancient goddess of the Amazons was still celebrated, now under the title Ὦπις/Οὐπις.[9] And, even in the time of Tiberius (14-37CE), the Ephesians were aware that Artemis had not been their first goddess.[10]

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[4]Taylor, *Beginnings* 5: 252; Picard, *Éphèse*, 452.

[5]Picard, *Éphèse*, 451.

[6]Pauly-Wissowa 5: 2754.

[7]Picard, *Éphèse*, 453. This was so in many centers along the coast of Asia Minor.

[8]Picard, *Éphèse*, 451; Taylor, *Beginnings* 5: 252; Cook, *Zeus* 2: 405 n. 3.

[9]Callimachus presented Ὦπις as the goddess of the Amazons, thus, the goddess whose image was found in the lagoon; cf. Picard, *Éphèse*, 453. The word Ὦπις or Ὠὐπις itself appears to be untranslatable. It is defined, first, as a title of Artemis; then, as the name of a "Hyperborean maiden" at Delos mentioned in Herodotus (4.35) and Apollodorus (1.4.5); cf. Liddell and Scott, *Greek-English Lexicon*.

[10]Picard, *Éphèse*, 452.

It seems that the name Artemis, the famous image, and the temple were all bestowed on Ephesia by the Ionic-dialect Greek settlers who assimilated her to their Artemis, after they arrived in Asia Minor near the beginning of the first millenium BCE.[11]

Artemis

The Greek Artemis was already a complex representation when she came to Ephesus, but there does not seem to be a convincing argument for a Greek origin even for her name. Her history may be traced as follows.

It is thought that Artemis was originally a Minoan goddess.[12] Mycenaean epigraphical evidence from c. 1200 BCE is believed to attest the name, but it gives no real indication of how the goddess was personified.[13]

What is clear is that, by the first millenium BCE, two quite different personifications of the divinity were identified as Artemis, among the Greeks.[14] In the cult of the peasants, especially the Dorian-dialect Greeks in the Peloponnesus, Artemis was worshipped as a goddess of untamed Nature who roamed mountains, forests, groves and meadows. She danced. She hunted. She was a

[11]Taylor, *Beginnings* 5: 252. There is evidence that Artemis was worshipped, even in Ephesus, under five other titles besides Ephesia. Three of these are attested at a few other sites, as well, viz., Ἐπήκοος, Κυρία and Ὦπις/Ὦψις. But, two have been found only at Ephesus: Πρωτοθρονία (cf. above, Artemis Ephesia as head of the city) and Σαμορνίη (Paulys-Wissowa says that Samorna must have been an earlier name for Ephesus); Paulys-Wissowa 5: 1384, 1391, 1398, 1402.

[12]M. P. Nilsson, *The Minoan-Mycenean Religion and its Survival in Greek Religion* (Lund: C. W. K. Gleerup, 1968), 503-509; M. R. Dexter, *Whence the Goddesses* (New York: Pergamon Press, 1990), 115-118; M. Cary et al., *The Oxford Classical Dictionary* (Oxford: Clarendon Press, 1950), 104; K. Bartels and L. Huber, eds., *Lexikon der alten Welt*, (Zürich: Artemis Verlag, 1965), col. 336.

[13]The Linear B text from Pylos is understood to read: "To Aigios, a servant of Artemis"; Dexter, *Goddesses*, 115; M. A. Yonah and I Shatzman, *Illustrated Encyclopedia of the Classical World* (New York: Harper & Row, Publishers, 1975), 76.

[14]Dexter, *Goddesses*, 115.

goddess of human and animal fertility. She was closely associated with a form of the tree cult—that of the sacred bough which gives life and fertility. In the cult of other Dorian-dialect Greeks, particularly in Laconia, she was worshipped in what is referred to as her "classical Greek" personification, that of the Mistress of Animals, a virgin-huntress.

It is suggested that the original Minoan divinity lies behind not only the Nature-goddess and the virgin-huntress of the Dorian Greeks, but also the Mother-goddess of the Ionian Greeks. According to this line of reasoning, the identity of the primitive goddess developed in two directions. On the one hand, among rustic mainland Greeks and in Asia Minor, she became the goddess of ceaselessly dying/reviving Nature, in whose cult ecstatic and orgiastic elements were often emphasized. On the other hand, assimilated into the Olympic pantheon of classical Greece, she retained her connection with animals and became the hunters' goddess, who was a virgin.[15]

It was probably the "sympathetic association" between Ephesia and the rustic Greek Artemis which caused the two to be assimilated.[16] And so, the

[15]Nilsson, *Minoan-Mycenean Religion*, 503-509. When Artemis was assimilated into the Greek pantheon, her primitive personification, the Nature-goddess, was not lost from sight, so the whole array of functions became attributed to the classical virgin-huntress: she was, at one and the same time, a goddess of fertility, a goddess of life for humans and animals, and also a goddess of death. She was also associated, in various locales, with bears, deer, snakes, the moon. M. R. Dexter proposes an interesting and, in the light of modern consciousness, quite plausible explanation for the transformation of the primitive goddess of untamed Nature into the virgin-huntress, at the time of her induction into the Olympic pantheon: When she became a member of this patriarchal body, she had to be conformed to the rules which, for a female, meant that she must be either married or virgin. If she were married, her power would be subordinate to that of her husband. If she were celibate, she could remain autonomous and, thus, retain her great powers for herself. Artemis' virgin-status, then, becomes a symbol of independence and sovereignty, rather than sexual renunciation—a very rich concept, indeed! Cf. *Goddesses*, 115-118.

[16]Although a modern reader of the ancient myths may be rapidly overwhelmed by the profusion and confusion of gods whose lives they recount, Greek syncretism was actually not haphazard or chaotic. Rather, the gods were assimilated to each other systematically, in terms of relationships of sympathy and antipathy. A configuration of sympathetic relations could include, for instance, fertility, virginity, protection of cities, wisdom, lunar characteristics, mother

διοπετής which the Earth-mother left at Ephesus became the new goddess herself.[17]

Artemis Ephesia and Ephesus

It was said of the Ephesian goddess, that she was the one set over—the head of—the city (προεστῶσα τῆς πόλεως).[18] Even Zeus was always less important than Artemis, at Ephesus.[19] And, there was awareness, far beyond Ephesus, of the involvement of the city with its goddess: in 23CE, when Ephesus competed for the privilege of building a temple dedicated to the emperor Tiberius, the Roman Senate turned the city down on the grounds that it "already concentrated its civic worship upon the cult of Artemis".[20]

goddesses, help in childbirth, underworld. For these observations, I am indebted to someone else whom I would gladly identify if I could. Once, again, it is a question of something read "once upon a time," before there was a need, in view, for attribution.

[17]Picard, *Éphèse*, 451. Picard argues that the one Earth-mother was not replaced by Artemis alone, but by the "divine dyad" Artemis-Apollo, twins born to Zeus and Leto the Asiatic, in Ionia (ix-x). His work represents an exhaustive study, for the time, of the cults of these two divinities at the sister-shrines of Ephesus and Claros (Colopohon).

[18]Pauly-Wissowa 5: 2754.

[19]Picard, *Éphèse*, 277 ff., 423 ff. Bronze and copper coins issued at Ephesus by the emperors Domitian (81-96 CE), Caracalla (211-217 CE), Severus Alexander (222-235 CE) and Valerianus (253-260 CE) show Zeus Ὀλύμπιος seated to the left, holding the cult-statue of Artemis Ephesia in one hand and a long sceptre in the other, and a bronze coin issued at Ephesus by Septimius Severus (193-211 CE) is inscribed ZEYC ΕΦΕCIOC ΠΡΩΤOC ACIAC, but pictures Zeus standing with the cult-statue of Artemis Ephesia; Cook, *Zeus* 2/2: 962 n. 2.

[20]Rogers, *Sacred Identity*, 10.

APPENDIX II

The Image of Artemis Ephesia

The following are three illustrations of the image of Artemis Ephesia.[1]

Figure 1.

The inscription [on this amulet may be an instance of the]..."Ephesian Writings".... The original, of which this is a blundered copy, appears to have been a hexameter invocation beginning with "Αρτεμι, φῶς ἱερόν, and ending with some such phrase as Δαμναμενῆι δέχου θεοαλκέ '(?) ἀπαρχήν....[2]

Figure 1 is a terra cotta amulet (2nd/1st century BCE) in the Museum at Syracuse. It is suggestive of one kind of thing that Demetrius might have made.

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[1]The first two figures and the accompanying descriptions are taken from A. B. Cook, *Zeus: A Study in Ancient Religion*, vol. 2 (New York: Biblo and Tannen, 1965), 405 n. 4 (extends to page 410).

[2]There is not too much to be done, in the present context, with a "blundered copy" of "some such phrase as," but the tentative text proposed by Cook suggests an invocation that Artemis would graciously accept (δέχου) an offering of some first-fruit (ἀπαρχήν, although this term is usually employed in the plural) , and that had something to do with a spell (Δαμναμενῆι, perhaps?) and divine prowess (θεοαλκέ '[?], perhaps?).

This statuette of the Ephesian Artemis has the usual hieratic attitude, with both feet together, the arms held out parallel, and the face looking straight forward. On her head is a lofty crown composed of several tiers, with a temple at the summit having porticoes on three sides. Below are circles of the foreparts (1) of sphinxes, and (2) of griffins; the next tier consists of a round tower with masonry and battlements indicated; and the whole rests on a pad formed of a twisted taenia [ribbon] with rosettes. Behind the head, on each side, is a semicircular disk with the foreparts of three griffins.

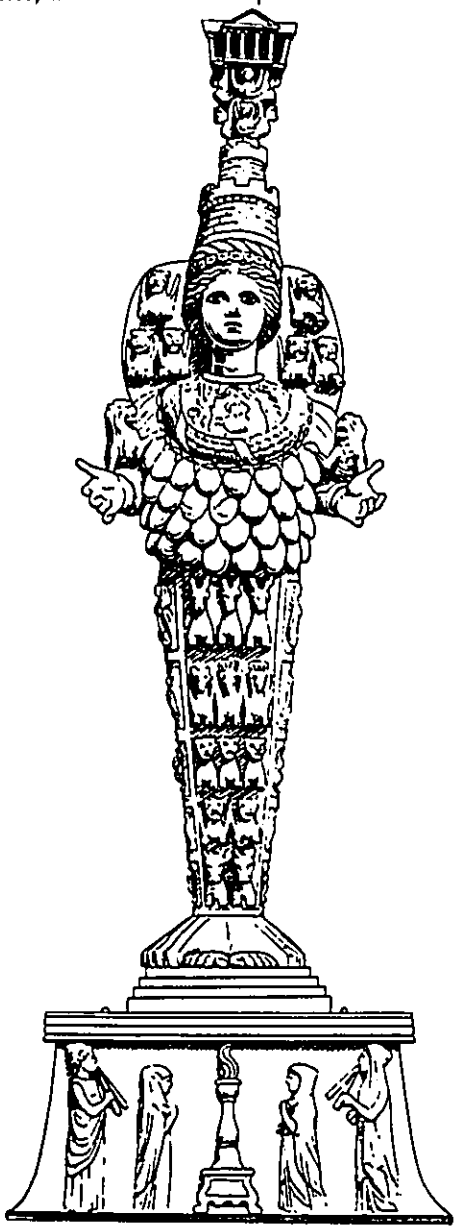

Figure 2.

The upper part of the chest is adorned with a garland of flowers, encircled by a twisted taenia, and having acorns depending from it; it hangs from the shoulders, and encloses a relief of two Victories, with palms in their hands, holding up a single wreath, beneath which is a crab. Above each head is a flower. Parallel with the garland, and below it, hangs a fillet. Under this are four rows of breasts.

On each forearm, which is covered by a long sleeve, sits a small lion.

Below the breasts the body is enclosed in a kind of sheath gradually diminishing in size and reaching nearly to the feet; below it the folds of a long thin chiton spread fanlike above the feet. The sheath is divided horizontally, on each side and in front, into five compartments. Those [on] each side bear reliefs of a Scylla, a bee, a rosette or flower, a bee, and a rosette again. Those in front are decorated with rows of the foreparts of animals: viz. (1) three stags, (2) three winged eagle-headed griffins, (3) three lion-headed griffins, (4) two winged lion-headed griffins, (5) two oxen.

The base on which the figure stands, and which probably does not belong, is surmounted by a plinth of four steps. The base grows larger in size at the lower edge and the sides are concave. The front bears a relief showing two female figures on each side approaching a lighted thymiaterion from opposite directions. The two outer figures play double flutes and wear a long chiton and himation, which in the right-hand figure goes over the head; the inner figure on the right, which is antique, is smaller, veiled, and draped, and has a fringe of tight curls; the figure probably carried some object...but the hand is restored.

Figure 2 is a small marble statue, .86 m. high and restored in several of its details, in the Capitoline Museum. It represents one version of the famous statue which may have been what the Clerk of the People meant by "object fallen from

heaven." In any event, the complex symbolism of this image of Artemis Ephesia "implies the growth of ages."[3]

The cult statue was connected with the oak tree practically from the beginning. It is said that the Amazons set up the image of their goddess under an oak tree. Since it was a wooden image, it was probably made of oak, as well.[4] While Pliny the Elder records that the Ephesian cult statue (attributed to Endoios [c. 550 BCE]) was made of ebony or, even, vine-wood, it may well have been oak, blackened over ages and, thus, indistinguishable from ebony.[5]

The φηγός is a kind of oak which bears edible acorns, and the necklace of acorns, noted in Fig. 2, was quite important on some statuettes of this type. In fact, it is even hypothesized that the pendant acorns may have suggested the pendant breasts in the first place.[6]

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[3]Cook, *Zeus* 2: 405 n. 4 (409)

[4]...Ἀμαζονίδες...ἔν ποτε...παραλίῃ Ἐφέσῳ βρέτας ἱδρύσαντοι φηγῷ ὑπὸ εὐπρέμνῳ; Cook, *Zeus* 2: 405 n. 3 and n. 4 (410). We translate this roughly as "once upon a time, on the seashore at Ephesus, Amazons set up for themselves a wooden image of a god. They placed it under an oak tree with a sturdy trunk." *À propos* of this legendary history, and the obvious upright—tree-like—rigidity of the image of Artemis of Ephesus, it is interesting to note that the tree itself may even have functioned as an "epiphany of the [great Mother] goddess" in the ancient world. It certainly is "rich in fertile power when it blooms and becomes heavy with fruit," and people are depicted facing trees in attitudes of worship in the pre-Indo-European Indus Valley, Egypt, Crete, Greece, and Syria; Dexter, *Goddesses*, 48.

[5]Pliny the Elder, in discussing the capacity of different woods to resist decay, writes:

> ... as to the actual statue of the goddess there is some dispute, all the other writers saying that it is made of ebony, but one of the people who have most recently seen it and written about it, Mucianus, who was three times consul, states that it is made of the wood of the vine, and has never been altered although the temple has been restored seven times; and that this material was chosen by Endoeus...[thus he] assigns to the statue antiquity that makes it older than not only Father Liber but Minerva also. (16. 213)

English translation taken from *Pliny: Natural History*, translated by H. Rackham, vol. 4 (Cambridge, MA: Harvard University Press, 1952), 525-527.

[6]These pendant objects are always numerous: according to one source, never fewer than eleven nor more than forty-four; M. Seval, *Let's Visit Ephesus* (Istanbul: Galeri Minyatür, n. d.), 134. However, there is not unanimous agreement about what they are meant to be. Besides breasts, they have been explained as, for example: Bees: Bees figure prominently in the history of Ephesus. It is

The breasts, "multiplied" sometime before the mid-2nd century BCE, pay tribute to the great nourishing Earth-as-mother goddess in Artemis Ephesia.[7]

The integrated images of plant, insect, animal, human, and spiritual forms pay tribute to the glorious diversity of the Earth-as-nature goddess in Artemis Ephesia.

In Cook's view, the temple at the top of the headdress is probably a late, "Egyptizing," addition, since small shrines are to be found on the heads of some of the Egyptian gods as well.[8]

Figure 3 (following page) is an archaeologist's sketch of the temple of Artemis of the Ephesians.[9] It shows the cult statue in position in the inner shrine of the temple.

said that the city was named for an Amazon queen, Apasas, whose name meant "bee." From the 5th century BCE onwards, coins minted in the name of the city bore the image of a bee on one side. Artemis Ephesia was considered a Queen bee. And, the title of the *histiatores* or entertainers, connected with the her cult, was *essenes* which meant "king bees." Hence, the suggestion that the objects are a crowd of male bees impregnating the goddess; Seval, *Ephesus*, 10, 132; Cook, *Zeus* 1: 443. Testicles: It has also been suggested that the objects are the testicles of the bulls sacrificed by the priests in cult ceremonies; Seval, *Ephesus*, 132. Fruit: Again, it has been suggested that the imagery at work, here, is that of Artemis as the towering palm tree whose breasts are like clusters of dates (cf. Song of Songs 7: 8[7]); Dexter, *Goddesses*, 48 n. 109; Williams, *Acts*, 223.

[7]Cook, *Zeus* 2: 405 n. 4 (410).

[8]Cook, *Zeus* 2: 405 n. 4 (409).

[9]Reprinted from J. T. Wood, *Discoveries at Ephesus* (New York: Georg Olms Verlag, 1975), foldout between pp. 274-275.

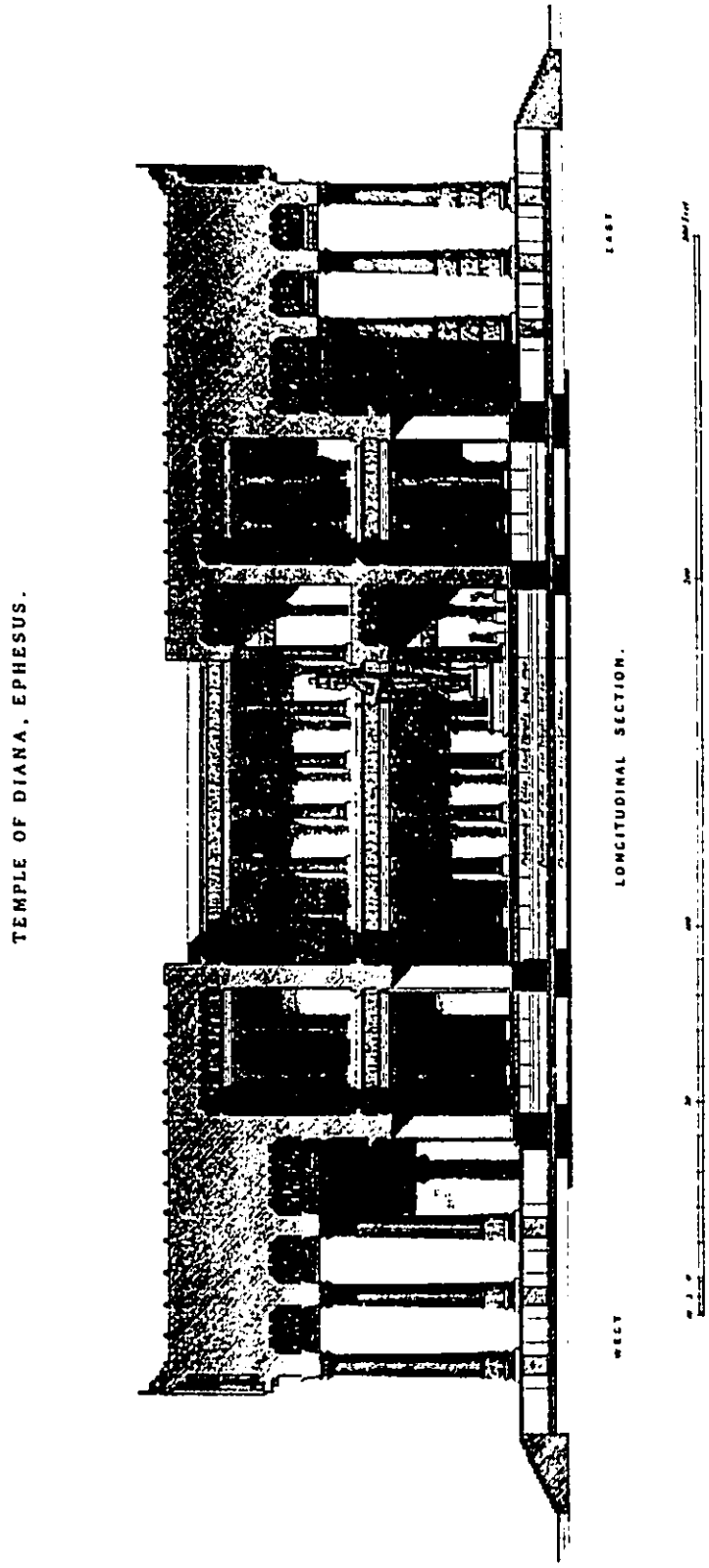

Figure 3.

APPENDIX III

Maps Illustrating Dispersion of Religion of Artemis Ephesia and the Roman City of Ephesus

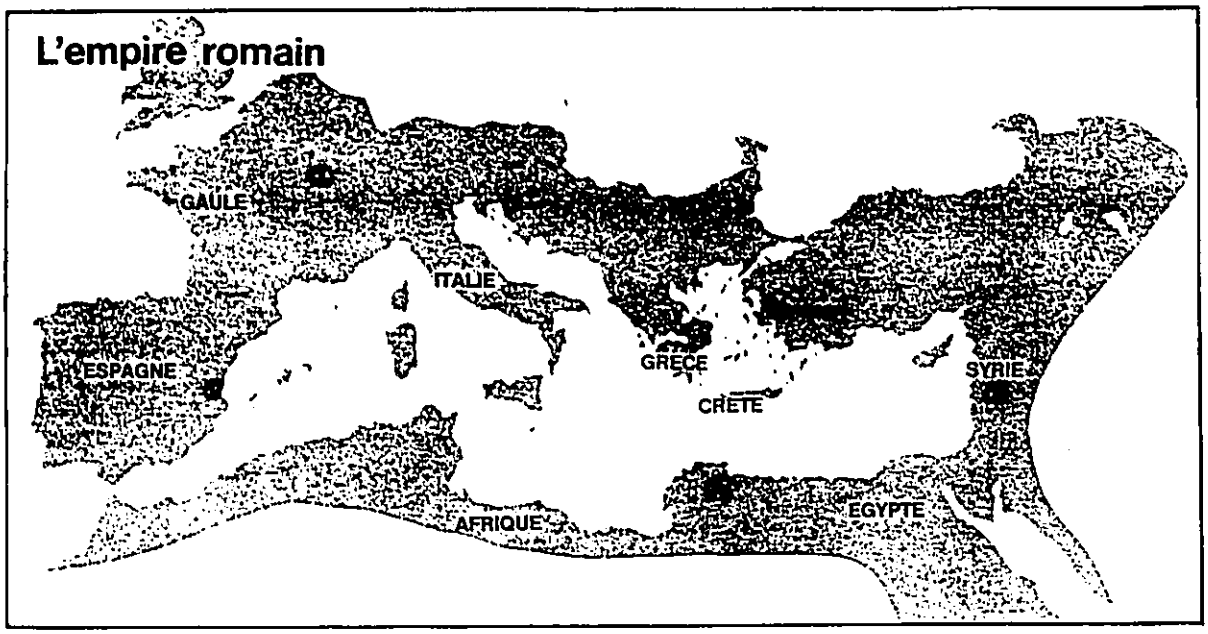

Figure 4.

The extreme geographical points in the ancient world at which evidence for the cult of Artemis Ephesia has been found: 1) Hemeroscopion (Spain); 2) Augustodonum (France); 3) Neapolis (Samaria); 4) Cyrene, North Africa.[1]

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[1]The map is reprinted from P. Alexander and J. W. Drane, eds., *Le Monde de la Bible* (Paris: Sator, 1982), 315. The numerical references are added.

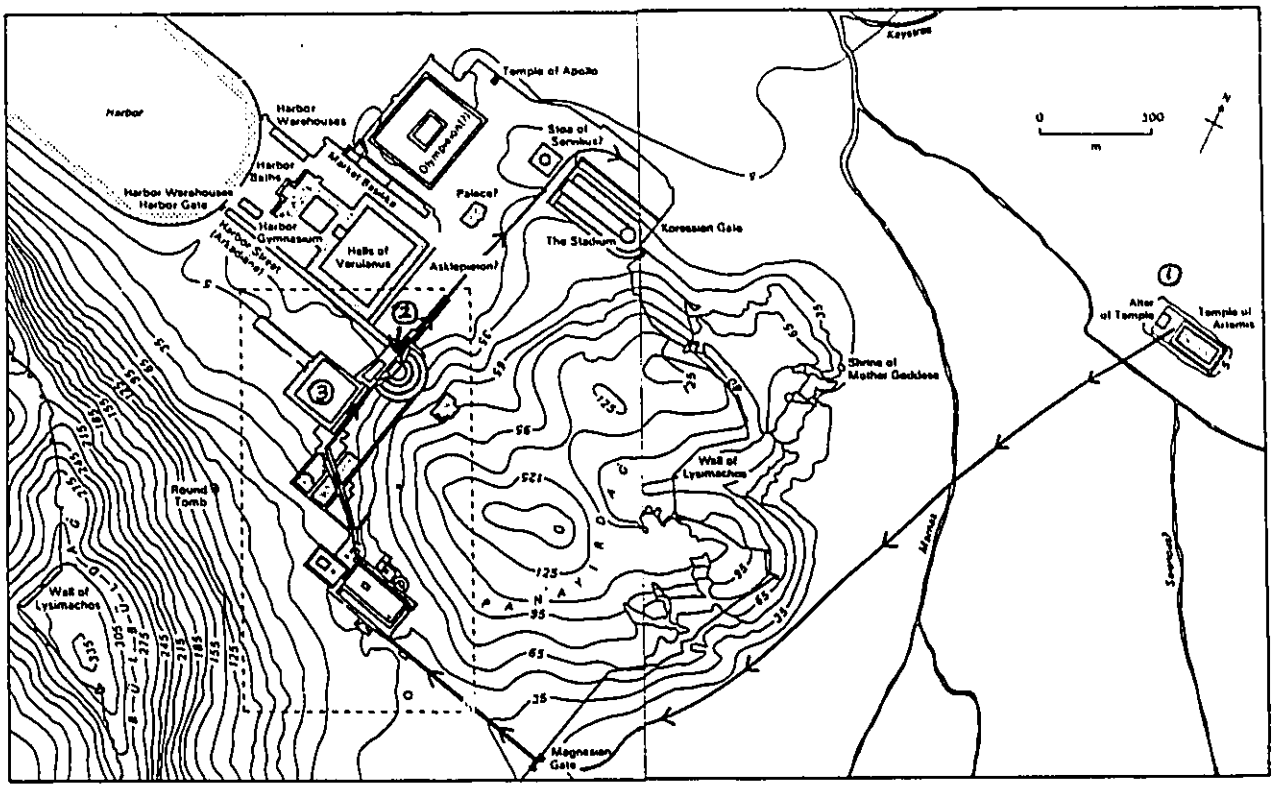

Figure 5.

Diagram of the Roman city of Ephesus, based on the archaeological work of the last century, and showing the locations of the Temple of Artemis (1), the theater (2) and the agora (3) in relation to each other.[2]

[2]Reprinted from Rogers, *Sacred Identity*, 195-196. The numerical references are added.

APPENDIX IV

Correspondence between Pliny and Trajan[1]

Sometime in 109-110CE, the emperor Trajan sent Gaius Plinius Luci filius Caecilius Secundus (Pliny, the Younger) as his special representative to Bithynia, in northern Asia Minor, to investigate political and financial corruption in the province. Pliny was supposed to tour the cities of the province, report his findings, and take care of as many things as he could on his own. The following are the texts of three letters which they exchanged. The first pertains to the formation of a labor union, the other two to the christian question.

X. XXXIV. Trajan to Pliny

> You may very well have had the idea that it should be possible to form a company of firemen at Nicomedia on the model of those existing elsewhere, but we must remember that **it is societies like these which have been responsible for the political disturbances in your province**, particularly in its towns [*civitates*]. **If people assemble for a common purpose**, whatever name we give them and for whatever reason, **they soon turn into a political club.** It is a better policy then to provide the equipment necessary for dealing with fires, and to instruct property owners to make use of it, calling on the help of the crowds which collect if they find it necessary.

X. XCVI. Pliny to Trajan

> [1] It is my custom to refer all my difficulties to you, Sir, for no one is better able to resolve my doubts and to inform my ignorance.
>
> I have never been present at an examination [*cognitionibus*][a] of Christians. Consequently, I do not know the nature or the extent of the punishments usually

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[1] English translation excerpted from *Pliny: Letters and Panegyricus*, translated by Betty Radice, vol. 2 (Cambridge, MA: Harvard University Press, 1969), 285-293. Emphases added.

This appendix and the two following are included to present the relevant citations of the ancient authors in a bit of their own literary contexts. These often-cited "lonely" sentences acquire something of their original vitality and impact, even poignancy, when they are enriched by their contexts.

meted out to them, nor the grounds for starting an investigation and how far it should be pressed. [2] Nor am I at all sure whether any distinction should be made between them on the grounds of age, or if young people and adults should be treated alike; whether a pardon ought to be granted to anyone retracting his beliefs, or if he has once professed Christianity, he shall gain nothing by renouncing it; and whether it is the mere name of Christian which is punishable, even if innocent of crime, or rather the crimes associated with the name.[b]

For the moment this is the line I have taken with all persons brought before me on the charge of being Christians. [3] I have asked them in person if they are Christians, and if they admit it, I repeat the question a second and third time, with a warning of the punishment awaiting them. If they persist, I order them to be led away for execution; for, whatever the nature of their admission, I am convinced that their stubbornness and unshakeable obstinacy ought not to go unpunished. [4] There have been others similarly fanatical who are Roman citizens. I have entered them on the list of persons to be sent to Rome for trial.[c]

Now that I have begun to deal with this problem, as so often happens, the charges are becoming more widespread and increasing in variety. [5] An anonymous pamphlet has been circulated which contains the names of a number of accused persons. Among these I considered that I should dismiss any who denied that they were or ever had been Christians when they repeated after me a formula of invocation to the gods and had made offerings of wine and incense to your statue (which I had ordered to be brought into court for this purpose along with the images of the gods), and furthermore had reviled the name of Christ: none of which things, I understand, any genuine Christian can be induced to do.

[6] Others whose names were given to me by an informer, first admitted the charge and then denied it; they said that they had ceased to be Christians two or more years previously, and some of them even twenty years ago. They all did reverence to your statue and the images of the gods in the same way as the others, and reviled the name of Christ. [7] They also declared that the sum total of their guilt or error amounted to no more than this:[d] they had met regularly before dawn on a fixed day to chant verses alternately among themselves in honour of Christ as if to a god, and also to bind themselves by oath, not for any criminal purpose, but to abstain from theft, robbery and adultery, to commit no breach of trust and not to deny a deposit when called upon to restore it. After this ceremony it had been their custom to disperse and reassemble later to take food of an ordinary, harmless kind; but they had in fact given up this practice **since my edict, issued on your instructions, which banned all political societies.** [8] This made me decide it was all the more necessary to extract the truth by torture from two slave-women, whom they call deaconesses. I found nothing but a degenerate sort of cult carried to extravagant lengths.

I have therefore postponed any further examination and hastened to consult you. [9] The question seems to me to be worthy of your consideration, especially in view of the number of persons endangered; for a great many individuals of every age and class, both men and women, are being brought to trial, and this is likely to continue. It is not only the towns, but villages and rural districts too which are infected through contact with this wretched cult. I think though that it is still possible for it to be checked and directed to better ends, [10] for there is no doubt that **people have begun to throng the temples which had been almost entirely deserted for a long time; the sacred rites which had been allowed to lapse are being performed again, and flesh of sacrificial victims is on sale everywhere, though up till recently scarcely anyone could be found to buy it.** It is easy to infer from this that a great many people could be reformed if they were given an opportunity to repent.

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[d]The term *cognitio* indicates that this was a formal trial presided over by the holder of *imperium*, assisted by a *consilium*...

[b]Action taken by the Romans against foreign cults was usually directed against their associated *flagitia*; Pliny's concern is with what the Christian apologists called *accusatio nominis*, i.e. membership of the cult, approved by Trajan in his reply...

[c]It is not clear whether P. was obliged to do this, whether or no [sic] those charged had (like St. Paul) exercised their right to appeal (*provocatio*), but it was probably the custom to do so.

[d] The morning service seems to be one of prayer and reading, the evening one the combined Eucharist and *Agape*. It is the latter which comes under the ban on *collegia*...

X. XCVII. *Trajan to Pliny*

[1] You have followed the right course of procedure, my dear Pliny, in your examination of the cases of persons charged with being Christians, for it is impossible to lay down a general rule to a fixed formula. [2] These people must not be hunted out; if they are brought before you and the charge against them is proved, they must be punished,[a] but in the case of anyone who denies that he is a Christian, and makes it clear that he is not by offering prayers to our gods, he is to be pardoned as a result of his repentance however suspect his past conduct may be. But pamphlets circulated anonymously must play no part in any accusation. They create the worst sort of precedent and are quite out of keeping with the spirit of our age.

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[a]I.e. the charges must be properly made against individuals by *delatio* and a trial held before the governor. There are to be no mass prosecutions. Note that Trajan never answers Pliny's original question on the extent of punishments.

APPENDIX V

Excerpts from the Writings of Philo of Alexandria[1]

The Life of Moses 2. 203-205

[Philo has recounted the punishment—death by stoning—of someone who cursed God (cf. Lv 24:10-16)]:

> When this impious malefactor had paid the penalty, a new ordinance was drawn up. Previous to this, no such enactment would have seemed to be required. But unexpected disorders demand new laws as a check to offences. And so on this occasion[a] the following law was promulgated: Whoever curses god [θεόν], let him bear the guilt of his sin, but he that nameth [i.e., blasphemes] the name of the Lord [κυρίου] let him die.[b] Well hast thou [Moses] said, thou wisest of men, who alone hast drunk deep of the untempered wine of wisdom. Thou hast held the naming [blaspheming] to be worse than the cursing, for thou couldst not be treating lightly one guilty of the gravest impiety and ranking him with the milder offenders while thou didst decree the extreme penalty of death to one who was judged to have committed the lesser iniquity.... No, clearly by "god [θεοῦ]," he is not here alluding to the Primal God, the Begetter of the Universe, but to the gods of the different cities who are falsely so called, being fashioned by the skill of painters and sculptors. For the world as we know it is full of idols of wood and stone, and suchlike images. We must refrain from speaking insultingly of these, lest any of Moses' disciples get into the habit of treating lightly the name "god" in general, for it is a title worthy of the highest respect and love.

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[a]Or "immediately"...

[b]So LXX Lev. xxiv. 15, 16..."Whosoever curseth his God shall bear his sin. And he that blasphemeth the name of the Lord shall surely be put to death."...

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[1]English translations taken from *Philo: in Eleven Volumes*, translated by F. H. Colson, vols. 6-7 (Cambridge, MA: Harvard University Press, 1950). Underlining added.

Special Laws I. 53

[Here, Philo is recounting Moses' instruction concerning pagan converts to Israel (51-52)]:

> Yet he [Moses] counsels them that they must not, presuming on the equal privilege and equal rank which He [God] grants them because they have denounced the vain imaginings of their fathers and ancestors, deal in idle talk or revile with an unbridled tongue the gods whom others acknowledge,[a] lest they on their part be moved to utter profane words against Him Who truly is. For they know not the difference, and since the falsehood has been taught to them as truth from childhood and has grown up with them, they will go astray.

---

[a]This is no doubt mainly based on Ex. xxii. 28, "Thou shalt not revile God," where the LXX has θεοὺς ...he gave the same interpretation to Lev. xxiv. 15...on the grounds that as... [cursing god] is treated as a lesser sin than naming the name of the Lord, it could not refer to the true God.

APPENDIX VI

Excerpts from the Writings of Flavius Josephus[1]

Antiquities of the Jews iv. viii. 10

[Here, Josephus is recounting Moses farewell address to Israel]:

> Let no one blaspheme those gods which other cities esteem [to be] such;[a] nor may any one steal what belongs to strange temples; nor take away the gifts that are dedicated to any god.

[a]The Apostolical [sic] Constitutions expound this law of Moses, of magistrates.

Against Apion i. 34

[In i. 24 Josephus sets out "to demonstrate that those calumnies and reproaches" which had been spoken of the Jewish nation by the non-Jewish world were lies, quoting ancient historians against each other to illustrate the fictitious nature of the charges. He cites the work of Manetho and Cheremon, and then comes to that of Lysimachus]:

> I shall now add to these accounts about Manetho and Cheremon, somewhat about Lysimachus, who hath taken the same topic of falsehood, with those forementioned, but hath gone far beyond them in the incredible nature of his forgeries; which plainly demonstrates that he contrived them out of his virulent hatred of our nation. His words are these:—'The people of the Jews being leprous and scabby, and subject to certain other kinds of distemper, in the days of Bocchoris, king of Egypt, ...fled to the temples, and got their food there by begging; and as the numbers were very great that were fallen under these diseases, there arose a scarcity in Egypt. Hereupon, Bocchoris, the king of Egypt, sent some to consult the oracle of [Jupiter] Hammon about this scarcity. The god's answer was this, that he [Bocchoris] must purge his [Jupiter's] temples of impure and impious men, by expelling them out of those temples into desert

[1]English translations taken from *The Works of Flavius Josephus*, translated by William Whiston (Edinburgh: W. P. Nimmo, Hay, & Mitchell, n. d.). Underlining added.

places; but as to the scabby and leprous people [the Jews], he must drown them, and purge his temples, the sun having an indignation at these men being suffered to live; and by this means the land will bring forth its fruits. Upon Bocchoris's having received these oracles, he called for their [the temples'] priests, and the attendants upon their altars, and ordered them to make a collection of the impure people, and to deliver them to the soldiers, to carry them into the desert; but to take the leprous people, and wrap them in sheets of lead, and let them down into the sea. Hereupon the scabby and leprous people were drowned, and the rest were gotten together, and sent into desert places, in order to be exposed to destruction.[2] In this case they [the Jews] assembled themselves together, and took counsel what they should do; and determined that, as the night was coming on, they should kindle fires and lamps, and keep watch; that they also should fast the next night, and propitiate the gods, in order to obtain deliverance from them. That on the next day there was one Moses, who advised them that they should venture upon a journey, and go along one road till they should come to places fit for habitation; that he charged them to have no kind regards for any man, nor give good counsel to any, but always to advise them for the worst; and to overturn all those temples and altars of the gods they should meet with: that the rest commended what he had said with one consent, and did what they had resolved on, and so travelled over the desert. But that the difficulties of the journey being over, they came to a country inhabited, and that there they abused the men, and plundered and burnt their temples, and then came into that land which is called Judea, and there they built a city and dwelt therein, and that their city was named *Hierosyla*, from this their robbing of the temples; but that still, upon the success they had afterwards, they through course of time, changed its denomination, that it might not be a reproach to them, and called the city *Hierosolyma*, and themselves *Hierosolymites*.

Against Apion ii. 34

...the custom of our country is to keep our own laws, but not to accuse th laws of others. And, indeed, our legislator [Moses] hath expressly forbidden us to laugh at and revile those that are esteemed gods by other people, on account of the very name of God ascribed to them. But since our antagonists think to run us down upon the comparison of their religion and ours, it is not possible to keep silence here, especially while what I shall say to confute these men...hath already been said by many, and these of the highest reputation also; for who is there among those that have been admired among the Greeks for wisdom, who hath not greatly blamed both the most famous poets and most

[2]At the beginning Lysimachus identified the Jews as leprous and scabby people, in which case it would seem that they should have drowned and been finished. But, somewhere in Lysimachus (or Josephus) wires got crossed, and now the Jews emerge as among the impure who were sent into the desert! The translator has earlier warned:

> In reading this and the remaining sections of this book, and some parts of the next, one may easily perceive that our usually cool and candid author, Josephus, was too highly offended with the imprudent calumnies of Manetho, and the other bitter enemies of the Jews, with whom he had now to deal, and was thereby betrayed into a greater heat and passion than ordinary, and that by consequence he does not hear reason with his usual fairness and impartiality (note to i. 26).

celebrated legislators, for spreading such notions originally among the body of the people concerning the gods? such as these,.that they may be allowed to be as numerous as they have a mind to have them; that they are begotten one by another, and that after all the kinds of generation you can imagine....

APPENDIX VII

Classification of the Figures in Acts 21:27–23:10

This appendix is attached simply to provide the textual basis for the figurative trajectories described in chapter five. What is presented here is step one of the discoursive analysis: the classification of the figures as actors, places and times.[1] In each discoursive situation, all the actors are listed initially, when they appear as "new actors." But, only the ones relevant to the considerations in chapter five are discussed and then "tracked" throughout the subsequence to display the definition which this particular text gives to them.

Discoursive situation #1: 21: 27–28

> *Now when were-about the seven days to be fulfilled, the from-Asia Jews seeing him in the temple confused all the crowd and (violently)-laid-on him the[ir] hands* [28]*screaming, Men Israelites, help: this is the human-being the-(one) against the people and the law and the-place-this all-(human-beings) everywhere teaching, and even also Greeks he-brought-in into the temple and he-has-profaned the-holy-place-this*

ACTORS. "Jews," "temple," "crowd," "hands," "men," "human-being," "people," "law," "place," "all-(human beings)," and "Greeks."

Jews are from Asia. They see "him" in the temple. They confuse the crowd. They grab "him" violently and start screaming for help to the crowd in the temple. They accuse "him" of teaching against the people, the law and the temple, of bringing Greeks into the temple, and of profaning the temple. *Temple* is the temple of the Jews in Jerusalem. It is said to have been profaned. *Crowd* is "all" the crowd. Everyone in the temple has been confused by the Asian Jews. *Hands* are the hands

[1]Classification of the figures is only the preliminary step of a discoursive analysis, and this one is somewhat selective, at that, but it is sufficent for the work of this dissertation.

of the Asian Jews. *Men* are men not women. They are Israelites. They are ones to whom the Asian Jews scream for help. *Human-being* is "him," the one who is accused of having taught everyone everywhere against the people, the law and the temple. *People* (λαός) are the Jews. *Law* is usage, custom or positive ordinance. *All-(human-beings)* are "everywhere," so they are the whole human race. *Greeks* are ones who are not-Jews. They are ones the human-being is alleged to have brought into the temple, the holy place.

Modification of ACTORS. *Temple* is also a "place" which is holy.

PLACE references: The human-being is in (ἐν) the holy place and he is said to have brought Greeks into (εἰς) the holy place. The human-beings whom the human-being teaches are everywhere.

Discoursive situation #2: 21: 29

> *for they-were having-previously-seen Trophimus the Ephesian in the city with him, whom they-supposed that into the temple brought-in Paul*

New ACTORS. "Trophimus" and "city."

Trophimus is from Ephesus. *City* is the place where the Asian Jews have seen Trophimus with the human-being.

Modifications of ACTORS. *Jews*, from Asia, now are ones who have recognized an Ephesian in the city. They have leapt to the conclusion that the Ephesian has been in the temple. *Human-being* is given a name. He is "Paul." He is one who has been seen about the city in the company of an Ephesian. *Greeks*, therefore, are Trophimus the Ephesian.

PLACE references: Trophimus is in (ἐν) the city, and it is supposed that he was brought into (εἰς) the temple, the holy place.

Discoursive situation #3: 21: 30

and was-aroused the-city-whole and there-was running-together of-the people, and taking-hold of Paul they-dragged him outside the temple and immediately were-shut the doors

New actor. "Doors."

Doors are the doors of the temple, the holy place. They are shut. They were shut the minute Paul, the human-being who is said to teach all human-beings everywhere against the Jews, the law and the temple, was outside the temple.

Modifications of ACTORS. *City*, in which Trophimus the Ephesian has been seen with Paul, is now a collective of people: "the whole city"—everyone—is aroused. *People*, against whom Paul is teaching, are now also those who run together, take hold of Paul, and drag him outside the holy place. *Paul* is one who is grabbed and dragged out of the temple.

PLACE reference: Paul , who was in the temple, is now outside (ἔξω) the temple.

Discoursive situation #4: 21: 31–32

and while they-were-seeking him-to-kill came-up information to-the chiliarch of-the cohort that all is-in-confusion Jerusalem. 32who at-once taking soldiers and centurions ran-down on them, but the-(men) seeing the chiliarch and the soldiers they-ceased striking Paul

New ACTORS. "information," "chiliarch," "cohort," "soldiers," and "centurions."

Information, news communicated by others, is what reaches the chiliarch. It is that the whole of Jerusalem is in confusion. *Chiliarch* is the commander of the cohort in Jerusalem. He is one who runs down to the confused people. He is one whom the people see running toward them. *Cohort* is the Roman garrison stationed in Jerusalem. *Soldiers* are military personnel whom the chiliarch takes with him when he runs down to the confused people. They, too, are seen running

by the people. *Centurions* are still other military personnel whom the chiliarch takes with him when he runs down to the confused people.

Modifications of ACTORS. *City*, figured as "Jerusalem," becomes the holy city, the temple city of the Jewish nation. *People*, now the whole confused city of Jews, are also ones who stop beating Paul because they see the chiliarch and soldiers bearing down on them.

PLACE references: Information comes-up (ἀνέβη) to the chiliarch, and then he and the soldiers run-down (κατέδραμεν) on the people who are all stirred-up. Thus, the military is in a location higher than where the people are.

Discoursive situation #5: 21: 33–34

> *then drawing-near the chiliarch took-hold of-him and commanded to-be-bound [him] with-chains-two, and he-inquired who he-might-be and what he-is having-done.* [34]*some cried-out-(loudly) something others cried-out-(loudly) another-thing in the crowd. and since not he-was-able to-know the certain-thing because-of the uproar he-commanded to-be-brought him into the fortress*

New ACTORS. "Chains," "certain thing," "uproar," and "fortress."

Chains are what bind Paul to two soldiers. *Certain-thing* is what the chiliarch wants to know about Paul: who is he? what has he done? *Uproar* is the din that results when the chiliarch asks the crowd of Jews who Paul is and what he has done. *Fortress* is the Antonia at the northwest corner of the temple area. It is the military barracks. It is the place into which Paul is to be brought.

Modifications of ACTORS. *Chiliarch* is now one who approaches Paul, takes hold of him, orders that he be bound with chains to two soldiers, and inquires of the crowd what the problem is. *Paul* is now one whom the military commander in Jerusalem takes hold of and orders to be bound. *People*, the whole aroused and confused city of Jews, is now a "crowd" engaged in a shouting match of responses to the chiliarch's questions.

PLACE references: Shouting people are in (ἐν) the crowd. Paul is to be brought into (εἰς) the fortress.

Discoursive situation #6: 21: 35–36

> *but when he-arrived on the steps, it-happened to-be-carried him by the soldiers because-of the pressure of-the crowd; 36for followed the multitude of-the people screaming, Take-away him*

New ACTORS. "Steps" and "pressure."

Steps are one of the staircases leading up to the Antonia fortress from the temple area. *Pressure* is the force the throng of Jews exerts on Paul and the soldiers to whom he is, presumably, attached.[2]

Modifications of ACTORS. *People*, the whole city of Jerusalem, the crowd, is now a "multitude" screaming "Take him away," which follows and surges around Paul and the soldiers as they make their way to the Antonia. *Paul* is now one who has to be carried up the steps of the Antonia because of the pressure of the crowd.

There is an identity among the actors crowd, people, multitude, men, Israelites, city, Jerusalem, temple, place. They all represent Judaism, its adherents, its temple city, and its temple. And, they all represent the sphere of the religious.

There is also an identity among the actors chiliarch, soldiers, centurions, fortress, chains. They all represent responsibility for civil law and order, and the presence of the Roman empire, in the temple city. So, they all represent the sphere of the secular.

PLACE references: Paul is now on (ἐπι) the steps.

[2]Cf. note on 21:33 in chapter five above.

Discoursive situation #7: 21: 37–39

> *And being-about to-be-brought-in into the fortress Paul says to-the chiliarch: It-is-lawful for-me to-say something to you? but the-(man) said, In-Greek-language you-know-(how [to speak])? [38]not then you are the Egyptian the-(one) before these-days unsettling and leading-out into the desert the four-thousand men of-the Sicarii? [39]and said Paul, I a-man indeed am a-Jew, a-Tarsian of Cilicia, of not-a-mean-city a-citizen; and I-beg of-you, permit me to-speak to the people*

New ACTORS. "Greek-language," "Egyptian," "desert," "men," "Sicarii," and "Cilicia."

Greek-language is a language which Paul knows how to speak. It is the language the chiliarch speaks. *Cilicia* is a province northwest of Syria. It is outside Israel.[3]

Modifications of ACTORS. *Paul,* the human being who is accused of teaching all human beings everywhere against the Jews, the law and the temple, is now figured as "Jew" and "Tarsian," a citizen of the city of Tarsus. Thus, he is a Jew from outside Israel. He is one who asks the chiliarch's permission to speak to the screaming multitude of Jews surrounding him on the steps of the Antonia.

There is a resemblance among the actors human-being, all-(human beings), Paul-the-Jew-and-Tarsian from Cilicia, chiliarch, soldiers, centurions, Greek-language. They all represent something not-Jewish. The majority of human-beings are not Jewish. Paul is a Jew from the diaspora. Chiliarch, soldiers and centurions do the work of the Roman empire. Greek-language is the language of the gentile world.

PLACE references: Paul is about to be taken into (εἰς) the fortress.

Discoursive situation #8: 21: 40–22: 2

> *when he-permitted [him] Paul standing on the steps beckoned-with his hand to-the people. and much silence becoming he-addressed [them] in-the Hebrew language saying, [22:1]Men brothers and*

[3]The four other actors are not pertinent for the present work.

fathers, hear of-me the to-you now defense. ²but hearing that in-the Hebrew language he-addressed them all-the-more they-showed quietness. and he says

New ACTORS. "Silence," "Hebrew language," "defense," and "quietness."

Silence, forebearance from speech or noise, is what happens when Paul beckons with his hand to the screaming multitude of Jews. It is something which becomes deeper (*quietness*) when the Jews hear their own language being spoken. *Hebrew language* is Aramaic. It is another language Paul knows how to speak. It is the language the screaming multitude of Jews speaks. *Defense* is an argument advanced to justify something. It is the nature of what Paul is going to say to the multitude of Jews.

Modifications of ACTORS. *Men*, the screaming multitude of Israelites, are now "brothers" and "fathers" of Paul, the human being who is accused of teaching all human beings everywhere against the Jews, the law and the temple.

PLACE reference: Paul remains on (ἐπι) the steps of the fortress.

Discoursive situation #9: 22: 3

I i-am a-man a-Jew, having-been-born in Tarsus of Cilicia, but having-been-brought-up in city-this, at the feet of Gamaliel having-been-trained in [all the] exactness of-the ancestral law, a-zealot being of God even-as all-you are today

New ACTORS. "Feet," "Gamaliel," "exactness," "zealot," and "God."

Feet are those of Gamaliel. That is where Paul sat to receive his training in the law of the Jews. *Gamaliel* is already known to the reader of Acts as a Pharisee, teacher of the law and member of the Sanhedrin, who is highly respected by all the Jews (5:34). *Exactness* is accuracy, perfection, even minute detail, of the ancestral

law of the Jews. *Zealot* is one who strives intensely after something.[4] Here, the something is God.

Modifications of ACTORS. *Law* now is ancestral, the hereditary customs of the Jews, the law of the fathers. *Paul*, the human-being who is accused of teaching all human beings everywhere against the Jews, their ancestral law, and their temple, is now a Jew, born outside Israel, but raised in Jerusalem. He is one who was trained in the most scrupulous observance of the law of the fathers by Gamaliel. He is one who strives intensely after God. *People*, the whole confused city, the screaming multitude of Jews, are now "all-you." They, too, are ones who strive intensely after God.

TIME reference: Paul and the Jews are zealots of God today.

***Discoursive situation #10:* 22: 4–5**

> *who this-way persecuted as-far-as-to death binding and delivering to prisons both men and women, as even the high-priest witnesses to-me and all the sanhedrin; from whom also letters having-received to the brothers into Damascus I-journeyed, leading also the-ones-there (ones)-having-been-bound to Jerusalem in-order-that they-might-be-punished*

New ACTORS. "Way," "death," "prisons," "men and women," "high-priest," "sanhedrin," "letters," and "Damascus."

Way is "this" way. Anaphorization, here, sends us back into the text read so far in order to understand. Initially, all that can be said is that "this" way is whatever it is that Paul is doing which the multitude of the people in Jerusalem interpret as teaching against the Jews, their ancestral law, and their temple. But then the text offers more. Way is that which, in an earlier time, Paul persecuted to the *death*. But, Paul persecuted *men and women*. They are the ones whom he bound and delivered to prisons. They are the ones he brought bound, from Damascus to

[4]Liddell and Scott, *Greek-English Lexicon*.

Jerusalem, to be punished. Thus, this text defines the-way as living human beings, men and women. *High-priest* is one who is a witness to the fact that Paul persecuted the-way to the death. *Sanhedrin*, the council of high priests, elders and scribes of the Jews, is a witness, each and every member, to the fact that Paul persecuted the-way to the death. *Damascus*, a city outside Israel in the province of Syria, is the place where Paul went, authorized by the high priest and sanhedrin, to bind the-way and lead it back to Jerusalem to be punished.

Modifications of ACTORS. *Brothers* now are also Damascus Jews. They are brothers of Paul and the multitude of Jews in Jerusalem. *Paul*, the Jew—the human being who is accused of teaching all human beings everywhere against the Jews, their ancestral law and their temple—now is one who earlier had persecuted the-way to the death.

PLACE references: Paul delivered men and women into (εἰς) prisons. Paul journeyed into (εἰς) Damascus. Paul led the bound ones into (εἰς) Jerusalem to be punished.

Discoursive situation #11: 22: 6–8

> *But it-happened to-me journeying and drawing-near to Damascus about midday suddenly out of-the-heaven to-shine-round a-light considerable round me, 7and I-fell to the ground and I-heard a-voice saying to-me, Saul Saul, why me you-are-persecuting? 8but I i-answered, Who are-you, lord? and he-said to me, I i-am Jesus the Nazarene whom you you-are persecuting*

New ACTORS. "Heaven," "light," "ground," "voice," "lord," and "Jesus."

Heaven is the sky. It is the dwelling place of the deity. It is the place where the light came from. *Light* is considerable. It appeared suddenly. It came out of heaven. It shone around Paul, the persecutor of the-way. *Ground* is the bottom (ἔδαφος). It is what Paul fell into when the light shone around him. *Voice* is what Paul heard. It addressed Paul, the persecutor of the-way, by his Hebrew name, Saul. *Lord* is the owner of the voice which accompanied the light out of heaven.

Jesus is the Nazarene. He is one whom Paul, the persecutor of the-way, is persecuting.

Modifications of ACTORS. *Paul* is now figured as "Saul," the persecutor of Jesus the Nazarene. *Way*, men and women, is now Jesus the Nazarene. Jesus, who speaks from the home of the God of the fathers, is the one whom Paul is persecuting (διώκεις). But, Paul is persecuting (ἐδίωξα) the-way. Thus, this text which has already defined the-way as living men and women, also defines the-way as Jesus the Nazarene. As a consequence, it identifies Jesus the Nazarene, alive in the home of the God of the fathers, with living human beings. *Damascus* now is the place near which the light appeared out of heaven to shine around Paul, and the voice established the identity between Jesus the Nazarene and the-way.

PLACE references: The light shone out of (ἐκ) heaven and around (περί) Paul. Paul fell into (εἰς) the ground.

TIME reference: The light shone out of heaven about midday.

Discoursive situation #12: 22: 9

> *and the-(ones)-with-me-being indeed the light saw but the voice not they-heard of-the (one)-speaking to-me*

New ACTORS. The (ones)-being-[with-Paul].

The (ones)-being-[with-Paul] are ones who saw the light which appeared suddenly out of heaven, the home of God. They are ones who did not hear the voice of Jesus the Nazarene.

Modifications of ACTORS. *Paul*, the persecutor of the-way, is now one who is accompanied by others on his trip to Damascus.

Discoursive situation #13: 22: 10–11

> *but I-said, What I-may-do, lord? but the lord said to me, Rising-up go into Damascus and-there to-you it-will-be-told concerning all-(things) which have-been-arranged for-you to-do* [11]*but as not I-saw from the glory of-the-light-that, being-led-by-the-hand by the (ones)-being-with me I-went into Damascus*

New ACTOR. "All-(things)."

All-(things) are the response to Paul's question. They are the answer which he will be given in Damascus.

Modifications of ACTORS. *Lord* is Jesus the Nazarene whom Paul is persecuting. *Light*, which appeared suddenly out of heaven, the home of God, is now glorious. It is resplendent. It is magnificent. *Paul* now is one who must rise up off the road and go into Damascus. He is one for whom all that he is to do has already been arranged. He is one who cannot see because of the magnificence of the light out of the home of God. He is one who must be led by the hand. *The (ones)-being-[with-Paul]* are now those who lead him by the hand into Damascus. *Damascus* is now the city, outside Israel, to which a blind Paul is led by his companions. It is the place where he will receive the answer to his question to the voice which spoke to him from heaven, the home of God.

PLACE reference: Paul is led into (εἰς) Damascus.

Discoursive situation #14: 22: 12–16

> *but Ananias a-certain-(one), a-man devout according-to the law, being-witnessed-to by all the-dwelling-[there] Jews,* [13]*coming to me and standing-by he-said to-me, Saul brother, see-again. and-I in-that-hour I-saw-again [looking] toward him.* [14]*but the-(man) said, The God of-the fathers of-us chose you to-know the will of-him and to-see the just-(one) and to-hear a-voice out of-the mouth of-him,* [15]*because you-will-be a-witness for-him to all human-beings of-[these]-things-which you have-seen and heard.* [16]*and now what you-are-about-to [do]? rising-up be-baptized and wash-off-for-your-own-sake the sins of-you invoking the name of-him*

New ACTORS. "Ananias," "will," "mouth," "witness," "sins," and "name."

Ananias, already known to the reader of Acts as a follower of the-way (9:10), is one who is devout according to the ancestral law of the Jews, the law of the

fathers. He is one who comes to Paul and stands by him. He is one who calls Paul, the one blinded by the magnificence of the light out of the home of God, "brother." He is one who restores Paul's sight. He is one who tells Paul all that has been arranged for him to do. *Mouth* is the mouth of the just one of the God of the Jews. It is where the voice comes from. *Will* is the will of the God of the fathers "of-us"—of the Jews. *Witness* is one who testifies that a thing is so. *Sins* are offenses against God. They are acts of disregard for the will of God. *Name* is the word(s) by which an individual is usually known or designated. A divine name may be the actual vehicle of divine attributes.

Modifications of ACTORS. *Jews* now are also all the "(ones)-dwelling-[there]" in Damascus. They are ones who witness to the fact that Ananias, the follower of the-way, is a devout man according to the ancestral law of the Jews. *Paul* now is one who can see again. He is one who has been chosen by the God of the fathers of the Jews to know his (αὐτοῦ) will. He is one who has been chosen to see the just one. He is one who has been chosen to hear the voice out of his (αὐτοῦ) mouth. He is one who has been chosen to see and hear these things because he is to be a witness for/to him (αὐτῷ),[5] to testify to all human beings everywhere that what he has seen and heard is so. He is one whom Ananias counsels to be baptized and wash off for his own sake his sins, invoking his (αὐτοῦ) *name*. *God* now is the God of the fathers of the Jews. *Jesus*, the Nazarene, is now "the just one." *Human-being* now is plural. It is all human beings, the whole human race.

[5]The reader really experiences something of chiaroscuro, here. Who is αὐτός? The will is the will of the God of the fathers. And, it seems clear that the voice is the voice of the just one; the name, the name of the just one. But, whom does the witness serve? Is it witness *for* (in the name of) the God of the fathers to what he has done in Jesus, the Nazarene? Or, witness *to* Jesus, the Nazarene, to what happened in his human life? It does not have to be clarified, because there is an identity between the two?...

There is a resemblance among the actors Jews from Asia, Jews dwelling in Damascus, Ananias from Damascus, and Paul from Tarsus. All represent Judaism outside Israel.

There is also an opposition among these Jews from outside Israel. Jews from Asia bear the same significance as the multitude of Jews in Jerusalem (and all the figures that represent them): the teaching of the-way is against the Jews, their ancestral law, and their temple. While Jews from Damascus, Ananias, Paul, and all the figures that represent them bear the significance: the teaching of the-way is not against the ancestral law of the Jews.

PLACE reference: The voice comes out of (ἐκ) the mouth of the just one.

TIME reference: Paul got his sight back in that hour when he looked up at Ananias.

Discoursive situation #15: 22: 17–21

> *Then it-happened to-me having-returned to Jerusalem and when I was praying in the temple to-become me in an-ecstasy* [18]*and to-see him saying to-me, Haste and go-forth quickly out-of Jerusalem, because not (the ones)-will-be-receiving of-you witness concerning me.* [19]*and-I i-said, Lord, they [are] (the ones)-knowing-for-certain that I i-was imprisoning and beating from synagogue to synagogue the (ones)-believing in you,* [20]*and when was-being-shed the blood of-Stephen the witness of-you, even [my]self I-was standing-by and consenting and keeping the garments of the (ones)-killing him.* [21]*and he-said to me, go, because I to nations afar i-will-send-forth you*

New ACTORS. "Synagogues," "blood," "Stephen," "garments," "the (ones)-killing," and "nations."

Synagogues, places used by Jewish communities for assembly and prayer, are the locations in which Paul sought out the ones who believed in the just one, to beat them and imprison them. *Blood* is Stephen's. *Stephen*, already known to the reader of Acts as one of the seven deacons who were full of Spirit and wisdom (6:3ff.), is one who was killed by the Jews because he witnessed to the just one. *Garments* are clothes. They are what Paul minded for those who were killing

Stephen. *The (ones)-killing* are those who stoned Stephen. *Nations* are ones who are non-Jews, the gentiles. They are far away.

Modifications of ACTORS. *Jesus*, the Nazarene, the just one whose voice was heard, is now one who is seen. *Paul*, the Jew chosen by the God of the fathers to be a witness to all human-beings about the light he had seen and the voice he had heard, is now one who fell into a trance in the Jerusalem temple, the holy place. He is also one who, earlier, had stood by and consented to the killing of another witness to the one with the voice. He is one who must leave Jerusalem quickly. He is one who must go to far-off nations. *Men and women*, the-way, now are figured as "(ones)-believing" in the just one. They are ones who are to be found in synagogues. Thus, they are Jews. *People*, the whole city, the multitude, the crowd of Jews in Jerusalem, now are ones who will not receive Paul's witness concerning the one with the voice. They are also ones who know that Paul persecuted the-way throughout the synagogues. *Human-beings*, the whole human race, now includes Jews and nations.

There is a resemblance among the actors light, heaven, voice, Jesus the Nazarene, Damascus, Ananias of Damascus, the just one, witness, Stephen, all human-beings, far-off nations, will of the God of the fathers. All bear the signification, the-way.

PLACE references: When Paul returned into (εἰς) Jerusalem and was in (ἐν) the temple, he was told that he must go out of (ἐξ) Jerusalem into (εἰς) far-off nations. Prior to this, Paul had beaten and imprisoned the (ones)-believing throughout (κατά) the synagogues.

Discoursive situation #16: 22: 22–24

> *But they-heard him as-far-as this word and [then] they-lifted-up the voice of-them saying, Take-away from the earth the [one]-such-as-this, for not it-is-fitting [for] him to live.* [23]*and when they shrieked and hurled the[ir] garments and dust threw into the air,* [24]*commanded the chiliarch to-be-*

brought-in him into the fortress, saying with-scourges to-be-examined him in-order-that he-might-know a-cause because-of which thus they-were-crying-out-(loudly) against him

New ACTORS. "Word," "earth," "dust," "air," "scourges," and "cause."

Word is the mention of a mission of the God of the fathers to the non-Jews, that is, to far-off nations. *Earth* is what Paul should be taken away from because he does not deserve to live. *Scourges* are leather whips. They are what Paul is to be beaten with to force him to tell the truth about who he is and what he has done. *Cause* is the explanation for the outcry of the people against Paul.

Modifications of ACTORS. *People*, the multitude of Jews in Jerusalem, deeply quiet until now, lift up their voice as one and cry out for Paul's death. They are ones who shriek. They are ones who hurl their garments. They are ones who throw dust in the air. *Voice*, until now the voice out of the mouth of the just one, is the voice of the multitude of Jews in Jerusalem screaming for Paul's death. *Garments*, what Paul minded for those who were killing Stephen, another witness to the one with the voice, are now the clothes of those who want Paul killed. *Chiliarch* is now one who orders a second time that Paul be brought into the fortress, no longer just for questioning, but to be examined by scourging in order to find out what the people have against him.

PLACE references: Paul must be taken away from (ἀπό) the earth. The people threw dust into (εἰς) the air. Paul was brought into (εἰς) the fortress.

Discoursive situation #17: 22: 25–29

but as they-stretched-forward him with-the thongs, said to the standing-[by] centurion Paul, A-man a-Roman-citizen and uncondemned it-is-lawful for you to scourge? [26]but hearing [this] the centurion approaching to-the chiliarch reported saying, What you-are-about to-do? for the man-this a-Roman-Citizen is. [27]then approaching [Paul] the chiliarch said to-him, tell me, you a-Roman-citizen are? and the-(man) said, yes. [28]but answered the chiliarch, I for much capital [sum of money] the-citizenship-this procured for myself. but Paul said, But I indeed i-have-been-born [a citizen]. [29]immediately therefore they-stood-away from him the (ones)-being-about him to-examine, and also the chiliarch feared knowing that a-Roman-citizen he-is and that him he-was having-bound

New ACTORS. "Thongs," "capital," and "citizenship."

Thongs are the lashes of whips. They are what Paul was stretched forward with, in preparation for his examination by scourging. *Capital* is a large sum of money. It was used to purchase Roman citizenship.

Modifications of ACTORS. *Paul,* the Jew and citizen of Tarsus, the one chosen by the God of the Jews to know his will, now is figured as "Roman-citizen." He is uncondemned. He was born a Roman citizen. *Chiliarch,* too, is now a Roman citizen. He is one who bought his citizenship for a large sum of money. He is one who is afraid: he has bound a Roman citizen, and the consequences could be very grave for his own life and career.[6] *Centurion* now is one who alerts the chiliarch to the fact that he is about to scourge a Roman citizen.

PLACE reference: The (ones)-being-about to examine Paul stood away from (ἀπό) him.

Discoursive situation #18: 22: 30–23: 5

> *Then on the morrow wanting to-know the certain-thing, the-(one) why he-was-accused by the Jews, he-loosed him and commanded to-come-together the high-priests and all the sanhedrin, and having-brought-down Paul he-set [him] among them.* 23:1*then gazing Paul at-the sanhedrin he-said, Men brothers, I in-all conscience good i-have-lived-my-life [in the eyes of] God as-far-as this day.* 2*but the high-priest Ananias gave-orders to-the (ones)-standing-by to-him to-strike of-him the mouth.* 3*then Paul to him said, to-strike you he-is-about-to God, [you] wall-having-been-whitened: both you you-sit judging me according-to the law and contravening-[the]-law you-command me to-be-struck?* 4*but the (ones)-standing-by said, The high-priest of God you-rail-against?* 5*and said Paul, Not I-knew, brothers, that he-is high-priest: for it-has-been-written that a-ruler of-the people of-you not you-shall-speak wrongly*

New ACTORS. "Conscience," "wall," and "ruler."

Conscience is a moral consciousness within the self.[7] It is that of Paul, the Jew. It is good. It is Paul's sense of how he has lived his life in the eyes of the God

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[6]Cf. note on 22:24 in chapter five.

[7]Cf. Bauer, *Greek-English Lexicon,* 786; Liddell and Scott, *Greek-English Lexicon.*

of the fathers up to the present moment. *Wall* is white-washed, or painted with lime. *Ruler* is a leader of the people. He is one who is not to be "bad-mouthed."

Modifications of ACTORS. *High priest*, one who authorized Paul to search out and persecute the-way in the synagogues, is now plural. "High priests" are ones who are commanded to meet by the chiliarch. *Sanhedrin*, the council of the Jews which authorized Paul to search out and persecute the-way in the synagogues, is now the council of the Jews commanded to meet by the chiliarch. *Paul*, the Jew chosen by the God of the Jews to know his will, is now one who is set in the middle of the council of the Jews by the chiliarch. He is one who has lived his life until this very moment in all good conscience in the eyes of the God of the Jews. He is one who is struck on the mouth, by order of the high priest, for saying that he has lived his life in all good conscience in the eyes of the God of the Jews. He is one who curses the high priest for the hypocrisy of judging him to be against the law while he himself breaks the law. He is one who claims he did not know that Ananias was the high priest. *Chiliarch* now is one who has the authority to command the priests, elders and scribes—the leaders of the Jews—to meet. *Ananias* is now a high priest, one who orders that Paul be struck on the mouth when he says that he has lived his life in all good conscience in the eyes of the God of the Jews. *God*, the God of the fathers of the Jews, is now one in whose eyes the whole course of Paul's life to this day has been good. He is one who is about to strike the high priest because of his hypocrisy: Ananias is condemning Paul for being against the law while he himself breaks the law by having Paul struck. *Mouth*, the mouth of the just one from which the voice came, is now the mouth of Paul, the witness of the-way. It is struck, by order of the high priest, for asserting that Paul's life, to this very moment, has been good in the eyes of the God of the Jews.

PLACE reference: Paul is set among (εἰς) the members of the sanhedrin.

TIME references: The chiliarch commands the meeting on the morrow. Paul's conscience has been good until this day.

Discoursive situation #19: 23: 6–10

> *Then knowing Paul that the one part it-is Sadduccees but the other Pharisees he-screamed-out-[repeatedly] in the sanhedrin, Men brothers, I a-Pharisee i-am, son of Pharisees: concerning hope and resurrection of-[the]-dead [I] i-am-being-judged.* 7*but when he said this it-happened a-riot of the Pharisees and Sadduccees and was-divided the multitude.* 8*For Sadduccees on the one hand say not-to-be resurrection nor angel nor spirit, Pharisees on the other hand confess the both.* 9*and it-happened a-shrieking great, and rising-up some of-the scribes of-the part of-the Pharisees fought-it-out saying, No wrong we-find in the-human-being-this: but [what if] a-spirit spoke to-him or an-angel?* 10*But when much riot happened fearing the chiliarch lest should-be-torn-asunder Paul by them he-commanded the detachment-of-soldiers coming-down to-snatch-up him out-of [the] midst of them and to-bring [him] into the fortress*

New ACTORS. "Hope," "resurrection," "angel," "spirit," "shrieking," "scribes," and "wrong."

Hope is expectation of waking up from the dead. It is what Sadduccees, thus, high-priests, do not have. It is what Pharisees do have. It is what the followers of the-way have. *Resurrection* is the waking up (ἀνάστασις) of the dead. It is what the Sadduccees, thus, high-priests, deny. It is what the Pharisees affirm. It is what the followers of the-way affirm. *Angel* is messenger of the God of the Jews.[8] *Spirit* is a real and independent being, but one which cannot be perceived by the senses.[9] *Shrieking* is wild, high-pitched crying out. It is great. It is what the members of the Sanhedrin do in reaction to Paul's screaming over and over that he

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[8]Here and in 23:9, angel and spirit really function as a hendiadys, two terms pointing to the same reality. Jewish angelology was a way of affirming the reality of a divine intervention in the world while fully respecting the transcendence of the hidden God. It came to its fullest development in apocalyptic literature and among the Essenes. It was rejected by the Sadduccees as an innovation. The "sober" angelology of the book of Acts is very close to that of the most ancient books of the bible. There are several interventions of angels mentioned in Acts 1–12, but after chapter 12 there is only one (27:23). In the second half of the book, the interventions of God are attributed to the Spirit, instead; cf. *Nouveau Testament* (TOB), 429-430, note n.

[9]Cf. Bauer, *Greek-English Lexicon*, 675.

is a Pharisee condemned for affirming resurrection of the dead. *Scribes* are scholars, experts in the ancestral law of the Jews.[10] They are Pharisees. They are ones who affirm resurrection of the dead, spirit and angel. They are ones who rise up to take on the rest of the Sanhedrin. They are ones who say that they find nothing to condemn in Paul. *Wrong* (κακόν) is mischief, ill or evil.

Modifications of ACTORS. *Sanhedrin* is now figured as a council divided into two parties. "Sadduccees" (already known to the reader of Acts as the party of the high priests and their associates [5:17]) constitute one party. They are ones who say that there is no resurrection of the dead, or spirit or angel. "Pharisees" constitute the other. They are ones who say that there is resurrection of the dead, spirit and angel. *Paul* now is frustrated—but clever! He is one who knows that the Sanhedrin is divided on the issue of resurrection, spirit and angel. He is one who deliberately screams over and over that he is a Pharisee—with a pedigree: he is a "son of Pharisees"—who is being condemned for affirming resurrection of the dead, which the Pharisees affirm. He is one who is in danger of being torn apart by the members of the Sanhedrin. *Uproar*, the din of shouting that made it impossible for the chiliarch to find out the problem at the beginning, now becomes "riot," factional strife. It is what occurs in the Sanhedrin when the issue of resurrection is introduced. *Multitude*, until now the whole city of Jews, is the members of the Sanhedrin, the leaders of the Jews. They are ones who are divided into two factions, Pharisees and Sadduccees. They are ones who are fighting riotously among themselves. *Chiliarch*, the military commander in Jerusalem who purchased his Roman citizenship for a great deal of money, who is trying to find out what the problem is, is now one who is afraid for Paul's life. He is one who

[10]Their representatives, together with the high priests and elders, formed the sanhedrin; Bauer, *Greek-English Lexicon*, 165.

commands the soldiers to come down, physically remove Paul from among the members of the Sanhedrin, and bring him into the fortress. *Soldiers* are now a "detachment." They are ones who are present somewhere above the members of the Sanhedrin. They are ones who are ordered to come down, seize Paul, and take him into the fortress. *Fortress*, the Roman military place where Paul was to have been examined by scourging, is now the place to which he is brought in order to save him from the leaders of the Jews.

There is a resemblance among the actors Paul the Jew, zealot of God, Ananias of Damascus, witness, will of the God of the fathers, men and women, good conscience, Pharisee and son of Pharisees, resurrection, angel/spirit. All bear the signification, the-way is not contrary to being Jewish—at least in the eyes of those who follow it, and of the God of the Jews.

PLACE references: Paul is snatched up out of (ἐκ) the midst of the sanhedrin and brought into (εἰς) the fortress.

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