

**W. H. Raney**

**The Relation of the Fourth Gospel to the Christian Cultus**



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by

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Kingsville (Canada)



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Alfred Töpelmann \* Giessen (Germany)

1933

**Printed in Germany**

**Printed by H. Laupp jr, Tübingen**

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‘Ο Λόγος· ‘Ο Ποιμήν· ‘Ο Καλός· “Η τε ‘Αγάπη τοῦ Θεοῦ καὶ ‘Η ‘Οργή· ‘Η Ἄμπελος· ‘Η Ἀληθινή· ‘Ο Παράκλητος· ‘Η Εἰρήνη.

## ABBREVIATIONS.

The Fourth Gospel is frequently designated as Jn. In some sections the name John has been retained to designate the unknown author. This has not been done, however, with any thought of identifying him with John the Presbyter although the arguments for such identification seem almost convincing<sup>1</sup>. The writer cherishes the belief that this Gospel contains many genuine utterances of Jesus which may have been conserved through the ministry of John the Son of Zebedee.

EB. = Encyclopaedia Britannica.

ERE. = Encyclopaedia of Religion and Ethics, (Hastings).

HDB. = Bible Dictionary, (Hastings 5 Vols.).

ICC. = International Critical Commentary.

For convenience the different forms of parallelism have been designated in Chapter V. by single or double letters.

a = antithetic parallelism.

c = constructive or synthetic parallelism.

s = synonymous parallelism.

cl. p. = climactic parallelism.

al. p. = alternate parallelism.

ch. = chiasmus.

K. = Kina rhythm.

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<sup>1</sup> See J. H. Bernard, ICC., Vol. I.





## PREFACE.

The books of the Bible, almost without exception, were written primarily for hearers rather than for readers. The authors envisage an audience. It is only in such an environment that their messages find a natural setting and *locus standi*. In the congregation prose sections were read aloud and hymns chanted. It is with the latter that we are here mainly concerned.

That the Psalmody extends beyond the Psalter is now generally recognized. With the exception of The Songs of Solomon, all lyric poetry expressed in the forms of odes, songs, psalms and hymns, was probably written not to be read aloud as poetry but to be chanted in public worship by chorister or choir. That they are essentially ancient hymns is made evident not merely by the fact that they are written in forms of parallelism, rhythm and accent but even more by the qualities of spiritual feeling and desire — the music of faith, hope, and love which pervades them as a deep religious, strain. Hymns of the New Testament, as well as the Old, partake of these qualities. Fondness for lyrical harmony — even for mere melodic progression and volume of tone — was a characteristic common to both Greek and Hebrew.

Now it is the aim and purport of this little volume to advance one step beyond the position taken by those New Testament scholars who have demonstrated the poetical and liturgical character of large sections of The Fourth Gospel. It is here maintained that not only the Prologue but all these other sections are prose-hymns and appeal is made, on the evidence submitted, to the judgment of those readers who have made a study of the literary forms of this Gospel.

If the comparative study of Chapters II and III is somewhat tedious, it is because of *unembarrassed riches* presented by ancient hymnody and the difficulty of deciding what passages might be excluded. On the other hand it may be feared that Chapter IV suffers from undue brevity for, while it is true that the evidences therein adduced are circumstantial and incidental to the main theme, they nevertheless offer solutions to some of the more serious Johannine problems and for that reason deserve fuller treatment. I can only venture to hope that they may receive such treatment from more competent hands. It gives me much pleasure to acknowledge the assistance rendered to me in the revising of proofs by the publisher, Dr. Alfred Töpelmann, and by Dr. Karl R. Kalbfleisch, of the University of Giessen, whose merit as philologist and exegete is recognized by scholars everywhere.

W. H. R.