

*The Speeches of Outsiders in Acts:
Poetics, Theology and Historiography*
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Osvaldo Padilla

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SUMMARY

In this work, Padilla seeks to provide a hermeneutical framework for interpreting the speeches of outsiders within the Acts narrative. Drawing on a number of interpretive models, Padilla creates a tripartite approach that makes use of narrative criticism, rhetorical criticism and dramatic irony. Through the combination of these approaches and their application to outsider's speeches, based on the model(s) provided by Jewish histories, Padilla looks to identify not only the function of the narrative as a whole, but also Luke's purpose for composing Acts and its generic orientation.

ZUSAMMENFASSUNG

In seinem Werk versucht Padilla, einen hermeneutischen Deutungsrahmen für die Reden Außenstehender in den Narrativen der Apostelgeschichte vorzulegen. Er bezieht sich auf eine Reihe von Interpretationsmodellen und erstellt einen dreiteiligen Ansatz, der die narrative und rhetorische Methode sowie jene der dramatischen Ironie nutzt. Durch die Kombination dieser Methoden und ihre Anwendung auf die Reden Außenstehender, und zwar basierend auf Modellen aus der jüdischen Geschichtsschreibung, will Padilla nicht nur die Funktion der Erzählung als ganzes feststellen, sondern auch die Absicht von Lukas bei seiner Abfassung der Apostelgeschichte und ihrer generischen Zielrichtung.

RÉSUMÉ

Padilla cherche ici à élaborer un cadre herméneutique pour l'interprétation des discours des personnages secondaires dans le récit du livre des Actes. Tirant parti de divers modèles interprétatifs, il met sur pied une approche tripartite faisant appel à la critique narrative, la critique rhétorique et l'ironie dramatique. En combinant ces approches pour les appliquer aux discours étudiés et en se fondant sur le(s) modèle(s) fourni(s) par les histoires juives, Padilla cherche à mettre en lumière la fonction du récit des Actes dans son ensemble, l'objectif recherché par Luc en composant ce livre et son orientation générale.

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In this work, Padilla seeks to provide a hermeneutical framework for interpreting the speeches of outsiders within the Acts narrative. In his first chapter, drawing on a number of interpretive models, Padilla creates a tripartite approach that makes use of narrative criticism, rhetorical criticism and dramatic irony. Through the combination of these approaches and their application

to outsider's speeches, Padilla looks to identify not only the function of the narrative as a whole, but also Luke's purpose for composing Acts and its generic orientation.

In the second chapter, Padilla traces the history of research on the speeches in Acts beginning from Baur, referencing Cadbury, Bruce, Dibelius, Soards and finishing with Penner. Although Padilla does not make conclusive statements regarding all the aspects of speeches in Acts scholarship, he does show that there was a general lack of concern for the speeches of outsiders due to historical and theological concerns. Furthermore, he also states that the investigation into their historical accuracy is not to be the purview of this work, but how they function within the narrative itself.

Padilla's third chapter seeks to establish a Jewish literary pattern for the use of outsider speeches by using Ezra, Daniel, 1, 2 and 3 Maccabees, Judith and Josephus as literary examples. Although the examples that he selects from these texts do help support his claim that there is a literary topos of using outsiders' speeches as propagating the views and theology of the author, the work would have been strengthened by a greater number of examples within the works discussed. For example, in the entire corpus of Josephus, Padilla only focuses on one speech of an outsider (*BJ* 7.323-36, 341-88). Justifying this by stating that this is the only speech that contradicts the voice of the narrator, Padilla does not interact with any of the other speeches. A similar imbalance is seen in his discussion of 1 and 2 Maccabees. Although this does not negate his findings, it does raise doubts regarding his claim of discovering a 'literary topos' in Jewish historical literature.

In chapters four to seven, Padilla turns his focus to Acts and the different speeches composed for people outside the Christian faith. Evaluating these speeches and narratives in terms of their context, setting, characters, plot and function, Padilla attempts to interpret these passages through narrative, rhetorical and historical criticisms. This is the main contribution of this work as it attempts to show that Luke made use of outsiders' speeches to advance his authorial perspective. By placing positive statements about Christianity in the mouths of prestigious and influential outsiders (although not always), and by making use of narrative irony, Luke attempts to convince the reader that the Christian movement is not only respectable, but is initiated by God. As a result the reader is, one hopes, positively predisposed to this new faith and is willing to provide space for it within the larger Greco-Roman world or, ideally, convert to it.

The final chapter of this work provides a brief, but informative summary of the investigation. In addition, there is also a bibliography and three small, but useful, indices.

Although Padilla claims a unity between Luke and Acts, his generic claim that this 'study takes us much closer to the historiographic moors of Luke' does not interact with the larger debate regarding the generic

(dis)unity of Luke-Acts. Although his study has presented an argument for understanding Acts as part of the genre of (Jewish) history, he has not substantiated a claim for Luke's Gospel.

On the other hand, one of the strengths of this work is its application of narrative criticism. In addressing the passages in Acts, Padilla pays particular attention to situating the speeches within their literary context as well as their importance for advancing the immediate and overarching narrative. This provides some literary perspective to the conclusions that he draws.

Overall, this work deals with an area of Lukan studies that has been overlooked by scholars and so is a valid contribution to this area of research. Although further work needs to be done regarding the role of outsiders' speeches within Acts and other Jewish historical works, this work provides a useful conversation partner for all those who attempt such an endeavour in the future, as well as those who take a rhetorical and/or narrative approach to Acts.

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*The Assumed Authorial Unity of Luke and Acts:
A Reassessment of the Evidence*
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Patricia Walters

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SUMMARY

Patricia Walters attempts to challenge the scholarly consensus that Luke and Acts were written by the same author-editor. She attempts to apply a new methodology by statistically evaluating the prose compositional styles of the authorial seams and summaries of Luke and Acts. Making use of Aristotle, Ps.-Demetrius, Dionysius of Halicarnassus and Ps.-Longinus, Walters proposes that the three key aspects of prose composition (euphony, rhythm and sentence structure) provide access to the authorial compositional techniques of Luke and Acts.

ZUSAMMENFASSUNG

Patricia Walters will den Konsens der Forscher darüber in Frage stellen, dass das Lukasevangelium und die Apostelgeschichte von demselben Autor stammen. Dabei wendet Walters eine neue Methode an: Sie wertet statistisch die Prosastile der Übergänge und Zusammenfassungen des Lukasevangeliums und der Apostelgeschichte aus. Walters bezieht sich auf Aristoteles, Pseudo-Demetrios, Dionysius von Halikarnassus und Pseudo-Longinus und stellt fest, dass die drei Hauptaspekte von Prosa (Euphonie, Rhythmus und Satzstruktur) Aufschluss geben über die Komposi-

tionstechniken des Verfassers jeweils von Lukasevangelium und Apostelgeschichte.

RÉSUMÉ

Dans cet ouvrage, Patricia Walters conteste le consensus académique selon lequel l'Évangile de Luc et les Actes seraient l'œuvre d'un seul et même auteur ou éditeur. Elle met en œuvre une nouvelle méthode consistant à analyser de manière statistique la prose des transitions et des résumés des deux livres. S'appuyant sur Aristote, le Pseudo-Démétrius, Dionysius de Halicarnasse et le Pseudo-Longinus, elle considère que les trois aspects de la composition prosaïque (l'euphonie, le rythme et la structure des phrases) permettent de caractériser les techniques de composition de l'Évangile de Luc et des Actes.

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Patricia Walters attempts to challenge the scholarly consensus that Luke and Acts were written by the same author-editor. While not the first to confront this view, Walters attempts to apply a new methodology by evaluating the prose compositional styles of the authorial seams and summaries of Luke and Acts.

Accordingly, chapter one provides some of the background scholarship to the authorship question of Luke and Acts. Beginning with the supporters of the shared authorship, Walters attempts to outline some of the methodological flaws that underlie this position, while at the same time providing justification for the challenges to this view and why it needs to be challenged again. Following this, Walters outlines her methodology, stating that she will be evaluating the seams and summaries of Luke and Acts that have a majority of support by a selected grouping of representative scholars. Thus, in chapter two, Walters creates her Luke and Acts data sets, based on the majority of support from her selected scholars.

In chapter three, Walters combs ancient Greek grammarians for their insight into the prose compositional techniques of the ancient world. Making use of Aristotle, Ps.-Demetrius, Dionysius of Halicarnassus and Ps.-Longinus, Walters proposes that the three key aspects of prose composition, namely, euphony, rhythm and sentence structure, provide access to the authorial compositional techniques of Luke and Acts.

In applying statistical analysis to Luke and Acts in chapter four, Walters finds highly significant results for hiatus, dissonance, long syllables in long sequences and clause/sentence segues, and significant results for final syntax that challenge the authorial unity of Luke and Acts. With these results, she calls for a re-evaluation of the authorial unity of Luke and Acts.

Overall, Walters makes some positive contributions. One of the benefits of this work is the outlining of the four grammarians' views of euphony, rhythm and sentence structure, in chapter three. These, as well as other aspects of her work, are summarised in helpful charts throughout. Furthermore, Walters promotes a cross-