# The Old Testament and the Proclamation of the Gospel, Elizabeth Achtemeier

Craig Bowman
cbowman@rc.edu

# Book Reviews

BOOKSBOOKSBOOKSBOOKSBOOKSBOOKSBOOKSBOOKSBOOKSBOOKSBOOKS

Elizabeth Achtemeier, **The Old Testament and the Proclamation of the Gospel** (Philadelphia: Westminster, 1973).

Although many might place the Churches of Christ outside the mainstream of American Protestantism on the strength of our "traditions" and congregational autonomy, certainly we have not escaped the homiletical crisis identified by Elizabeth Achtemeier twenty years ago. In general, preaching from the Bible has probably been a more secure practice within the Restoration Movement than in some mainstream denominations but, more specifically, preaching from the Old Testament is always in need of fresh encouragement and sound models. Until *the book* on preaching the Old Testament is written, Achtemeier's classic, long out of print, remains the essential handbook for aspiring young preachers and for those masters who want to rethink the enterprise of Old Testament preaching.

Beyond simply naming and tracing the roots of the church's loss of the Old Testament for its life and nurture, Achtemeier delineates the results of that loss. She states that the New Testament's view of Jesus Christ and of the church is based on the saving activity of God in the Old Testament. As the church gradually abandoned the Old Testament, "it lost the Bible — and the Christian faith — as a whole" (44). "The present dilemma of the church," she

continues, "is not that it has merely abandoned the Old Testament and living on the basis of the New. The present dilemma of the church is that it is attempting to carry on its life apart from the totality of its Scripture" (44).

The inseparability of the testaments for Achtemeier is based exclusively on Gerhard von Rad's promise-fulfillment schema. This logic is the presupposition for her prescriptive approach to preaching. Therefore, to faithfully preach an Old Testament text, the preacher must pair it with a New Testament one. Unfortunately, Achtemeier claims that "In every sermon rising out of an Old Testament text there must be reference to the New Testament outcome of the Old Testament's word" (142). It seems to me that she has overstated the homiletical usefulness of von Rad's promise-fulfillment paradigm for Old Testament theology. Many scholars have been critical of this approach because it tends to ignore the Psalms and Wisdom literature. By casting the Old Testament in such a rigid way and by moving so readily from it to the New Testament and Jesus, a sermon reduces the value of the Old Testament's witness to God's character and obscures the particularity and integrity of each Old Testament text on its own. The preacher should not be required to Christianize Amos or Isaiah by matching their message with a New Testament text in order for the church to hear the word of God. Although Achtemeier cautions the reader against reductionism in the pairing of the

testaments, she appears with several examples to do this herself (e.g., motifs common to the old and new testaments which become generalized under the themes of the church calendar).

One of the most valuable sections for the preacher is the suggested sequence for sermon preparation under the heading "Understanding the text" (144-46). After pointing out the common mistakes made by many of us who have attempted to preach from the Old Testament regularly, Achtemeier emphasizes "that the preacher must listen to the text in its fullness, not ending his study of the passage as soon as a sermon idea presents itself, but analyzing and pondering the whole passage, until all its inner and outer relationships and thrust become clear. Such an exercise takes time and meditation and wrestling with the text on the part of the preacher, but only if a clergyman engages in it will he adequately prepare himself to mediate the word of God to his people, and, after all, the clergyman has no other reason for his office" (146). Without this rigorous ministerial discipline the congregation hears the theology of the preacher rather than the word of God mediated by the text and spoken through him.

In addition, Achtemeier points out a problem frequently overlooked or avoided in graduate theological training, but one that preachers often commit: "the error of talking *about* the text rather than proclaiming it" (156). If one of the goals of the preacher is to allow the word of God in the text to recreate a new situation in which divine communication and transformation are experienced by the community of faith, he must enter the text to proclaim it.

The usefulness of Achtemeier's critique of sermon outlines and analysis of model sermons rests on the reader's acceptance of her promise-fulfillment approach to linking Old and New Testament texts. Her more recent book, **Preaching from the Old Testament** (Louisville, KY: Westminster/John Knox, 1989), was also written on this premise. One need not, however, accept her presuppositions to benefit from her experience, wisdom and guidance. For further reading on this topic I suggest: John C. Holbert, **Preaching Old Testament: Proclamation and Narrative in the Hebrew Bible** (Nashville: Abingdon, 1991); Thomas G. Long, **Preaching the Literary Forms of the Bible** (Philadelphia: Fortress, 1989); and, Dennis T. Olson, "Rediscovering Lost Treasure: Forgotten Preaching Texts of the Old Testament," **Journal for Preachers** 13 (1990) 2-10.

Reviewed by **Craig Bowman** who teaches in the Religion Division of Seaver College, Pepperdine University, Malibu, California.

Walter Brueggemann, **Finally Comes the Poet: Daring Speech for Proclamation** (Minneapolis: Fortress Press, 1989).

"The gospel is thus a truth widely held, but a truth greatly reduced" (1). This observation is the premise of Brueggemann's book. Believers (and their preachers) have "flattened, trivialized, and rendered inane" the gospel. Thus, the one place where people could come to hear bold speech and allow them to enter into a new existence is instead a place of intellectual curiosity at most and mere traditionalism without substance at worst. "Reduced speech leads to reduced lives" (3).

Brueggemann's solution is a call for poetic speech in a prose world. By 'prose' he means a formulaic setting in which our prayers and sermons sound like business correspondence. By 'poetic' he does not mean rhyme and meter, but rather speech that ". . . breaks open old worlds with surprise, abrasion, and pace" (3). He rejects preaching that moralizes, solves problems, delineates doctrine, gives 'good advice' or is soothing good humor. Instead, bold, poetic speech is that which breaks old ways of thinking, foregone conclusions and mindless traditions — this is what the gospel can do when the power of God's word is unleashed. There are four elements in this speech. The first is the text itself. The listeners are vaguely familiar with it, but in a reduced way. Poetic speech can bring it refreshingly back to meet the listeners where they live. The second element is the baptized believer. This person has understood the texts in some way, but is unclear of its authority. Third, there is a specific occasion for this poetic speech. "It is an artistic moment in which the words are concrete but open, close to our life but moving out to new angles of reality" (9). Finally, the fourth element is revelation that takes place outside traditional religion and comfortable social and political ideologies. When this happens, the text is larger than the speaker or the hearers, larger than the world — and healing begins to take place.

The remaining chapters deal with prose-reduction and what Brueggemann sees as solutions. The preacher must disclose the power of guilt and healing, then lead the hearers to healing which the gospel can bring by overcoming that guilt. He can do this by revealing the reality of the destructiveness that guilt brings. Then he can disclose the alternatives presented in the biblical texts: reconciliation, forgiveness, and restoration. The preacher must do this in a way that shows how "God moves for us and with us from one world to the other, a move wrought in love and faithfulness, but also wrought in grief and

humiliation" (14). Much of the problem is that our speech has been reduced to docile chatter, committing nothing, and thus it loses the real meaning of communion. Such worship may be upbeat, happy and positive, but it is dishonest and destructive. It is a great denial of the "covenantal, mutual, risking, demanding, surprising, frightening, and unsettling" (44) character of true communion.

Therefore, Brueggemann sees new, bold speech taking place in three movements. The first takes the form of biblical cries such as the protests of Job and the Psalms of lament. Next comes the poetic speech of God, such as the powerful, intervening response to Israel's cry while in Egypt. Yahweh heard them. The third dimension is speech of the worshipper — in praise and worship. The preacher is to articulate these three dimensions in the sermon. Brueggemann shows that this is the pattern Israel followed. He gives many biblical examples and modern preaching applications for these texts. Without this kind of bold speech, conversation stops, because "there is no one to whom to speak (alienation), or because there is nothing we dare say (muted rage). . ." (74). Therefore, the preacher must speak for the community, and then speak for God. "As we find our tongues, we find our identity. Our lives are given back to us in the oddness of praise" (77).

Brueggemann also criticizes human expectations in a secular culture. The world is organized against serious and authoritative speech, and thus against serious listening and ardent discourse. He says the preacher must speak against such expectations — but not in terms of "ought," "must" or "should." People do not need more advice or information, but encouragement and strength to act out what they have already learned in the gospel. Again, the sermon is not normally a place for moral admonition, because that divides and distorts, instead of "feeding the imagination" (88). Instead, by pointing back to the believer's baptism, the preacher can "affirm that the entire world is now safely held in the promise of God" (85). This can give the believer permission and boldness that encourages obedience.

The last chapter discusses the evangelical character of human personhood. He uses two texts from Daniel because they stress hope and sustenance in the face of persecution (the apocalyptic genre allows a daring, imaginative, poetic character). Daniel 1 shows how Daniel did not follow the easy and expected route of success through conformity. Rather, he chose another path; he resisted the empire. God responded and became involved. However, the theme is *not* nonconformity, but "the freedom, energy, and courage of an alternative identity" (124). Daniel 4 then focuses on the arrogant power of Nebuchadnezzar, his fall, and his renewal. This parallels the question of human personhood that Brueggemann has been exploring. Through God's word, our imagined autonomy is demolished, and we are reduced to humiliated silence. Then, like Nebuchadnezzar, we can lift our eyes to heaven and give our life over to God. A new power is given and transformation takes place; identity is liberated.

Brueggemann concludes the book with a summary. Prose-reductionism is responsible for the lack of power of the gospel in the world and has led to numbness, ache, alienation, rage, restlessness and greed. In this setting, the preacher must speak "what is already believed, but so little understood, so little embraced, so little trusted, so little practiced" (141). He must speak in a new language — not a language of negativity and assault, but the language of the biblical texts: bold, poetic, healing and life-giving. "Such new possibility is offered in daring speech. Each time that happens, 'finally comes the poet' — finally" (142).

Brueggemann has such a creative and compelling way of discussing scripture, theology and ministry that he inspires the reader. He cuts through the ideology and rationalism that surrounds much of modern discussion of preaching and lays bare the heart of the problem. Importantly, he is creative, not just in his evaluation and solution of the preaching challenge but in his use of scripture, while remaining true to the meaning of the text. Few scholars reach this level of reality and relevance.

This book is helpful to the preacher on many levels. It gives a definite task for preaching: to speak for the congregation and to speak for God. It encourages creativity while remaining true to the text, to use 'poetic speech' in order to cut through the reduced world and word. And it gives the preacher specific examples of what Brueggemann means (especially in his treatment of the Daniel texts). This is one of those rare books that deals in the theoretical and the practical at a depth that respects both. Brueggemann's interpretations of scripture are excellent, even if one does not agree with the political agenda he occasionally purports. Overall, this is an excellent and creative work that should be read by all who preach as well as members of their congregations. It will inspire and encourage as well as convict and even disturb. And that is a plus of Brueggemann's writing — it does not only inform; it makes one uncomfortable at times and forces one to think through uncomfortable presuppositions. It has the same effect of bold, poetic speech.

Reviewed by **Markus McDowell** who is the Youth Minister of the Camarillo Church of Christ, Camarillo, California.

James Davison Hunter, **Before the Shooting Begins: Searching for Democracy in America's Culture War** (New York: The Free Press, 1994).

Professor James Hunter is a sociologist at the University of Virginia. His current book, **Before the Shooting Begins,** is a follow-up to his earlier, well known book, **Culture Wars**. Both books deal with a fundamental division in American society on social, cultural issues such as abortion, gay rights and moral education in the schools. On these and other similar issues, Americans tend to divide into mutually antagonistic camps, the secularly-oriented progressives and the religiously-oriented conservatives.

In his new book, being reviewed here, Hunter suggests that the culture war today is often carried on by both sides in deceptive manners that are likely to lead to greater and greater antagonism and bitterness — and that are very unlikely to lead to any resolution of the differences. His book is a documentation of the bitterness of the current cultural debate and of the improper way both sides are now engaged in it. In addition, he suggests how in a democratic system such debates about our deepest differences should be carried out. The recent murders of two abortion doctors indicate that, if we do not learn to live with and discuss our deepest differences, shooting may indeed begin.

At many points in the book Hunter uses the abortion controversy to illustrate the key points he is making. He argues that both sides really do not engage the arguments and problems that are salient, but tend to use rhetoric to "kill" the other side — to score debaters' points — not to understand and to search for common ground. Both sides fail "to see in their own rhetoric the same kinds of distortions they decry in that of their opposition" (63).

The need, according to Hunter, is to recognize our deepest differences for what they are — basic, fundamental differences on important issues of the day rooted in different religiously based worldviews. If this would be acknowledged, we would be in a position to figure out how, in a democratic system, we can discuss and hopefully resolve them. He suggests a three-fold strategy: first, broadening the public that is involved in the debate to include more than those who are politically involved; second, recover the use of language rooted in morality and community; and third, develop the ability to engage in reasoned persuasion that involves listening as well as speaking.

Hunter is himself an evangelical Christian,

but his book is written from an academic, perspective. It is not simply addressed to a Christian audience, nor is it a defense of the orthodox, Judeo-Christian position in the culture war. But in many ways it is a profoundly Christian book that every Christian concerned about our society and the directions in which it is going should read. God calls us to be lights and salt in this world, and to be a positive influence. This means, I am convinced, taking a stand in today's culture war on the side of conservative biblical beliefs and perspectives. But we must do so in a way that advances civil, democratic discourse, not simply to savage the other side and to score points at its expense (or to pump up the coffers of our own Christian political action group).

For the Christian the bottom line is that we must love our neighbors, even as we disagree with them. To disagree lovingly with those who are, for example, pro-gay rights, pro-choice on abortion or who would remove all references to God and values from the local public school means that in our disagreements we should speak the truth, truly listen to what the other side is saying and use language designed to lead and persuade, not condemn and ridicule.

Hunter does not use this exact language of Christian love, since he is not writing primarily for a Christian audience. But his own Christian faith no doubt has played a significant role in his speaking the language of discussion and conciliation, as well as the language of truth. We can learn much from him.

Reviewed by **Stephen V. Monsma** who teaches in the Social Science Division of Seaver College, Pepperdine University, Malibu, California.

Thom S. Rainer, **The Book of Church Growth: History, Theology and Principles** (Nashville: Broadman Press, 1993).

Thom S. Rainer is Senior Pastor of the 1700-member Green Valley Baptist Church in Birmingham, Alabama. Rainer holds the Ph.D. in evangelism from Southern Baptist Theological Seminary in Louisville and is an adjunct professor in church growth and evangelism at Beeson Divinity School of Samford University.

Among hundreds of books in the relatively young field of church growth, I believe Thom Rainer's book is unique for two important reasons. First, in the preface C. Peter Wagner, the Donald A. McGavran professor of church growth, calls Rainer's book "a true textbook for teaching church growth." That is quite a complement for a book written by a third-

generation church growth advocate who never knew Donald McGavran personally, and never took a course at Fuller Theological Seminary! It is also unique because although the author made the church growth movement the subject of his Ph.D. dissertation and is himself a church growth practitioner, he conveys the objectivity of an informed "outsider" of the largely Pasadena-based movement.

This landmark volume, the first comprehensive textbook in its field, is divided into three major sections: history, theology and principles. In the first of the three major sections, Dr. Rainer traces the history of the church growth movement through three generations of church growth advocates, the most notable being Donald A. McGavran, the pioneer of the Church Growth Movement, and his disciple C. Peter Wagner, its most eminent spokesperson. The significance of landmark publications such as McGavran's **Bridges of God** published in 1955 and **Understanding Church Growth** first published in 1970 is also highlighted in the first section, as is the establishment of important church growth organizations such as the Institute of Church Growth and the School of World Mission at Fuller Seminary in 1965.

Dr. Rainer's objectivity as a third-generation outside advocate is nowhere more evident than in his sampling and insightful discussion of the frequent, intense and often justified criticisms of the church growth movement during the seventies.

The second section is dedicated to a modest examination of church growth theology. Early critics of the movement reacted against a church-growth approach that was perceived to be primarily concerned with strategies that insured the best numerical growth. Here, Rainer voices the concern of many third-generation church growth advocates when he states that "a potential danger of the enthusiasm and pragmatism of church growth is the elucidating of principles without scriptural foundation" (87).

The third section of Thom Rainer's book is dedicated to showing how fundamental principles of church growth such as pragmatism, accountability, receptivity and the homogenous unit principle, among many others have been formulated, tested and modified in the States and abroad in different cultures during the last three decades. Other significant factors related to church growth are also discussed and illustrated such as the importance of prayer, the role of church leaders, evangelism and church planting, corporate worship and the importance of planning and goal setting.

Readers unfamiliar with modern developments within the movement will find Rainer's discussion of new hypotheses such as power evangelism, spiritual warfare and signs and wonders especially interesting.

Obviously a book that endeavors to be as comprehensive as **The Book of Church Growth** will be lacking in detail, which is precisely what an informed reader will notice. However, the student or church leader unfamiliar with church growth history, theology, principles and literature would do well to read this book first, even before reading McGavran's "magnum opus" **Understanding Church Growth**.

Reviewed by **Daniel A. Rodriquez**, Irvine Fellow and member of the Religion Division, Seaver College, Pepperdine University, Malibu, California.

Madeleine L'Engle, **The Summer of the Great-Grandmother** (New York: Farrar, Strauss, 1974).

> . . . her mind has been like a summer sky with small white clouds occasionally moving across and blotting out the light of the sun. Each year the sky has become cloudier; there have been fewer periods of sunlight. This summer [the summer after her ninetieth birthday] the sunlight in the sky of my mother's mind, when it shines at all, glimmers through clouds.

In an attempt to understand and accept her mother's senility and death, Madeleine L'Engle (pronounced "Leng*el*") re-creates events and memories from her mother's life in **The Summer of the Great-Grandmother.** The book is the second in the "Crosswicks Trilogy"; the other two, **The Circle of Quiet** and **The Irrational Season** also deal with life at the family home, Crosswicks. All of L'Engle's writings, from her children's book, **A Wrinkle in Time**, to her religious writings, stress the constant themes of family love and moral responsibility. This book is no different.

The story opens with Great-Grandmother Madeleine (there has been a Madeleine for at least four generations) coming from the South for her annual summer visit to her daughter's home in rural Connecticut. This summer, however, is different because Great-Gran needs round-the-clock care as she slips away from her family, herself and this world. Fortunately L'Engle and her husband (successful actor Hugh Franklin) are able with the help of family and young women from the neighborhood to

supply the needed assistance. The family is also fortunate because the young women know, respect and love all of the family.

We all know that change is a basic law of life and that we shall all grow older. But change is not automatically good; it can be for the worse as well as for the better. If L'Engle needed any proof that all change is not good, all it took was five minutes with her mother. Having her mother in her home is bittersweet. Madeleine L'Engle sees on a daily basis her mother's mental decline. She writes, "All of us at Crosswicks this summer see a different person when we look at my mother. She used to be a witty conversationalist. . . . Not so this summer. She talks very little. It is all turned in, and it goes nowhere. She is trapped in a lonely, fearful present."

The entire family and all the caregivers, but especially Madeleine, her daughter, experience firsthand the rage that often accompanies senility. Her mother had been known for her gentility and graciousness, but these qualities were not to be found that summer. She tried to break and throw things, fought against moving anywhere and cried, "No, no, no, no" over and over. It took time for all to understand that her atypical rage was an instinctive rebellion to control what was going on in the arteries of her brain. But that did not stop L'Engle from showing anger. In fact, she wrote that "my boiling point seems to get lower day-by-day, and it is small, unimportant things which cause the volcano to erupt."

Madeleine L'Engle tells the story of her mother's and her family's battle with arteriosclerosis (a hardening of the arteries to the brain, thus diminishing the blood supply to it) in a real way. The problems are not glossed over, the readers feel her anguish and that of her mother's. At one point she writes, "Her loss of memory is the loss of her self, her uniqueness, and this frightens me, for myself, as well as for her. And I cry out of fear for myself. Will I ever be like that, a travesty of a person? I do not want power over my mother. I am her child; I *want* to be her child. Instead, I have to be the mother."

Music has been important in both of the Madeleines' lives. Towards the end of the book after the great-grandmother's death — peacefully in her bed at Crosswicks—her daughter in musical language writes, "The pattern has shifted; we have changed place in the dance. I am no longer anybody's child. I have become the Grandmother. It is going to take a while to get used to this unfamiliar role. . . . The rhythm of the fugue alters, the themes cross and recross. The melody seems unfamiliar to me, but I will learn it."

As many of us baby boomers watch our parents or other loved ones in such a battle, this book offers comfort by demonstrating that we are not alone. Her narrative is sensitively and compassionately written. Some readers might find it depressing, but **The Summer of the Great-Grandmother** will be appreciated by readers of faith who are experiencing or have experienced similar situations.

Reviewed by **Nancy Hutchinson** who teaches in the Communication Division of Seaver College, Pepperdine University, Malibu, California.

# "Tender Mercies"
# a Movie Review

Dietrich Bonhoeffer argued that we must learn to speak of God in a secular fashion. Of course the obvious precedent for such a thought was Jesus who often taught in parables in which he spoke of God in a secular way. In writing movie reviews for a publication on ministry I think that at least selected movies can be used to talk about God in a parabolic way. To those with ears, let them hear.

My all-time favorite religious movie is "Tender Mercies." I am also aware that most people did not recognize this as a religious movie. I suspect many of you will agree with me if you rewatch that film after having read this review.

"Tender Mercies" is a 1983 film, directed by Bruce Beresford (who also directed, for example, "The Black Robe" and "Driving Miss Daisy"), screenplay by Horton Foote (who also did the screenplay for "To Kill a Mockingbird"), starring Robert Duvall as Mac Sledge and Tess Harper as Rosa Lee. The film begins with Mac Sledge, a formerly successful country-western singer, bottoming out in his alcoholism in a run-down Texas motel operated by the widow-with-son Rosa Lee. She hires Sledge to work for room and board and a little cash and under her influence Mac starts to put his life back together. A critical moment in this redemption is Mac's baptism at the church where Rosa Lee and her son, Sonny, attend. (This is the only baptism by immersion that I can think of in a feature film.)

Mac's new life is not without heartbreak. There is a tragedy, and Mac has no pat answers. He suffers perhaps more deeply because of the changes that have occurred in his life and asks God, "Why have you done this to me?" If you were only to listen to the dialogue, you might miss noticing what a religious film this movie is. You must listen to the soundtrack. By placing the movie's theme on a sound track, "Tender Mercies" avoids being preachy, and I

would argue art forms must avoid being conspicuously didactic, indeed must speak of God in a secular fashion.

The movie plays out its theme through its music. Throughout most of the movie, Mac sings the songs of his past — country western songs of "champagne ladies" and "broken dreams" — with a recurring refrain, "It hurts so much to face reality." But he is haunted by the faint memory of a forgotten melody. Through Rosa, who knows tragedies of her own, new themes are introduced. She sings her songs, "Jesus Savior Pilot Me" and "Jesus Saves," and tells Mac, "Each night when I say my prayers I thank God for his tender mercies." Finally, when Mac loses his daughter through a tragic accident, he allows himself to sing the haunting refrain buried deep within his memory, "On the wings of a snow white dove, God sends his pure, sweet love," which is the theme song carrying the message of the movie.

The message is that God sends his love, as the song says, "on the wings of a dove." God does not protect his children from the inevitable pains and sufferings of life, but he knowingly sends the "tender mercies" that somehow make life worth living nonetheless. As Mac Sledge answers Sonny's questions regarding death and grief, he says, "I don't know." The message is that he does know, but will not trivialize his grief through hollow words. I believe this is a profoundly powerful film. It is as religious a film as has ever been produced, and it clearly speaks of God even though in an unusually secular way.

Reviewed by **Michael D. Gose** who teaches education and offers a class on the genre of films at Seaver College, Pepperdine University, Malibu, California.

*Leaven, vol. 3, #1*

## Notes from "Life in the Spirit . . . "

ous ministerial capacities among Churches of Christ in Southern California.

[1] For a discussion on this see Edward Schillebeeckx, **Christ: The Experience of Jesus as Lord** (New York: Crossroad Publishing, 1980) 123.

[2] Ibid.

[3] Paul Tillich, **The New Being**, (New York: Charles Scribner's Sons, 1955) 16.

[4] Schillebeeckx, 126.

[5] Notice the Greek verb Paul uses — *metamorphous the* - from which we derive our word metamorphosis. Arndt and Gingrich specifically note that this verb is used in the passive sense in Rom 12:2 — "Let yourselves be transformed."

## Notes from "A God of Mercy . . . "

[1] G.W. Bromiley, "God," **The International Standard Bible Encyclopedia**, Fully Revised, Vol. 2 (Grand Rapids: Eerdmans, 1982) 500-01.

[2] There are several passages in Deuteronomy where Moses links God's mercy— shown in the successes of the people, past and future-to His maintaining of the covenant with the patriarchs (e.g., Deut 4:31; 7:8; 10:12-22).

[3] Similarly, the eternality of God's "compassion and grace," the certainty of His "love and faithfulness," is highlighted in Psalm 103.

## Notes from "Galatians Reader's Guide"
Malibu, California.

[1] The article by C. H. Turner, "Greek Patristic Commentaries on the Pauline Epistles," in **Dictionary of the Bible**, Volume V, edited by James Hastings, lists the major commentaries from the ancient period. James Moffatt, **Introduction to the Literature of the New Testament** (1922), lists the major commentaries throughout Christian history on each book of the New Testament.

[2] The same point is briefly made in Thomas H. Olbricht, "An Aristotelian Rhetorical Analysis of I Thessalonians," in **Greeks, Romans, and Christians: Essays in Honor of Abraham J. Malherbe**, edited by David Balch, Everett Ferguson, and Wayne Meeks, 1990, p. 221.