

SUMMONS AND OUTLINE IN MARK:
THE THREE-STEP PROGRESSION

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One of the most well-known features of Mark is the three-fold repetition of the prediction of the passion by Jesus in Mark viii 31; ix 31; x 33-34. By means of this repetition, Mark viii 27-x 45 contains a unified structure that gives the section a central position in the theology of Mark. Recent analysis has shown a more subtle three-part progression in this section of Mark¹). Each one of the passion predictions itself stands within a unit characterized by three parts (viii 27-30, 31-33, 34-ix 1; ix 30-32, 33-34, 35-50; x 32-34, 35-41, 42-45). This paper contains the proposal that the three-step progression evident in the context of each of the passion predictions is also present in scenes throughout the Gospel where Jesus calls disciples. These scenes are constituted by a three-step rhetorical sequence that features Jesus summoning disciples as the final step.

FRANS NEIRYNCK's study of repetitive phrases in Mark is highly responsible for our ability to see and understand the three-step progression that stands within the Marcan narrative. His study of Mark not only lists dual expressions but also twenty-three "series of three" that characterize the Marcan narrative²). At the most primary level of composition, three people, things, or phrases occur in a series in which the author connects the second and third items to the first by means of the simple conjunction *καί*. At a second level, the series of three structures the dramatic progression of an entire

¹) For analysis of the structure of viii 27-x 45, see NORMAN PERRIN, "Towards an Interpretation of the Gospel of Mark," *Christology and a Modern Pilgrimage* (ed. H. DIETER BETZ; Claremont: NT Colloquium, 1971) 7-30; *The New Testament: An Introduction* (New York: Harcourt Brace Jovanovich, 1974) 155-158.

²) FRANS NEIRYNCK, *Duality in Mark: Contributions to the Study of the Marcan Redaction* (BETI XXXL; Leuven: Leuven University Press, 1972) 110-112.

episode. Analysis in this paper is designed to reveal a three-step progression within a span of material two or three pericopes in length. Within this span of material, Jesus is portrayed by means of a three-step progression that reaches its conclusion in an explicit summons of people into discipleship. The model units for the three-step summoning progression exist in viii 27-ix 1; ix 30-50; x 32-45, and the key to the unit is the explicit summoning of disciples in the final part.

After an analysis of the three-step progression in Mark at the level of the three simple items, the level of the single episode, and the level of two or three pericopes; we will suggest that the three-step progressions that cover two or three pericopes form interludes in the narrative that establish the basic outline for the Marcan narrative. These interludes are characterized by a rhetorical progression that draws the previous action of the narrative to a conclusion in the same context in which it inaugurates the action that will transpire in the succeeding section. Moreover, we will suggest that these interludes establish an image of Jesus that mediates between Israelite traditions about Yahweh and the prophets and Graeco-Roman traditions about disciple-gathering teachers. In the Gospel of Mark, therefore, the three-step summoning interlude features Jesus in a role that merges the authority of Yahweh and the prophets with the authority of ethical teachers who embody the system of thought and action they teach to others.

THE SIMPLE SERIES OF THREE AND THE THREE-PART STRUCTURE OF EPISODES

At the most primary level of composition, the author of Mark reveals an interest in series of threes. In sixteen instances, three people, three things, or three phrases occur in a series in which the author connects the second and third items to the first by means of the simple conjunction *καί*.

- (1) iii 32: ἡ μήτηρ σου καὶ οἱ ἀδελφοί σου [καὶ αἱ ἀδελφαί σου]³
 (2) iii 35: ἀδελφός μου καὶ ἀδελφή καὶ μήτηρ

³ *καὶ αἱ ἀδελφαί σου* is present in A D 700 etc. but absent from N B C K L W Δ Θ H etc. It is quite possible that *καὶ αἱ ἀδελφαί σου* was added in later MSS by means of mechanical expansion; see BRUCE M. METZGER, *A Textual Commentary on the Greek New Testament* (New York: United Bible Societies, 1971) 82.

- (3, 4) iv 8, 20: εἰς τριάκοντα καὶ ἐν ἐξήκοντα καὶ ἐν ἑκατὸν⁴
 (5, 6, 7) v 37; ix 2; xiv 33: τὸν Πέτρον καὶ (τὸν) Ἰάκωβον καὶ (τὸν) Ἰωάννην
 (8) vi 4: ἐν τῇ πατρίδι αὐτοῦ καὶ ἐν τοῖς συγγενεῦσιν αὐτοῦ καὶ ἐν τῇ οἰκίᾳ αὐτοῦ
 (9) vi 21: τοῖς μεγιστᾶσιν αὐτοῦ καὶ τοῖς χιλιάρχοις καὶ τοῖς πρώτοις τῆς Γαλιλαίας
 (10) ix 5: τρεῖς σκηνάς, σοὶ μίαν καὶ Μωϋσεῖ μίαν καὶ Ἥλιαν μίαν
 (11) xvi 1: [ἡ] Μαρία ἡ Μαγδαληνὴ καὶ Μαρία ἡ [τοῦ] Ἰακώβου καὶ Σαλώμη
 (12) viii 31: ὑπὸ τῶν πρεσβυτέρων καὶ τῶν ἀρχιερέων καὶ τῶν γραμματέων
 (13) xi 27: οἱ ἀρχιερεῖς καὶ οἱ γραμματεῖς καὶ οἱ πρεσβύτεροι
 (14) xiv 43: παρὰ τῶν ἀρχιερέων καὶ τῶν γραμματέων καὶ τῶν πρεσβυτέρων
 (15) xiv 53: πάντες οἱ ἀρχιερεῖς καὶ οἱ πρεσβύτεροι καὶ οἱ γραμματεῖς
 (16) xv 1: οἱ ἀρχιερεῖς μετὰ τῶν πρεσβυτέρων καὶ γραμματέων καὶ ὅλον τὸ συνέδριον

The final example of the primary form of the series of three, xv 1, reveals the potential for the third part in the series to be climactic. In contrast to the constructions in viii 31, xi 27, xiv 43, and xiv 53; the construction in xv 1 collapses "chief priests and elders" into one group so the series can end with "the whole sanhedrin."

Another form of the three-part series in Mark establishes contrasts between the parts. In this form, both *δέ* and *καί* are used to construct the series. Two examples of this stand out at the primary level of the form. The most simple example is present in viii 28:

- οἱ δὲ εἶπαν αὐτῷ λέγοντες ὅτι Ἰωάννην τὸν βαπτιστὴν,
 καὶ ἄλλοι Ἕλληνας,
 ἄλλοι δὲ ὅτι εἰς τῶν προφητῶν

In Mark vi 14-16, this three-part progression is used in a narrative context that calls for expansion of the first part. A careful examina-

⁴ Possibly this triad should be read ἐν τριάκοντα καὶ ἐν ἐξήκοντα καὶ ἐν ἑκατὸν, as it appears in D f¹³ 1365 1546 Lect it^a, sur, b, (c), d, f, (f²), i, l, (q), r¹ vg syr^p cop^{sa, bo} goth Diatessaron^a. See Metzger, *Textual Commentary* 83.

tion of Mark vi 14-16 shows how the author can use principles of two-part and three-part composition within the same context:

Καὶ ἤκουσεν ὁ βασιλεὺς Ἡρώδης,
 (φανερὸν γὰρ ἐγένετο τὸ ὄνομα αὐτοῦ),
καὶ ἔλεγον ὅτι ⁵⁾ Ἰωάννης ὁ βαπτίζων ἐγήγερται ἐκ νεκρῶν,
 καὶ διὰ τοῦτο ἐνεργοῦσιν αἱ δυνάμεις ἐν αὐτῷ.
ἄλλοι δὲ ἔλεγον ὅτι Ἡλίας ἐστίν·
ἄλλοι δὲ ἔλεγον ὅτι προφήτης ὡς εἰς τῶν προφητῶν.
 ἀκούσας δὲ ὁ Ἡρώδης ἔλεγεν· ὃν ἐγὼ ἀπεκεφάλισα Ἰωάννην, οὗτος
 ἠγέρθη.

This display shows a typical instance of two-part and three-part composition in Mark. In the center of this unit stands a three-part progression printed in bold type. The central three-part portion is framed by two-part repetition (spaced) that refers to Herod hearing about the things that were happening ⁶⁾. Since the narrative leads up to Herod's execution of John the Baptist, the first part of the three-part series is expanded when first mentioned, then reiterated at the end of the unit (underlined with a single line). This context which intermeshes dual and triple composition also contains a compound verb followed by the same preposition (ἐνεργοῦσιν . . . ἐν) ⁷⁾, poetic repetition of a substantive (προφήτης . . . προφητῶν), repetition of the antecedent (οὗτος/ὃν . . . Ἰωάννην) ⁸⁾, and a γάρ clause ⁹⁾. The result of this construction is the climactic statement at the end that Herod perceived Jesus to be John the Baptist, whom he himself beheaded, raised from the dead.

In Mark, a three-part progression may provide the basic structure for an entire scene. The denial of Peter contains an excellent example (xiv 66-72):

⁵⁾ $\kappa \lambda \sigma \kappa \lambda \Delta \Theta \Pi \Gamma$ plus many Greek minuscules and many versions contain *καὶ ἔλεγεν ὅτι*. The reading *καὶ ἔλεγον ὅτι* appears to be primary, however, on the basis that *ἔλεγον* likely became *ἔλεγεν* to agree with *ἤκουσεν*. See METZGER, *Textual Commentary* 89.

⁶⁾ This feature is called the "insertion" technique by JOHN R. DONAHUE, *Are You the Christ?* (SBLDS 10; Missoula: SBL, 1973) 241.

⁷⁾ NEIRYNCK, *Duality* 75.

⁸⁾ NEIRYNCK, *Duality* 86.

⁹⁾ C. H. BIRD "Some γάρ clauses in St. Mark's Gospel," *JTS* 4 (1953) 171-187; E. J. PRYKE, *Redactional Style in the Marcan Gospel* (SNTSMS 33; Cambridge: Cambridge University Press, 1978) 126-135.

- (1) **ἔρχεται** μία τῶν παιδικῶν . . .
 καὶ ἰδοῦσα . . . ἐμβλέψασα αὐτῷ λέγει . . .
 ὁ δὲ ἤρνήσατο λέγων . . . (xiv 66-68)
- (2) καὶ ἡ παιδικὴ ἰδοῦσα αὐτὸν
ἤρξατο πάλιν λέγειν . . .
 ὁ δὲ πάλιν ἠρνεῖτο (xiv 69-70a)
- (3) καὶ . . . **πάλιν . . . ἔλεγον . . .**
 ὁ δὲ ἤρξατο ἀναθεματίζειν καὶ ὀμνύειν . . . (xiv 69-71)
 (. . . τὸ ῥῆμα ὡς εἶπεν αὐτῷ ὁ Ἰησοῦς . . . τρεῖς με ἀπαρνήσῃ) ¹⁰⁾

In this series, which spans seven verses of text, some of the characteristics appear that reveal the nature of larger literary units constructed in three parts in the Marcan narrative. First, the series begins with a verb of movement in the narrational framework (*ἔρχεται*); second, the series emphasizes interaction that occurs by means of seeing someone and speaking to him (*ἰδοῦσα . . . ἐμβλέψασα αὐτῷ λέγει; . . . ἰδοῦσα αὐτὸν ἤρξατο πάλιν λέγειν; . . . πάλιν . . . ἔλεγον*); third, the verbal interaction in the sequence comes to a climactic finish in emphatic speech. In the third item, therefore, the repetition of "denied" gives way to "began to invoke a curse on himself and to swear." This sequence reveals the author's interest in the third part of an expanded form of the series of three. While special emphasis on the third item seems not to be characteristic of the series at the primary level (a third item is sufficient to bring a sense of completeness), the third item in the expanded form is customarily characterized by emphatic speech. In this instance, Peter's statements of denial reach a point of pronouncing a curse upon himself and swearing that he has no knowledge whatsoever of Jesus (xiv 71) ¹¹⁾.

When the expanded form of a three-part literary unit features Jesus as the main actor (rather than Peter as in xiv 66-72), the final part of the sequence features summons and command on the

¹⁰⁾ See Mark xiv 30; cf. NEIRYNCK, *Duality* 112.

¹¹⁾ For a detailed discussion of the story of Peter's denial, see KIM E. DEWEY, "Peter's Curse and Cursed Peter," *The Passion in Mark* (ed. W. H. KELBER; Philadelphia: Fortress, 1976) 96-114; "Peter's Denial Reexamined: John's Knowledge of Mark's Gospel" (SBLSP 1; Missoula: Scholar's Press, 1979) 109-112; WOLFGANG SCHENK, *Der Passionsbericht nach Markus* (Gütersloh: Gerd Mohn, 1974) 215-223; DETLEV DORMEYER, *Die Passion Jesu als Verhaltensmodell* (NTAbh 11; Münster: Aschendorff, 1974) 150-157.

lips of Jesus. An excellent example is present in Mark xiv 35-42, the prayer in Gethsemane:

- (1) καὶ προελθὼν . . . καὶ προσήχετο . . . καὶ ἔλεγεν . . .
καὶ ἔρχεται
καὶ εὐρίσκει . . .
καὶ λέγει . . . (xiv 35-38)
- (2) καὶ πάλιν ἀπελθὼν προσήξατο . . . εἰπὼν . . .
καὶ πάλιν ἐλθὼν εὗρεν . . . (xiv 39-40)
- (3) καὶ ἔρχεται τὸ τρίτον
καὶ λέγει αὐτοῖς,
"Are you still sleeping and taking your rest?
It is enough;
the hour has come;
the Son of man is betrayed into the hands of sinners;
Rise, let us be going;
See, my betrayer is at hand."

This example illustrates the manner in which the author's narrational framework establishes a pattern in the expanded form of the three-part literary unit. The basic actions of Jesus unfold in three steps, and the final step introduces the dramatic conclusion to Jesus' action in the form of emphatic speech that summons and commands. The theme of summons and command may or may not be present in the first or second parts of the sequence, but the final part features Jesus as one who speaks with authority to those who seek a serious relationship with him.

THREE-PART PROGRESSION IN MARK viii 27-x 45

The repetition of the suffering-dying-rising sayings in Mark viii 31; ix 31; x 33-34 reveals three-fold composition at two levels in the Marcan narrative. On the one hand, the material from Mark viii 27 to x 45 is constructed in an overall pattern of three. The three passion predictions establish a framework for a lengthy amount of material and provide a dramatic progression to the third saying in the series. The progression reaches its highpoint in the lengthiest and most dramatic form of the saying in x 33-34:

"Behold we are going up to Jerusalem, and the Son of man will be delivered to the chief priests and the scribes, and they will condemn him to death, and deliver him to the Gentiles; and they will mock him, and spit upon him and scourge him, and kill him; and after three days he will rise."

While the first two passion predictions contain 25 and 17 Greek words respectively, the final one in x 33-34 contains 40 Greek words as it brings Jesus' description of the passion events to its most emphatic and full expression.

At yet another level, however, the passion predictions reveal a technique of literary composition that extends throughout the Gospel. Each of the sayings resides in a three-part literary unit that reaches its climax in a statement that Jesus summoned (*προσκαλέομαι*), called (*καλέω* or *φωνέω*), or sent (*ἀποστέλλω*) his disciples. The first unit, viii 27-ix 1, reveals the three-part progression in this manner:

- (1) Καὶ ἐξῆλθεν ὁ Ἰησοῦς καὶ οἱ μαθηταὶ αὐτοῦ . . .
καὶ . . . ἐπηρώτα τοὺς μαθητὰς αὐτοῦ λέγων αὐτοῖς . . .
καὶ αὐτὸς ἐπηρώτα αὐτούς . . .
καὶ ἐπετίμησεν αὐτοῖς . . . (viii 27-30)
- (2) Καὶ ἤρξατο διδάσκειν αὐτούς . . .
καὶ παρησίᾳ τὸν λόγον ἐλάλει . . .
ὁ δὲ ἐπιστραφεὶς καὶ ἰδὼν τοὺς μαθητὰς αὐτοῦ ἐπετίμησεν Πέτρῳ
καὶ λέγει . . . (viii 31-33)
- (3) Καὶ προσκαλεσάμενος τὸν ὄχλον σὺν τοῖς μαθηταῖς αὐτοῦ
εἶπεν αὐτοῖς . . .
καὶ ἔλεγεν αὐτοῖς . . . (viii 34-ix 1)

The spaced portions of the narrational framework indicate a three-part progression that reaches a climax in the statement that Jesus summoned (*προσκαλέομαι*) the multitude with his disciples. The first part of the sequence begins with a statement that Jesus was going from one place to another, and it explicitly mentions the presence of the disciples with Jesus. The second part features a shift that creates the setting for more intensive interaction between Jesus and his disciples. The third part portrays Jesus summoning the multitude with his disciples, and this narrational comment sets the stage for a series of sayings in which Jesus teaches the implications of discipleship to those whom he summons. The sayings that follow in Mark viii 34-ix 1 are some of the most memorable and most often quoted sayings from the Gospel of Mark.

A three-part literary structure of a parallel nature is found in Mark ix 30-50, the setting of the second passion prediction. The narrational framework presents the sequence in this manner:

- (1) Κάκειθεν ἐξελθόντες παρεπορεύοντο . . .
καὶ οὐκ ἤθελεν ἵνα τις γνοῖ·
(ἐδίδασκεν γὰρ τοὺς μαθητὰς αὐτοῦ
καὶ ἔλεγεν αὐτοῖς . . . (ix 30-32)
- (2) Καὶ ἦλθον . . . καὶ . . . ἐπηρώτα αὐτοῖς . . .
ὁ δὲ ἐσιώπων,
(πρὸς ἀλλήλους γὰρ διελέχθησαν ἐν τῇ ὁδοῦ τίς μείζων) (ix 33-34)
- (3) Καὶ καθίσας ἐφώνησεν τοὺς δώδεκα
καὶ λέγει αὐτοῖς . . .
καὶ . . . εἶπεν αὐτοῖς . . .
ὁ δὲ Ἰησοῦς εἶπεν . . . (ix 35-50)

Again a three-part sequence leads to a final part where Jesus calls the disciples and instructs them about discipleship. The first part portrays Jesus traveling from one place to another, and the disciples are explicitly mentioned as present with Jesus. The second part features interaction between Jesus and the disciples that sets the stage for the third part. The third and final part features Jesus calling (φωνέω) the Twelve and urging them to understand the responsibilities of discipleship. As the third part in viii 27-ix 1 features a series of sayings in which Jesus teaches about discipleship, so the third part in ix 30-50 features Jesus teaching the disciples the intricacies of responsible discipleship.

Mark x 32-45, the three-part literary unit that provides the setting for the final passion prediction, brings the section to a dramatic conclusion. The structure of the final unit is analogous to the structure of the first two:

- (1) Ἦσαν δὲ . . . ἀναβαίνοντες . . . καὶ ἦν προάγων αὐτοὺς ὁ Ἰησοῦς
. . .
καὶ παραλαβὸν πάλιν τοὺς δώδεκα
ἤρξατο αὐτοῖς λέγειν . . . (x 32-34)
- (2) Καὶ προσπορεύονται αὐτῷ . . . λέγοντες αὐτῷ . . .
ὁ δὲ εἶπεν αὐτοῖς . . . οἱ δὲ εἶπαν αὐτῷ . . .
ὁ δὲ Ἰησοῦς εἶπεν αὐτοῖς . . . οἱ δὲ εἶπαν αὐτῷ . . .
ὁ δὲ Ἰησοῦς εἶπεν αὐτοῖς . . . (x 35-40)
- (3) Καὶ ἀκούσαντες οἱ δέκα ἤρξαντο ἀγανακτεῖν . . .
καὶ προσκαλεσάμενος αὐτοὺς ὁ Ἰησοῦς
λέγει αὐτοῖς . . . (x 41-45)

Again in this unit the first part indicates the movement of Jesus, and the presence of the Twelve with Jesus is explicitly mentioned in the narrational framework. The second part creates interaction between Jesus and his disciples that sets the stage for the concluding part of the literary unit. The third and final part features Jesus summoning (προσκαλέομαι) his disciples to him and stating to them a sequence of dramatic sayings that summarizes the entire section from viii 27 to x 45.

In parallel with the individual scenes in Mark that feature three parts, the three-part units in viii 27-x 45 reach their highpoint in a final part that emphasizes the authoritative status of Jesus as a teacher. After an initial part that explicitly mentions the presence of the disciples with Jesus as he is moving from one place to another, a second part sets the stage for the final part where Jesus summons (προσκαλέομαι) or calls (φωνέω) his disciples and teaches them about the nature of discipleship.

THREE-PART INTERLUDES IN THE OUTLINE OF MARK

It has been recognized for many years that the term προσκαλέομαι (to summon) is used with special frequency in the Gospel of Mark¹²). The term occurs not only in viii 27-x 45 but also throughout the narrative as a means of introducing a scene in which Jesus challenges, instructs, and commands those who gather around him¹³). Especially, the term accompanies Jesus' appointment of select people to be his disciples, Jesus' commissioning of the disciples to perform certain tasks, and Jesus' instruction of the disciples in the details of the discipleship role. Analysis of the settings in which special summoning occurs reveals the presence of three-part scenes equidistantly spaced throughout the Gospel¹⁴). These three-part scenes function as interludes that establish the narrative program on the basis of interaction between Jesus and his disciples. These interludes bring themes and activities from the preceding narrative to a conclusion in the same context in which they introduce themes

¹²) HENRY B. SWETE, *The Gospel According to Mark* (3d ed.; London: Macmillan, 1909) xlix; VINCENT TAYLOR, *The Gospel According to Mark* (2d ed.; London: Macmillan, 1966) 343; KARL-GEORG REPLOH, *Markus-Lehrer der Gemeinde* (SBM 9; Stuttgart: Katholisches Bibelwerk, 1969) 44; PRYKE, *Redactional Style* 51, 137; HOWARD C. KEE, *Community of the New Age* (Philadelphia: Westminster, 1977) 52-53.

¹³) Mark iii 13, 23; vi 7; vii 14; viii 1, 34; x 42; xii 43.

¹⁴) Mark i 14-20; iii 7-19; vi 1-13; viii 27-ix 1; x 46-xi 11; xiii 1-37.

and activities that direct the narrative program in the next section of the Gospel. These interludes function, therefore, as formal transitional scenes that divide the narrative on the basis of sequential stages of interaction between Jesus and his disciples.

The first stage of interaction begins with the three-part interlude in Mark i 14-20. In this interlude between the temptation of Jesus in the wilderness (i 12-13) and his first appearance in a synagogue (i 21-28), Jesus' command to all people to repent and believe on the basis of the imminence of the Kingdom of God reaches its climax in the calling of four men into a teacher/disciple relationship. In the final part of the interlude, the reader for the first time encounters the term *καλέω* (to call) as the author narrates the calling of James and John:

- (1) . . . δὲ . . . ἦλθεν ὁ Ἰησοῦς . . .
κηρύσσων . . .
καὶ λέγων . . . (i 14-15)
- (2) Καὶ παράγων . . . εἶδεν . . .
καὶ εἶπεν αὐτοῖς ὁ Ἰησοῦς . . .
καὶ εὐθὺς ἀφέντες . . . ἠκολούθησαν αὐτοῦ (i 16-18)
- (3) Καὶ προβὰς . . . εἶδεν . . .
καὶ εὐθὺς ἐκάλεσεν αὐτούς,
καὶ ἀφέντες . . . ἀπῆλθον ὀπίσω αὐτοῦ (i 19-20)

Not only is this interlude the first context in which a summons to discipleship occurs, it is the first setting in the narrative in which Jesus is attributed with direct speech. By means of this speech, Jesus announces the Kingdom of God, issues a general command to all people to repent and believe in the gospel, then calls individuals to follow him. This three-part sequence introduces the essential dynamic that accompanies Jesus throughout Mark and establishes the major sections in the narrative. The essential dynamic concerns the movement of Jesus to various places to teach and show people the meaning of the Kingdom of God in word and deed. This activity creates interaction with individuals whom Jesus summons into discipleship. When individuals are summoned into discipleship, they have specific responsibilities which they are asked to perform and to understand. After this interlude in which the first four disciples are called, therefore, three-part literary units systematically occur to inaugurate new stages of interaction between Jesus and his disciples.

The second three-part literary unit of this nature occurs in iii 7-19. This unit contains the first occurrence of *προσκαλέομαι* in the linear progression of the narrative. The construction of the unit is as follows:

- (1) Καὶ ὁ Ἰησοῦς μετὰ τῶν μαθητῶν αὐτοῦ ἀνεχώρησεν . . .
καὶ πολὺ πλῆθος . . . [ἠκολούθησαν] ¹⁵ . . .
πλῆθος πολὺ . . . ἦλθον πρὸς αὐτόν (iii 7-8)
- (2) καὶ εἶπεν τοῖς μαθηταῖς αὐτοῦ . . .
(πολλοὺς γὰρ ἐθεράπευσεν . . .)
καὶ . . . ἐπέτιμα αὐτοῖς . . . (iii 9-12)
- (3) Καὶ ἀναβαίνει . . . καὶ προσκαλεῖται . . . καὶ ἀπῆλθον πρὸς αὐτόν,
καὶ ἐποίησεν δώδεκα . . .
καὶ ἐπέθηκεν ὄνομα . . .
καὶ ἐπέθηκεν αὐτοῖς ὄνομα[τα] . . . (iii 13-19)

In analogy with the three-part literary units in viii 27-x 45, this unit begins with reference to the travel of Jesus, and the presence of the disciples with Jesus is explicitly mentioned. The second part features Jesus directing the action of his disciples in a context that creates the stage for the third part in which he summons twelve disciples for the purpose of preparing them to perform the preaching and healing activities characteristic of his mode of action.

The third three-part unit with these features occurs in vi 1-13. The structure of the unit is as follows:

- (1) Καὶ ἐξῆλθεν ἐκεῖθεν, καὶ ἔρχεται . . .
καὶ ἀκολουθοῦσιν αὐτῷ οἱ μαθηταὶ αὐτοῦ.
καὶ . . . ἤρξατο διδάσκειν . . . (vi 1-3)
- (2) Καὶ ἔλεγεν αὐτοῖς ὁ Ἰησοῦς . . .
καὶ οὐκ ἐδύνατο ἐκεῖ ποιῆσαι οὐδεμίαν δύναμιν . . .
καὶ ἐθαύμαζεν διὰ τὴν ἀπιστίαν αὐτῶν (vi 4-6)
- (3) Καὶ περιῆγεν τὰς κώμας κύκλῳ διδάσκων
καὶ προσκαλεῖται τοὺς δώδεκα
καὶ ἤρξατο αὐτοὺς ἀποστέλλειν δύο δύο,
καὶ ἐδίδου αὐτοῖς ἔξουσίαν . . .
καὶ παρήγγειλεν αὐτοῖς . . .
καὶ ἔλεγεν αὐτοῖς . . .
καὶ ἐξεληθόντες . . . (vi 7-13)

¹⁵ For the status of *ἠκολούθησαν* in the text, see LEANDER E. KECK, "Mark 3:7-12 and Mark's Christology," *JBL* 84 (1965) 345-348; METZGER, *Textual Commentary* 79-80.

In this interlude again, the disciples are explicitly mentioned as present with Jesus when he goes out (ἐξέρχομαι) from the region in which he has been active, even though the disciples play no role in the first and second parts of the interlude. Jesus' rejection in the first part, however, creates the setting for his direct response to the crowd in the second part and his special summons to the Twelve in the third part. On the basis of his rejection and his response to that rejection in the first and second parts, Jesus summons the Twelve with explicit instructions concerning their preaching and healing activities, ending with explicit instructions for them to follow when they encounter rejection (vi 11).

The fourth interlude containing a three-part rhetorical progression that reaches its climax in Jesus' summoning of his disciples occurs in Mark viii 27-ix 1, which has already been discussed above in the section on viii 27-x 45. Again the disciples are explicitly mentioned in the narrational framework that refers to Jesus coming out (ἐξέρχομαι) of one place into another (viii 27). Also, after an intermediary scene of special interaction (viii 31-33), the final part features Jesus summoning (προσκαλέομαι) his disciples, and in this instance also the crowd, to teach them the central principle of discipleship, i.e., that he who wishes to save his life must accept a form of discipleship in which he is willing to lose his life (viii 34-37). This interlude inaugurates the narrative program that continues through x 45. The teaching introduced in viii 27-9:1 reaches its climax in the third passion prediction, interaction, and summons in x 32-45.

Three-part interludes ending with a summons to the disciples occur systematically in the narrative from i 14-x 45. The frequency of the units increases once the first passion prediction occurs since the narrative program that follows the first prediction features Jesus continually engaging his disciples in conversation about discipleship in the midst of teaching that reiterates the assertion that he will be killed in Jerusalem. Once the stage of the intensive teaching about suffering, rejection, death, and resurrection ends (x 45), the occurrence of three-part interludes ending with a summons to the disciples is less obvious.

It does appear, however, that two interludes after x 45 have been influenced by the three-part compositional schema that is evident in the material from i 14 through x 45. The first interlude that appears to be influenced by the schema occurs in x 46-xi 11 and

reaches its climax in the entry of Jesus into the Jerusalem Temple. The unity of x 46-xi 11 has often been overlooked because of the chapter division that was imposed between the healing of blind Bartimaeus and the sending of the two disciples to bring the colt¹⁶). There is actually no narrative break between x 46-52 and xi 1-11. When Bartimaeus receives his sight and begins to follow on the road (x 52), Jesus continues on the way until he sends two of his disciples to get the colt on which he rides into Jerusalem (xi 1-3). The interlude proceeds much like vi 1-13 which ends with Jesus' sending of the Twelve out to perform specific tasks he asks of them. In the third part of x 46-xi 11, Jesus commissions the disciples to participate directly in the process by which both he and they enter Jerusalem. The three-part structure of the interlude is as follows:

- (1) Καὶ ἔρχονται . . . καὶ ἐκπορευομένου . . . καὶ τῶν μαθητῶν αὐτοῦ καὶ ὄχλου ἱκανοῦ . . .
 . . . ἐκάθητο . . . καὶ ἀκούσας . . . ἤρξατο κρᾶζειν καὶ λέγειν . . .
 καὶ ἐπετίμων αὐτῶ . . .
 ὁ δὲ πολλῶ μᾶλλον ἔκραζεν . . . (x 46-48)
- (2) Καὶ στὰς ὁ Ἰησοῦς εἶπεν . . .
 καὶ ἀποκριθεὶς αὐτῶ ὁ Ἰησοῦς εἶπεν . . .
 καὶ ὁ Ἰησοῦς εἶπεν αὐτῶ . . . (x 49-52)
- (3) καὶ ὅτε ἐγγίζουσιν . . . ἀποστέλλει δύο τῶν μαθητῶν αὐτοῦ
 καὶ λέγει αὐτοῖς . . .
 καὶ εἰσῆλθεν εἰς Ἱεροσόλυμα εἰς τὸ ἱερόν . . . (xi 1-11)

Again the narrational comment in the first part of the interlude (x 46-48) explicitly refers to the disciples' presence with Jesus as he comes out (ἐκπορεύομαι) of one location to another place (x 46). In parallel with iii 7-8, the first part of the interlude features the attempt to get to Jesus for the purpose of receiving healing from

¹⁶) A number of interpreters have been aware that the section on Jesus' teaching in Jerusalem begins with Mark x 46-xi 11. See GUSTAV WOHLNBERG *Das Evangelium des Markus* (Kommentar zum Neuen Testament 2; Leipzig: Diechert, 1910) 290-293; FRIEDRICH HAUCH, *Das Evangelium des Markus* (ThHK 2; Leipzig: Diechert, 1931) VII-IX; ALFRED KUBY, "Zur Konzeption des Markusevangeliums," ZNW 49 (1958) 63-64; PHILIP CARRINGTON, *According to Mark* (Cambridge: University Press, 1960) VII; FERDINAND HAHN, *Mission in the New Testament* (SBT 47; London: SCM, 1963) 111-120; cf. VERNON K. ROBBINS, "The Healing of Blind Bartimaeus (Mark 10:46-52) in the Marcan Theology," JBL 92 (1973) 224-243.

him. While the central material in iii 7-8 is bracketed by *πολύ πλῆθος . . . πλῆθος πολύ*, the material in x 46-48 is bracketed by the cry, "'Υτέ Δαυιδ (Ἰησοῦ), ἐλέησόν με." As in iii 7-8 the presence of the great multitude creates the setting for the third part in which Jesus summons "those whom he himself wanted" out of the large number of people who are following him, so in x 46-48 the presence of the people who hear Bartimaeus cry out to Jesus as the Son of David sets the stage for the third part in which they themselves cry out to Jesus, "Blessed be the coming kingdom of our father David." In the second part of the interlude, Jesus tells the crowd to call (*φωνέω*) Bartimaeus, and they call him using language that is characteristic only of Jesus in the previous narrative¹⁷). Since this call results in Bartimaeus' following along with the disciples and the crowd in the second part of the interlude, the narrational comment at the beginning of the third part omits a special summons in the context of the sending of two disciples to procure the colt for the entrance. As Jesus sends out two disciples (cf. vi 7), the stage is set for emphatic speech by Jesus that inaugurates the program of action that transpires in the next section of the Gospel.

The second interlude beyond x 45 that appears to be influenced by the three-part schema is the famous "Marcan Apocalypse," xiii 1-37. This chapter contains prophetic and apocalyptic material that functions as a farewell discourse in a setting similar to the Graeco-Roman temple dialogue¹⁸). As R. PESCH has shown, xiii 1-37 is an interlude that forms a transition between Jesus' teaching in the Temple (xi 12-xii 44) and the arrest, trial, death, and resurrection of Jesus (xiv 1-xvi 8)¹⁹). The interlude shows evidence of three-part composition at various levels. Firstly, the overall scene is introduced by two parts (xiii 1-2, 3-4)²⁰) that lead into a third part featuring direct statements by Jesus (xiii 5-37). This framework suggests the influence of the three-part schema present throughout the narrative. Secondly, the statements by Jesus fall into three basic sections of material: the birth pangs of the new age (xiii 5-23), the

¹⁷) Mark ii 9, 11; iii 3; v 41; vi 50.

¹⁸) DAVID E. AUNE, "The Prophetic Role of Jesus," forthcoming in *Prophecy and Early Christianity* (Grand Rapids: Eerdmans, 1980).

¹⁹) RUDOLF PESCH, *Naherwartungen: Tradition und Redaktion in Mk 13* (Kommentare und Beiträge zum alten und neuen Testament; Düsseldorf: Patmos, 1968) 70-73.

²⁰) See PESCH, *Naherwartungen* 83-106; W. H. KELBER, *The Kingdom in Mark* (Philadelphia: Fortress, 1974) 111-113.

closing scene of the eschatological drama (xiii 24-27), and the need for vigilance on the part of believers (xiii 28-37)²¹). Thirdly, the three-fold structure is present in units of small and intermediate size, with smaller three-fold sections within overarching three-fold sections. The three-part dimension is indicated by means of repetition: xiii 5-23: βλέπετε . . . βλέπετε . . . βλέπετε; xiii 9-13: παραδώσουσιν . . . και παραδιδόντες . . . και παραδώσει; xiii 24-27: ἐν ἐκείναις ταῖς ἡμέραις . . . και τότε . . . και τότε; xiii 32-37: γρηγορεῖ . . . γρηγορεῖτε . . . γρηγορεῖτε. The structure of the unit, therefore, is as follows:

- (1) Καὶ ἐκπορευομένου αὐτοῦ . . . λέγει αὐτῷ εἰς τῶν μαθητῶν αὐτοῦ . . .
καὶ ὁ Ἰησοῦς εἶπεν αὐτῷ . . . (xiii 1-2)
- (2) Καὶ καθημένου αὐτοῦ . . .
ἐπηρώτα αὐτόν . . . (xiii 3-4)
- (3) ὁ δὲ Ἰησοῦς ἤρξατο λέγειν αὐτοῖς,
βλέπετε . . .
βλέπετε . . .
παραδώσουσιν . . .
καὶ παραδιδόντες . . .
καὶ παραδώσει (xiii 9-13)
βλέπετε . . . (xiii 5-23)
'Αλλὰ ἐν ἐκείναις ταῖς ἡμέραις μετὰ τὴν θλίψιν ἐκείνην . . .
καὶ τότε . . .
καὶ τότε . . . (xiii 24-27)
περὶ δὲ τῆς ἡμέρας ἐκείνης ἢ τῆς ὥρας . . .
βλέπετε ἀγρυπνεῖτε . . . ἵνα γρηγορεῖ
γρηγορεῖτε οὖν . . .
γρηγορεῖτε (xiii 32-37)

Like the previous three-part interludes, this unit begins with specific reference to disciples in the context of Jesus' travel out of the area (*ἐκπορεύομαι*) in which the preceding action was located. In contrast to the scenes in viii 27-x 45 where the disciples would not initiate interaction until the second part, disciples initiate the questioning in both the first and second parts of xiii 1-37. The initiative of the

²¹) PESCH, *Naherwartungen* 107-181; T. A. BURKILL, *New Light on the Earliest Gospel: Seven Marcan Studies* (Ithaca and London: Cornell University Press, 1972) 256; KELBER, *Kingdom* 114-128.

disciples in the first and second parts creates the setting, then, for the third part in which Jesus exhorts and instructs Peter, Andrew, James, and John at length by means of direct speech. Also in contrast to the previous interludes, the narrational comment leading into the third part does not contain *προσκαλέομαι, καλέω, φωνέω*, or *ἀποστέλλω*. Instead, the author uses another favorite narrational comment, *ἤρξατο λέγειν αὐτοῖς*²², to introduce the speech in which he summons, exhorts, instructs, and commissions his disciples.

The verse immediately after xiii 1-37 shifts abruptly to a temporal reference: "It was now two days before the Passover and the Feast of Unleavened Bread" (xiv 1). Examination of the other interludes indicates that four of the six are immediately succeeded by a temporal reference. The narration after i 14-20 locates the episode "on the sabbath" (i 21: *τοῖς σάββατον*); the narration after viii 27-ix 1 locates the episode "after six days" (ix 2: *μετὰ ἡμέρας ἕξι*); the narration after x 46-xi 11 locates the episode "on the next day" (xi 12: *τῇ ἐπαύριον*); and the narration after xiii 1-37 locates the events "two days before the Passover and the Feast of Unleavened Bread" (xiv 1: *ἦν . . . τὸ πάσχα καὶ τὰ ἄζυμα μετὰ δύο ἡμέρας*)²³.

The presence of temporal statements immediately after these three-part units raises the possibility that each unit functions like an interlude, a period of interaction in which linear progression in the narrative becomes subordinate to a rhetorical progression that reaches its climax in a summons by Jesus to his disciples. The rhetorical progression portrays Jesus moving out from one location with his disciples and entering into interaction that creates the setting for a specific challenge to the person who will accept the role of disciple. Immediately after the interlude that ends with a summons, the narrative program begins with a specific temporal reference. Within the interlude itself, however, rhetorical progression linked with itinerant movement dominates the sequence. For this reason, specific temporal references are absent from the narrative framework as the three parts unfold.

²² See PRYKE, *Redactional Style* 81.

²³ The first specific temporal reference after iii 7-19 occurs in iv 35 (*ἐν ἐκείνῃ τῇ ἡμέρᾳ ὀψίας γενομένης*), which is likely to be suggestive for the interpretation of iii 20-iv 34. Immediately after iii 7-19, however, the narrative shifts to a later time when "he came to a house" (iii 20: *ἐργεταὶ εἰς οἶκον*). Likewise, immediately after vi 1-13, the narrative abruptly shifts to King Herod's thoughts about Jesus and King Herod's actions with John the Baptist.

CONCLUSION

The analysis of series of three in Mark, therefore, leads the interpreter to three-part literary units that reach their highpoint in a setting where Jesus summons or commissions disciples. Characteristically, these units begin with explicit reference to the presence of the disciples with Jesus as he travels out (*ἐξέρχομαι, ἐκπορεύομαι*) of one place to another. The second part, then, involves Jesus in interaction that sets the stage for the third part which begins with a narrational comment that Jesus summons (*προσκαλέομαι*), calls (*καλέω, φωνέω*), or sends (*ἀποστέλλω*) his disciples.

The presence of these units in the Marcan narrative from i 14 to x 45 appears quite evident. After x 45, it appears that the three-part rhetorical progression has also influenced the composition of x 46-xi 11 and xiii 1-37. This analysis suggests the following outline for the Gospel of Mark:

	Introduction i 1-13	
Section 1	i 14-15, 16-18, 19-20	Jesus: Proclaiming the Gospel of God and Summoning
	i 21-iii 6	Initial Stage of the Teacher/Disciple Relationship
Section 2	iii 7-8, 9-12, 13-19	The Son of God: Casting out Demons and Healing
	iii 20-v 43	Special Instruction and Awareness of Special Powers
Section 3	vi 1-3, 4-6, 7-13	The Prophet: Rejection of the Wonder-Working Teacher
	vi 14-viii 26	Performance of Duties within Discipleship
Section 4	viii 27-30, 31-33, 34-ix 1	The Son of Man: Suffering, Death and Resurrection
	ix 2-x 45	Struggle over the Central Dimensions of the Teacher's Value System
Section 5	x 46-48, 49-52, xi 1-11	The Son of David: Powerful Teaching in Jerusalem
	xi 12-xii 44	Addressing General Issues in Public Forum

Section 6	xiii 1-2, 3-4, 5-37	The Teacher Prepares His Disciples for His Absence and Return as Son of Man
	xiv 1-xv 47	Unwillingness to Accept the Necessity of the Arrest, Trial, and Death of the Teacher
Conclusion	xvi 1-8	

While the ramifications of this outline for the Gospel of Mark must be pursued in other settings than this article, suffice it to say that these interludes carry the reader through the complete cycle of relationships between a teacher and his student-disciples in Graeco-Roman culture. The stages of discipleship introduced by these interludes reflect the intersection of Jewish traditions about prophet-teachers with Graeco-Roman traditions about itinerant preacher-teachers who gather student-disciples and systematically transmit a system of thought and action to them until death takes them away²⁴). The stage in which a "following" relationship is initiated and the stage in which such a relationship is ended have a heritage in both Israelite and Graeco-Roman tradition. The intermediate stages that present the teaching-learning process, however, appear to be dominated by Graeco-Roman cultural influences upon Judaism and Christianity during the Hellenistic period. In Mark iii 7-xii 44, the disciples go through stages of interaction with Jesus that are characteristic of the cycle of relationships that student-disciples experience with people like Socrates and Apollonius of Tyana.

In conclusion, this outline suggests that the Gospel of Mark stands at the interface of Jewish and Graeco-Roman traditions, reflecting impulses both from traditions attached to Israelite leaders like Moses and Elijah and impulses from Graeco-Roman traditions about itinerant preacher-teachers who gather student-disciples around them. The convergence of these impulses leads to the composition of a narrative in which the teacher-Messiah Jesus systematically summons, instructs, and commands people much like Yahweh summons, instructs, and commands in Israelite tradition and much like itinerant preacher-teachers summon, instruct, and command people in Graeco-Roman tradition.

²⁴) For an excellent survey of itinerant preacher-teachers in the Mediterranean world, see WALTER L. LIEFELD, *The Wandering Preacher as a Social Figure in the Roman Empire* (Unpublished Ph. D. Dissertation; New York: Columbia University, 1967).