IGNATIAN PROSE: A STUDY
IN THE STRUCTURE AND STYLE OF THE LETTERS
OF IGNATIUS OF ANTIOCH
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OF IGNATIUS OF ANTIOCH

by

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SCOPE AND CONTENTS:

The focus of this thesis is the structure and style of the Letters of Ignatius of Antioch. In particular, we shall propose that the Ignatian corpus is, in fact, composed of two types of letters. The first of these types exhibits a structure that is based not only on the author’s theme but also on his use of a handful of specific stylistic techniques. The structure of the second type of letter is based on the themes of the author. In short, our thesis attempts to reconstruct the plans of the letters as they were originally understood by Ignatius. In line with this goal our studies shall take up some of the major stylistic aspects of Ignatian prose.
# TABLE OF CONTENTS

I. AN INTRODUCTION TO STRUCTURE AND STYLE IN THE IGNATIAN LETTERS  
   1. The Present Position of Scholarship on the Style of Ignatius  
   2. The Stylistic Techniques of Ignatius and the Terminology of our Study  

II. A STYLISTIC ANALYSIS OF THE LETTER TO THE EPHESIANS  
   1. Sequence "A", The Inscription  
   2. Sequence "E" (I:1-II:2)  
   3. Sequence "C" (III:1-VI:2)  
   4. Sequence "D" (VII:1-X:3)  
   5. Sequence "E" (XI:1-XIII:1)  
   6. Sequence "F" (XIII:2-XV:3)  
   7. Sequence "G" (XVI:1-XIX:3)  
   8. Sequence "H" (XX:1-2)  
   9. Sequence "I" (XXI:1-2)  

III. A COMPARATIVE ANALYSIS OF THE IGNATIAN LETTERS  
   1. The Letter to the Magnesians  
   2. The Letter to the Trallians  
   3. The Letter to the Philadelphians  
   4. The Letter to the Smyrnaeans  
   5. The Letter to Polycarp  
   6. The Letter to the Romans  

IV. CONCLUSION  

V. APPENDIX A  

VI. BIBLIOGRAPHY
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CHAPTER ONE

AN INTRODUCTION TO STRUCTURE AND STYLE IN THE IGNATIAN LETTERS

This study is concerned with the structure and the style of the seven letters of St. Ignatius of Antioch. It is the primary aim of this study to demonstrate that the structure of a number of these letters is directly related to the author's use of specific stylistic techniques. Secondly, within the context of examining the structure of each of the Ignatian letters, it is our aim to analyze the most significant stylistic features of Ignatian prose.

We must now confront the question of the usefulness of our study. Is an analysis of the structure and style of these letters important? We believe that it is. Although the text of Ignatius has been accepted as authentic since the end of the nineteenth century, no one has ever addressed himself to the question of the structure of these letters. Moreover, the handful of studies that have been done on the style of Ignatius have usually focused on a few disparate features without ever really coming to grips with the question of the relation of those features to a more inclusive whole. Scholarship has never asked if there is a relation between Ignatius' use of specific stylistic techniques and
the structures of the letters. Thus, our own study is breaking new ground by posing these questions and by responding to them.

Secondly, the value of our study lies in its reliance on the text of Ignatius. It is our belief that a reassessment can only begin with a solid grounding in his text upon which any future study can be firmly established. The Ignatian letters exhibit, we believe, a peculiar understanding of epistolary style and didactic rhetoric. Scholarship must have a firm grasp on these peculiarities before it can begin to comment on Ignatian thought or the place of Ignatius in the Christian Tradition.

Thus, we may conclude, our study represents an elementary though necessary step in Ignatian Studies. It is for these reasons, then, that this topic should be taken up in our study.

It is to be hoped that two groups of readers might take an interest in our thesis. The first of these groups is composed of the scholars of the Ignatian text. The second, however, is constituted of those who are in any way interested in the relation of a writer's thought to his literary style. This second group, though not possessing the interest of the first in the hermeneutical implications of our study, will find in Ignatius a peculiar literary approach. This approach is his ability to bring structure to his writings
by what seems to be the conscious manipulation of a limited number of stylistic techniques. This group may eventually find that the Letters of Ignatius do not constitute a sterling example of literary achievement. So be it. Yet it is to be hoped that this group might see in the Ignatian style a control of techniques which would mark him as an interesting figure in any literary period.

Our study will proceed in three stages. Hereafter, this first chapter will constitute an introduction to the problem of our study. The second chapter will consist of an intensive analysis of the structure and stylistic peculiarities of the Letter of Ignatius to the Ephesians. Our final chapter will expand upon the study of Ephesians by comparing and contrasting its structure and stylistic peculiarities with those of the other six letters.

Our first chapter will proceed in this way: First, we shall present our own understanding of the relation of stylistic techniques to the structure of the Ignatian letter. Next, we shall review the work that has already been done on Ignatian stylistic studies. Lastly, we shall present an introduction to the significant stylistic techniques which Ignatius has used in his letters and discuss some of the terminology which we shall have occasion to use in Chapters Two and Three.
At a gross level, all of the Ignatian letters exhibit a three-part structure, i.e., (1) Inscription, (2) Body of the letter, and (3) Closing Materials. The formal nature of the Inscription in ancient literature makes comment on it unnecessary. The Body of the letter, as would be expected, contains the author's treatment of his major themes. We have used the term "Closing Materials" to refer to those materials which appear after the Body of the letter. They include requests for prayers or other petitions, and the final greetings and farewells of the author. The Closing Materials do not treat any themes such as are treated in the Body of the letter. Again, such an outline is applicable to all seven of the letters.

On a more refined level, our study will seek to show that in the case of four of the letters, i.e., Ephesians, Magnesians, Trallians and Philadelphians, the Body and the Closing Materials are composed of a series of parts. Each of these parts, moreover, is defined both by its thematic content and, most significantly, by the use of a single stylistic or rhetorical technique. We shall hereafter refer to these parts as "sequences".

By isolating the use of the author's stylistic techniques in different parts of each letter, and by collating this information with the thematic materials which are treated by the use of these techniques, we believe that it is possible
to uncover the structure of each of these four letters as it was understood by Ignatius.

To look at the problem from a different perspective, we are positing that Ignatius composed his letter in this way: Having decided upon his themes, he chose one or two of them at a time, and treated them by the use of one stylistic or rhetorical technique. Next, he chose another two themes and treated them by the use of a different technique. Thereafter, he repeated the process until his themes were all treated.

This method of composition might be compared to that of the poet who in writing a series of poems chooses to treat a different theme in each poem, and further chooses to use a different meter in each of those poems. Thus, the first poem might treat of an epic theme in dactylic hexameter. The second poem might treat of a romantic theme and employ the elegaic couplet. It is in this way that we understand Ignatius to have composed the parts of the Body of his letter and most of his Closing Materials.

If our understanding of the composition of these letters is correct, we must ask ourselves how the original plan of the letters was lost. We can only speculate that the rhetorical standards which brought Ignatius to write in this way were eventually rejected and/or no longer understood. Thus by the time that the letters were edited and the present
numbering scheme adopted, the original plan of the letters, as it was known to Ignatius, was overlooked. To return to our analogy, a similar fate would befall our poet if his metered work fell into the hands of a series of generations which did not understand the metrical techniques which he had employed in his poems. We are suggesting, then, that the Ignatian Letters were edited in a time or in a cultural milieu which did not recognize the use of stylistic techniques which Ignatius did. Thus instead of dividing the text according to both thematic and technical criteria, as we are suggesting must be done, they merely divided the text according to the thematic criteria alone. Thus, the present numbering system, we believe, is largely misleading and must be rejected.

In turning our attention to the other three letters of the corpus, i.e., Smyrnæans, Polycarp, and Romans, we believe that a slightly different conception of the letter can be found. Each of these letters is divided into a three-part structure, i.e., (1) Inscription, (2) Body, and (3) Closing Materials, as were the other letters. On the other hand, the Bodies of these three letters differ markedly from those of the first four letters. There, the Body of the letter was composed of a number of sequences each of which treated one or two themes and exhibited the use of a single stylistic technique. In Smyrnæans, Polycarp, and Romans,
the Body of the letter, though comparable in length to those of the earlier letters, treats only one or two themes and, most significantly, does not exhibit the use of any stylistic technique. In fact, the stylistic techniques which play such an important role in the structure of Ephesians, Magnesians, Trallians, and Philadelphians, drop out of the picture almost entirely in Smyrnaeans, Polycarp, and Romans. Still, these three letters exhibit certain features which clearly tie them to the rest of the letters. These features will be analyzed in Chapter Three.

In summary then, it is our position that the corpus of Ignatius is made up of two types of letters: (1) those which have been composed of a number of individual sequences which are defined by their thematic content and by their stylistic techniques, and (2) those which are not. The letters of this second group exhibit a different type of structure in the Body of the letter. The Inscriptions and even the Closing Materials of the letters of this group, however, are quite similar to those of the first group.

**The Present Position of Scholarship on the Style of Ignatius**

We have noted above that Ignatian Scholarship has yet to seriously take up the question of the structure of these letters. On the other hand, a number of scholars have taken up the issue of the style of Ignatius. Their work certainly
has its merits. Yet it has generated a climate of opinion in which Ignatian Prose is generally characterized as impulsive, emotional, disjointed and, in short, barbaric. We seek to attack this hazy image from two perspectives. First, even if it is granted that these allegations are not unfounded, the task of the true scholar is not to criticize alone, but to attempt to understand the author within the context of that author's literary-cultural assumptions. Too long have the Ignatian Letters been seen solely in the shadow of the Pauline and therefore as but dim reflections of what they should have been.

Secondly, let it be noted that we disagree with the very substance of the present scholarly opinion on the style of Ignatius. Rather we believe that these letters reflect a type of rhetoric at which Ignatius shows a good deal of professional acumen. In any case, the present caricature of Ignatius must be abandoned or, at least, greatly revised. We believe that our study can make a contribution to this revision.

In an attempt to specify more exactly the present position of Ignatian stylistic studies, we shall present the views of what we believe to constitute the three most important works on the subject and offer a critique of each one.
The first work which we shall treat is the seminal work of Lightfoot.¹ At the end of the nineteenth century, the text of Ignatius was still in dispute. In fact, it was this very work of Lightfoot which contributed so much to the eventual acceptance of the recension which we now assume to be authentic. As regards the style of Ignatius, Lightfoot's basic stance is defensive. The crude style of the Ignatian letters had been used as an argument against their authenticity. The constant position of Lightfoot was simply to assert that the crudity of the language was not an acceptable criterion from which to reject the authenticity of the letters.

Secondly, it was the task of Lightfoot to argue against the forgery theory which had also been raised in an attack on the authenticity of the letters. His line of argumentation on this point was first to degrade the rhetorical and literary standards of the texts, and second to conclude that no forger would have wasted his time creating the foolishness which was clearly that of the original author.

A forger, sitting down deliberately to write this Body of letters in the name of Ignatius and having some deliberate purpose in view, would keep this aim distinctly before his eyes and would leave no doubt about his meaning.²


² Ibid., p. 420.
The rhetoric of Lightfoot is significant. The assumptions about the crudity of Ignatian language which were shared by his fellow scholars need not be attacked in his work. On the contrary, whether or not Lightfoot agreed with these assumptions, it could be shown from them that the authenticity of the Ignatian letters could be and, indeed, must be maintained. The primary object of Lightfoot's stylistic criticism was the question of authenticity, not that of the style of Ignatius.

It was Lightfoot who freely used words like "impulsive and disjointed" to characterize much of the language of Ignatius. Thus it is somewhat regrettable that long after the question of authenticity has been answered, the words of Lightfoot are still a part of the discussion of the style of Ignatius. Lightfoot's work is, of course, the master-work in Ignatian studies. Still, its criticisms of the style of Ignatius must be seen primarily within the context in which they were written. Lightfoot is interested in the question of the authenticity of the text, not in the niceties of style. We believe therefore that the importance of the statements of Lightfoot and those of his adversaries on the style of Ignatius must be approached with great caution.

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3 Ibid. Cited in italics in the original.

4 An excellent discussion of the historical development of the question of the authenticity of the Ignatian text is
The second work on the style of Ignatius which we wish to discuss is that of E. Norden. Norden's analysis begins by referring to the general similarity between the letters of Ignatius and those of Paul. The style of Ignatius, however, is characterized as "...intensely passionate and formless (von höchster Leidenschaft und Formlosigkeit)". Ignatius himself is characterized as a man of "inner fire and passion that breaks loose from the fetters of expression".

Norden's critique is not totally misleading. Ignatius may well have been a man of "inner fire" and "passion". One can wonder, however, what real relation this type of description bears to the letters? Furthermore, of what use is this type of analysis to the scholar who seeks to understand Ignatian prose style? In short, we have no doubt

to be found in Rev. A. Roberts and others, trans., The Writings of the Apostolic Fathers, vol. I of The Ante-Nicene Christian Library (Edinburgh: T & T Clark, 1868), pp. 139-142. This work, written before the time of Lightfoot, gives a most comprehensive treatment of the problems as they were seen from the time of Ussher (1644) to the time of Cureton (1849). An adequate history of the question can also be found in F. L. Cross, The Early Christian Fathers (London: Gerald Duckworth and Co. Ltd., 1960), pp. 15-18.


6 Ibid., p. 511.

7 Ibid.
that there is an element in Ignatian prose which might be described by the word "passion". On the other hand, Norden certainly misleads the reader by not specifying more exactly those characteristics of this author's style to which he is attempting to refer. Secondly, to characterize an author's style by a single vague reference is to do one's readers a great disservice. The references to "inner fire" and "passion" in Norden reflect, it seems, a preoccupation with the kind of fervid martyrological statements which one finds in the letter of Ignatius to the Romans. This impression of Romans has been projected on other materials which are clearly unrelated to Ignatius' interest in martyrdom.

Our criticism of Norden is twofold: First, his portrayal of Ignatius' style as "passionate" is misguided. Secondly, his short treatment of our author is more of a caricature than a serious stylistic analysis.

The third and final work to which we shall direct our attention is that of Olmar Perler. Perler's work is by far the most sympathetic and the most comprehensive that we have found. As can be seen from the title of his work, Perler is basically interested in the relation between the

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letters of Ignatius and IV Laecebeos regarding the question of martyrlogy in general. This interest, of course, lies outside of the scope of our own study. Nevertheless, we can only applaud the open-mindedness of Perler and his serious approach to the language of Ignatius.

There is but a single point in Perler's article which deserves mention in our own study. That is his view on the rhetoric which is reflected in the Ignatian letters. This "Asian rhetoric" of Ignatius, says Perler, was widespread and cultivated for some time in the cities of Asia Minor, where it was taught in the schools of rhetoric. Perler specifically cites the style of a certain Minates of Smyrna and alludes to the similarities between his style and that of Ignatius.

Our purpose in introducing these views of Perler is related to our own desire to see the style of Ignatius treated on its own terms. Perler seems to have begun this kind of analysis. It is regrettable, however, that even he has failed to direct his attention to the structure of the Ignatian letters. His view on possible parallels to the rhetoric of Ignatius is especially interesting and the study is truly deserving of further analysis by serious Ignatian scholars.

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9 Ibid., 61.
10 Ibid., 61.
In summary, then, we only wish to note that Ignatian Scholarship continues to work within the context of the views of Lightfoot and of Norden where the question of style is involved. Thus, we suggest, there is a crying need for a new approach to the style of our author. Perler has paved the way in one direction. Clearly, however, one feels generally dissatisfied with the present state of the question regarding the style and structure of the Ignatian letters.

The Stylistic Techniques of Ignatius and
the Terminology of our Study

As we have stated earlier, we believe that all of the Letters of Ignatius have a definite structure. Furthermore, this structure, in the case of the letters to the Ephesians, the Magnesians, the Trallians, and the Philadelphians, is based on both thematic content, i.e., "Gedankengang", and on the use of specific stylistic techniques. It is these specific stylistic techniques which we now propose to analyse in order to clarify the nature of the structure of these letters.

We must preface our remarks by noting that Ignatius relies on only three basic techniques in the structuring of these four letters. The first of these will be referred to as "parallelism"; the second as "anacolutha"; the third as the use of "catch-words". Each of these three techniques must now be analysed.
There are four different types of parallelism which we must mention. In every case, the use of the word "parallelism", in our study, will refer to the repetition of some element or elements in the text of a single letter.

The simplest form of parallelism consists in the repetition of specific syntactical parts of a sentence. This kind of parallelism can be seen in sentences such as this:

Eph. IX:2

This type of repetition is so common in the Ignatian letters that we have chosen not to make any special mention of it in our analysis of the style of Ignatius or of the relation of style to structure in the Ignatian letter. Such a stylistic usage may be quite unconscious. Our special interest, however, is in those stylistic features which seem to be of a more conscious nature.

Among those usages of the technique of parallelism which seem to be more conscious, we must include the various kinds of "pattern parallelism." Examples of pattern parallelism in the Ignatian letters are numerous. Among the more simple, we find those that are composed of two elements. Thus instead of repeating a single word, two words or two
phrases are repeated. The relatively simple type of pattern parallelism can be seen in texts such as the Christological formulations of Ignatius. For example:

Eph. VII:2

εἷς ἱατρὸς ἐστὶν, 
σαρκίδος τε καὶ πνευματικὸς 
γεννητὸς καὶ ἁγιασμένος 
ἐν ἀνέφωρῳ θεῷ 
καὶ ἐκ παράδος καὶ ἐκ θεοῦ 
πρῶτον παθήτος καὶ τότε ἀπαθῆς 
Ἰησοῦς Χριστὸς, δ κύριος ἡμῶν.

Another example of a relatively simple pattern parallelism can be seen in Ignatius' specifications of the correct relation of the Christian to outsiders.

Eph. X:2

πρὸς τὰς ὁργὰς αὐτῶν ὡμεῖς πραεῖς 
πρὸς τὰς μεγαλορημοσύνας αὐτῶν ὡμεῖς ταπεινώσφροντες 
πρὸς τὰς ἁλασφομένας αὐτῶν ὡμεῖς ἐξοραῖοι τῇ πίστει 
πρὸς τὸ ἄγριον αὐτῶν ὡμεῖς ὑμείροι...

In both of these examples, element one is followed by element two in the text of the letter. Then, the two elements are repeated. They are then repeated a second time and then a third. Significantly, it is the pattern, i.e., element one plus element two, which is repeated. Thus we can indeed speak of a parallelism of patterns in texts such as these. This is only clear, however, when the texts are arranged in this way. Otherwise the parallelism is obscured.

Aside from the simple patterns which we have seen
being repeated in the texts above, Ignatius also repeats some patterns which contain not two, but three and even four elements. The most complex examples are to be found in the early sequences of the Letter to the Ephesians. Other examples, however, can also be found in the early sequences of the Letter to the Magnesians.

In addition to the types of pattern parallelism we have thus far examined, two other types might be mentioned. The first of these is the repetition of a rhetorical formula. Such a technique is used twice within a single sequence in Ephesians. The first element in this case is a didactic statement. The second element is the proof of the statement, i.e., the logical rhetorical formula "if x, then how much more y?" The repetition of these two elements constitutes the repetition of a pattern. This pattern occurs in Ephesians IV:2b-V:2. It is followed in the text by the repetition of a second pattern which involves a different rhetorical formula as its second element.11

The last type of pattern parallelism to which we shall direct our attention is the repetition of a sentence pattern. The repetition of a sentence pattern is a rarity in the Ignatian letters. Still, it does occur. One example of this type of parallelism is found in the Body of the Letter to the Ephesians.

11Cf. pp. 53-55
Repetition of some element or elements in the text, then, is the basic definition of Ignatius' use of what we shall refer to as parallelism.

The second technique which is significant in terms of the structures of some of the Ignatian letters has been referred to as "anacolutha". This technique is perhaps not correctly called a "technique" or a device at all. Anacolutha refers to the order in which one treats his thematic motifs. The word refers to a thematic treatment in which the presentation of the author's thoughts on one theme, let us call it theme "a", are interrupted by the interjection of his thoughts on a second theme, i.e., theme "b". This type of treatment of one's themes is referred to as "anacoluthic", from the Greek "ανα" (not) and "δολουθέων" (to follow), to signify that the entire treatment of theme "a" does not follow. Rather it has been broken up by the introjection of another theme. The resulting "thematic pattern", i.e., the order in which the themes of the author are treated, can be represented as "theme a; theme b; theme a" or, in the
shorter form, "a_1 b; a_2 b_2 .

As early as the time of Lightfoot, it was realized that Ignatius treated some of his themes in this way. Lightfoot himself seems to have believed that an anacoluthic style "indicates a hastily written letter". It is our belief that Lightfoot was wrong. The use of this technique is restricted exclusively to specific parts of each of the four letters whose structure is partially determined by the author's use of specific techniques. Moreover, as we shall see in Chapter Three, three of these letters use the technique in an identical place within the Body of the letter. Thus, we conclude the treatment of themes in this anacoluthic pattern, i.e., "a_1 b; a_2 b_2 is no accident. Rather it represents an accepted rhetorical technique of which Ignatius was making use in his letters.

There is a second type of anacoluthic pattern which Ignatius uses in his Letter to the Magnesians (Hag. III:1-V:2).

12 The use of the subscripts here is intended to show that the second part of the treatment of theme "a" is not simply a repetition of the earlier treatment of the theme.

13 Lightfoot, p. 421.
In this case, Ignatius treats four individual themes in an anacoluthic pattern. The resulting pattern is much more complex than that which we have noted above. Nevertheless, the technique is the same. The author's thoughts on his first theme are interrupted by the interjection of his thoughts on a second theme. Thus both, the complex anacoluthic pattern in Magnesians and the simple, i.e., "a ; b ; a ", which we have examined above, are basically related.

The third technique of Ignatius at which we shall look is the use of "catch-words". The use of this technique can be best observed by presenting a part of an Ignatian sequence which makes use of "catch-words".

Eph. XIII:2-XV:3

'OYΔΕΝ ἐστίν ἌΜΕΙΝΟΝ εἰρήνης ἐν ἥ πάς πόλεως καταργεῖται ἐπουράνων καὶ ἐπιγείων ὅν ΟΥΔΕΝ ΛΑΝΘΑΝΕΙ ὅμες, ἐὰν ΤΕΛΕΙΟΣ οἶς Ἰησοῦν Χριστὸν ἐχῆτε τὴν πίστιν...

ΟΥΔΕῖς πίστιν ἐπαγγελλόμενος ἀμαρτάνει οδὸς ἀγαθὴν ΚΕΚΤΗΜΕΝΟΣ μισεῖ.

ἌΜΕΙΝΟΝ ἐστίν σιωπὰν καὶ εἶναι, ἥ λαλοῦντα μὴ εἶναι.

δ λόγον Ἰησοῦ ΚΕΚΤΗΜΕΝΟΣ ἀληθῆς δόναται καὶ τῆς ἡσυχίας αὐτοῦ ἀκοδεῖν, ἢνα ΤΕΛΕΙΟΣ ἢ

γενίδαι λαλεῖν πράσσῃ καὶ δι' ἅν σιγῇ γίνεσθαι.

ΟΥΔΕΝ ΛΑΝΘΑΝΕΙ τὸν κύριον ἀλλὰ καὶ τὰ κρυπτὰ ἡμῶν ἐγγὺς αὐτῷ ἐστὶν.

πάντα οἶνον ποιῆσαι ὡς αὐτοῦ ἐν ἡμῖν κατοικοῦντος...
We have capitalized and numbered each of these "catch-words" so that they may stand out in the text more clearly. Sequences such as the one cited here are found in a number of places throughout the letters.

We have examined the three techniques which play a role in the structuring of the letters of Ignatius to the Ephesians, Magnesians, Trallians, Philadelphians. An explanation of our understanding of the structure of the Ignatian letter now can be made clearer. In composing the Body of his letters, Ignatius had predetermined both the themes he would treat and the fact that he would treat them by the use of the three techniques we have just examined. Next, he decided that the first division of the Body of his letter would treat of his "Personalia Materials". Further, he decided that this theme would be treated by the use of pattern parallelism. The treatment of this theme by the use of the technique of pattern parallelism constitutes a sequence according to the primary definition of the term as we shall use it in our study, i.e., a part of the letter which (1) treats of one or two themes and (2) which exhibits the use of one of the author's stylistic techniques which have been examined above.

This sequence, i.e., Sequence "B", is followed in the Letter to the Ephesians by another sequence, Sequence "C"
(Eph. III:1-VI:2), which treats the theme of Church unity and subjection to the Bishop. This sequence also exhibits the use of pattern parallelism.

Sequence "D" (Eph. VII:1-X:3), treats of two themes in an anacoluthic order, i.e., in the pattern "a ;b ;a ". Theme "a" is the relation of the Christian to external groups. Theme "b" is the praise of the Ephesians. The subsequent Sequence "E" (Eph. XI:1-XIII:1) likewise treats two themes in anacoluthic order. Sequence "F" (Eph. XIII:2-XV:3) treats of two themes but not in anacoluthic order. The technique exhibited in this sequence is the use of "catch-words".

Sequence "G" (Eph. XVI:1-XIX:3), the last sequence of the Body of the Letter to the Ephesians, treats of the major theme of heresy. Significantly, however, it does not exhibit the use of any of the three techniques which we have discussed heretofore. Why then do we refer to this text as a sequence? Our strongest argument for this usage here is the fact that such a text appears in each one of the letters that partially rely on the use of stylistic techniques for their structure. Significantly, this type of sequence is only found in these four letters and is always found between two sequences which do exhibit the use of some technique or other. Nor does the fact that this
sequence alone exhibits no stylistic technique seem to be of any particular importance. For this reason we shall continue to refer to such texts as sequences and cite them as "unstructured texts" to signify that they do not exhibit the use of one of the author's techniques in the way that the other sequences do, but are still, we believe, to be considered sequences.

The sequences which follow Sequence "G", i.e., Sequence "H" (XX:1-2) and Sequence "I" (XXI:1-2), constitute the Closing Materials of the Letter to the Ephesians. Ignatius does not rely on the use of parallels, anacolutha or "catchwords" in these sequences of the Closing Materials of Ephesians, although he does so in other letters. Nevertheless, we shall also refer to those few parts of the Closing Materials of some letters which treat a single theme but which do not exhibit the use of any stylistic technique as sequences for the sake of consistency.

Thus, "sequence" in this study refers to those parts of the letter of Ignatius which (1) treat of specific themes and which (2) exhibit the use of one of Ignatius' stylistic techniques as described above. Secondarily, the word "sequence" will be used for those parts of each letter which treat of a single theme and which seem to represent
a part in the original plan of the letter as it was understood by Ignatius. Thus, in either case, we are proposing that any part of a letter which is referred to in this study as a sequence represents a major part of the letter according to the original plan of Ignatius.

Before Chapter One is ended, we wish to introduce some of the terminology which we shall have occasion to use in Chapters Two and Three.

We have already made the distinction in this study between "thematic content", i.e., "Gedankengang", and the use of stylistic techniques. To be sure, the thematic content of a sequence may not be essentially distinct from the way in which that content is presented. Our point in making this distinction for the purposes of this study arises from the nature of our question. Is the structure of the Ignatian letter based on thematic divisions alone? Or is it based on the technical differences within each letter? Our answer is that in some letters, the structure is based on thematic divisions exclusively. Yet in others, we believe, clearly the technical aspect of the text is a major if not the major criterion of structure. Thus, in order to point out this distinction, we have divided the technical element of the text from the thematic for the purposes of exposition alone.
Secondly, we wish to note that we have had occasion
to use a number of outlines in Chapters Two and Three to
illustrate our conceptions of the structure and style of the
Ignatian letters. The most important parts of these outlines
involve the thematic content of the text in question and
the stylistic techniques which are exhibited in that text.
In order that the reader may check the validity of any of
our outlines, we have included in this study a Greek text of
all seven of the Letters of Ignatius. In this text, the text
of the letters has been arranged in such a way that the
stylistic peculiarities of Ignatian prose are clearly exposed.

Concerning the outlines themselves, we wish to make
a few comments. To begin with, the reader will immediately
notice that our division of the text of Ignatius' Letters is
quite extensive. Thus we have not only had occasion to use
the word "sequence", but we have also been forced to divide
each sequence into "sections" and each section into short
individual "parts".

We also wish to note that the length of any sequence
or section will normally be cited in our outlines in order
that the reader may be able to realize the relative size
of the texts which are being discussed. The normal length
of an Ignatian sequence is about 25 lines. A few are
longer and some are shorter. These lengths, significantly,
correspond to the lines of the text of Lake.\(^\text{14}\)

Finally, we wish to draw attention to the appendix of this study. In the appendix, we have presented a "comparison of the over-all structural outlines of the Letters" of Ignatius. By the use of the term "over-all structural outline", we wish to refer only to the order in which Ignatius uses his stylistic techniques in any given letter. It is our position that by focusing on this outline, it is possible to see that the Letter to the Ephesians is closely related, on a technical basis, to the Letters to the Magnesians and to the Trallians. Moreover, this over-all structural outline will provide the basis for much of the discussion of the differences and similarities among various letters of the Ignatian corpus. This discussion will take place in the third chapter of our study.

The references in Chapter Three to the structural divisions of the text refer to this order as established in Ephesians:

Section One - Inscription
Section Two - Use of Parallelism

\(^{14}\)K. Lake, trans., The Apostolic Fathers (London: William Heinemann, 1912), I.
The division of the letter into sequences is in no way to be confused with the division of the text into structural divisions. Sequences respect thematic criteria; structural divisions, by and large, do not. The focal point of most of the structural divisions is the use of a particular technique at a particular point in the letter.
CHAPTER TWO

A STYLISTIC ANALYSIS OF THE LETTER TO THE EPHESIANS

It is our intention in this chapter to examine the longest letter of the Ignatian corpus from a stylistic and structural point of view. Thus our analysis will focus on two features of the letter, first, the structure of the parts of the letter and, second, those elements of the style of Ignatius which are significant throughout the corpus. Our study will proceed in a systematic fashion by treating each of the sequences, i.e., the major parts of the letter, in order from first to last. We shall preface this analysis of the parts of this letter with an introduction to the letter as a whole.

The letter of Ignatius to the Ephesians is almost twice as long as most of the other letters of the corpus. ¹ Qualitatively, this letter stands out as one of the finest works of our author in terms of the complexity of its structure and its over-all literary polish.

¹ In the text of Lake, the letter to the Ephesians extends some 249 lines. Most of the other letters of the corpus fall into the range of 125-150 lines in length.
It is our understanding that the letter of Ignatius to the Ephesians is composed of a number of individual sequences, which exhibit two characteristics. First, each of these sequences treats either a single theme or, more often, two themes. Secondly, each of these sequences exhibits the use of one of the author's stylistic techniques. Furthermore, these techniques are used in a particular order from the first sequence of the body of the letter until the last. Thus, for example, the first two sequences of the body of the letter exhibits the use of the technique of parallelism. The next two sequences exhibit the technique of anacoluthic structure. The subsequent texts exhibit the use of "catch-words", and so forth. These observations might be clarified by presenting the letter to the Ephesians in an outline form which can take into account what we have stated thus far concerning the over-all structure of this letter.

Outline of the Letter to the Ephesians

<table>
<thead>
<tr>
<th>Sequence</th>
<th>Text</th>
<th>Thematic Contents</th>
<th>Techniques</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Inscription</td>
<td></td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>B</td>
<td>1:1-11:2</td>
<td>Personalia</td>
<td>(Parallelism)</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Materials</td>
<td>Patterns</td>
<td></td>
</tr>
</tbody>
</table>

2 An explanation of the symbols used in this outline is necessary inasmuch as this format will be used both in this chapter and in the discussion of all of the letters in
Chapter Three.

(1) The horizontal lines which appear in the outline above Sequence "B" and below Sequence "H" divide the letter into its three elements, i.e., Inscription, Body and Closing materials. In Chapter Three these divisions will be quite significant.

(2) With regard to the thematic content and techniques exhibited in the Inscription, we have chosen to reserve our comment for the moment. The nature of the Ignatian Inscription is such that it is best treated as a separate stylistic entity within the Ignatian letter. Its thematic content and technical structure follow a logic which is separate from that which is operative within the Body of the letter. We have marked these parts of the outline with this symbol, "________", to signify that we do not wish to comment on these texts at present.

(3) We have used the diagonal, "/", to indicate that the themes of a sequence so marked are treated in an anacoluthic order. That is to say, that Ignatius begins his sequence treating one theme, turns to a second theme and finally returns to his first theme before the sequence ends.

(4) The use of the parentheses in our outline signifies that the technique or theme cited herein is found only in a part of the sequence in question, and not in the whole sequence. For example, the use of the technique of parallelism in Sequence "B" is confined to the middle section of the sequence. Similarly, in Sequence "H", the use of "catch-words" is confined to the middle section of that sequence.

(5) It is also to be noted that we have made no comment on the technique exhibited in the final sequence of this letter. The final sequences of Ignatius usually take the form of a series of final greetings and farewells. These final sequences, somewhat like the Inscriptions, are unrelated to the stylistic features exhibited in the other parts of the letter. Here too, we will reserve comment until these features can be treated in more detail.
D VII:1-X:3 Relations with Heretics and "Other men"/Praise of the Ephesians Anacolutha 50

E XI:1-XIII:1 Eschatological call for more frequent meetings/Various Themes Anacolutha ("catch-words") 23

F XIII:2-XV:3 "Faith and Love" and "Silence, Speech and Action" "catch-words" 25

G XVI:1-XIX:3 Heresy Unstructured Text 40

H XX:1-2 Promise of Ignatius to write again. Elongated Single Sentence (Summary) 14

I XXI:1-2 Final Sequence 9

It is our understanding that this outline represents the plan that Ignatius himself had of his letter. The inscription of the letter is quite short and contains only one sequence. The Body of this letter, on the other hand, is the largest part of the letter. It contains six individual sequences and constitutes some 88% of the total length of the letter. The themes treated by Ignatius in the body of this letter encompass a wide range of interests. The Closing Materials include the last two sequences of the letter. The first of these sequences contains a promise to write a second letter to the Ephesians. The substance of this second "book", however, functions as a summary of the contents of this letter.
The letter ends in the Final Sequence on a note of thanks and praise.

This brief introduction to the Letter to the Ephesians and the presentation of the outline of this letter represents a summary of the results of our study of the text of the letter. The rest of our chapter will be devoted to an analysis of each of the sequences of this outline.

Our approach to the text will be largely inductive. We by no means intend to overlook the categories of ancient and modern rhetoricians, yet we do intend to allow the text itself to suggest our observations on the qualities of Ignatian prose. The word "inductive" is meant to indicate the accent accorded to the text itself, its priority in instigating observation and analysis.

Sequence "A": The Inscription

The placing of an Inscription (or Salutation) at the head of each of the Ignatian letters is fully in accordance with the normal practice of ancient Greek epistolography. The distinctive feature of Ignatius' Inscriptions is the extensive and extravagant praise which is heaped upon the

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six Churches to which he wrote. Otherwise, the Inscriptions are similar to those of Clement, Polycarp, Barnabas and, in many ways, to those of Paul.

An orientation to the Inscription might best be acquired by an inspection of its structure. Thereafter the function of this sequence will be discussed.

The structure of the Inscription, at the head of the letter to the Ephesians, is quite simple. Following the normal schema of early Christian epistolary authors, there are only three parts: (1) the name of the sender, (2) the name of the addressee, and (3) a greeting. Throughout the Ignatian letters, the author's name appears as "\'Ιγνατιος δ και θεοφρος ". The greeting of this letter is simply a variation of the normal Ignatian salutation, "πλειότα χαιρεῖν ".

The longest and most intricate segment of the Inscription is its second part. Instead of simply citing the name of the Church, Ignatius praises it through a compilation of descriptive participles and adjectives which are modified by prepositional phrases. The object of this acclaim is the Ephesian Church seen as a single whole.

What is the rhetorical function of the Inscription as developed here? Certainly there is a combination of the

\[\text{The words used in this Inscription are: } \nuλογημένη, \ \piροφρισμένη, \ \ημαμένη, \ \εκλειμένη, \ \δισμακαρδησυ \]

\[\text{The words used in this Inscription are: } \nuλογημένη, \ \piροφρισμένη, \ \ημαμένη, \ \εκλειμένη, \ \δισμακαρδησυ \]
didactic element with that of the "captatio benevolentiae", and it is difficult to say which element dominates. The participles mentioned above are, in any case, an index to certain of Ignatius' ecclesiastical perspectives. The Ephesian Church has been "blessed, predestined, united and chosen", verbs which resonate with Pauline and Deutero-Pauline themes and which may well have been adopted here in conscious or unconscious dependence on the opening verses of the New Testament letter to the Ephesians. 5

A comparison of Ignatian Inscriptions with those of Paul in terms of functional effectiveness suggests two observations. First, Paul has occasionally used the naming of the sender of the letter to anticipate a thematic development in the letter itself. The best example of this is the salutation which appears in his letter to the Galatians. Here, Paul asserts his status as Apostle, a device of thematic significance for the substance of the letter. Ignatius, on the other hand, does no more than name himself. Second, Paul sometimes develops the naming of the addressee of the letter in a way which announces and anticipates themes of the letter proper. Perhaps the best example is I Corinthians I:2. Though the motifs evoked by Ignatius in developing the naming

5 The words used in the N.T. letter are: εὐλογητὸς, ἐξελέξατο, προσφέροντας. 1 3-5.
of the addressees do not consistently announce themes to come, it should be noticed that they relate in a general way to the ecclesial thematic of the letters. In some instances, moreover, the connection is specific and direct. Thus the theme of unity announced in the Inscription of Ignatius to the Ephesians is a substantial concern of the main body of the letter.

Sequence "B" (Eph. I:1-II:2): Personalia Materials

The presentation of the Personalia Materials of this letter differs somewhat from that of other letters. Although three other letters similarly present Personalia Materials at this point in the body of the letter, only the Letter to the Ephesians presents the material in an independent sequence of its own. Secondly, it must be noted that a comparison of the contents of Personalia Material in these four letters makes it clear that the presentation of Personalia Materials follows no specific pattern. The lack of any "formal parts" in the Personalia Sequence contrasts sharply with the tripartite structure of the Inscriptions of Ignatius. In any case, the parts which we find in this particular Personalia

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6 We find Personalia Material presented in four of the Ignatian letters: Ephesians, Magnesians, Trallians and Philadelphians. In the letter to the Philadelphians, this material is clearly tied to the Inscription of the letter. In the other cases, this material is used in conjunction with the theme of Church unity and subjection to the bishop.
Sequence (Eph. 1:1-II:2) are merely parts which in fact happen to make up the Personalia Sequence of the Letter to the Ephesians.

We must direct ourselves immediately to one question: Why have we designated this part of the letter as a sequence, i.e., an individual part of the letter according to the plan of the author? Has this sequence been so established because of its thematic content, i.e., "Gedankengang", or because of some technical characteristic of the text at this stage of the letter? Primarily, this sequence has been established on the basis of its thematic content. This part of the letter, i.e., Eph. 1:1-II:2, is not a part of the Inscription which precedes it. Neither is it a part of the author's treatment of the theme of unity with and subjection to the bishop which commences at Eph. III:1.

The Personalia Sequence of this letter, though we have classed it as a part of the Body of the letter, bridges the transition from the Inscription to the didactic materials which follow it in the subsequent parts of the Body of the letter. This transitional posture of the Personalia Sequence can be best understood through a summary of the individual parts of the sequence, i.e., its sections, and an analysis of the function of the sequence.

The first section of the sequence (I:1-2) is an introductory expression of thanks and praise which finally
evokes, without yet developing, the major theme of martyrdom with its motifs of hope and of discipleship through suffering. It also introduces the Ignatian theme of the imitation of God.

The second section (I:3-II:1) deals with the personnel of the Ephesian delegation. Ignatius says that the whole congregation has been representatively embodied in the persons of the delegation. Indeed, in the single person of Onesimos, the Bishop of Ephesus, Ignatius received the Ephesian Church in its entirety.

The third section (Eph. II:2) closes the Personalia Sequence on a parenetic note: be subject to the bishop and to the presbytery. But the parenesis has a personal dimension insofar as Ignatius thereby hopes "ever to have joy of you". The section functions, however, to introduce the next sequence of the letter whose main theme is subjection to the bishop.

Insofar as we may speak of the function of the entire sequence, two considerations would seem to present themselves. This sequence offers thanks and it grounds parenesis. The expression of thanks, typical of all of Ignatius' letters (with the exception of the letter to the Romans) represents a fundamental purpose of the letters as such, as Kirsopp Lake
observes.\footnote{Kirsopp Lake, trans., \textit{The Apostolic Fathers} (London: Wm. Heinemann, 1904), I, p. 166.} The grounding of the parenesis to come is achieved in a variety of ways: (1) The Personalia Sequence established as far as possible a personal relation between Ignatius and his readership; (2) it introduces the important motif of solidarity between a Christian Church and its ministers, particularly the bishop; (3) it grounds the authority of Ignatius himself by the reference to his situation as one bound for the true discipleship of martyrdom. These three factors all operate in the mode of indirection, that is, their function as grounding parenesis is concealed and purposely implicit. Here, the art of the letter is "celare artem".

Together the Inscription and the Personalia Sequence have prepared the readership for the substance of the author's legacy to the Ephesian Church. Such is the function of these two opening parts of the letter.

Our treatment of the thematic content of this sequence has been quite intensive because of the nature of the materials. The unity of the sequence can be seen much more clearly when these materials are placed in an outline form which takes into account the technical aspects of the sequence.
Outline of Sequence "B" (Eph. I:1-II:2): Personalia Sequence

<table>
<thead>
<tr>
<th>Section Text</th>
<th>Thematic Content</th>
<th>Technique</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>I:1</td>
<td>1) The &quot;much-beloved name&quot; of the Ephesians</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>I:2</td>
<td>2) &quot;Imitators of God&quot; theme (the plight of Ignatius)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I:3</td>
<td>1) Individuals of the delegation A) Onesimos B) Burrhus C) Krokos et al.</td>
<td>1) Inclusion; 2) Parallelism of patterns</td>
<td>14</td>
</tr>
<tr>
<td>II:2a</td>
<td>1) Exhort to Eph. to praise Christ</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>II:2b</td>
<td>A) so that being in subjection they may &quot;be holy&quot;</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The first theme treated in "Section One", i.e., Eph. I:1, functions as an introduction to the sequence. The rest of Section One and all of Section Two, the longest of the sections, present the type of Personalia materials which constitute the substance of the sequence. Section Three, on the other hand, draws a conclusion from what has preceded it in the sequence. Thereafter, the sequence ends with an introduction to the next sequence, as we have noted above. Thus, there is a clear movement in Sequence "B" from (1) introduction (I:1), to (2) major theme (I:2-II:1), to (3) conclusion (II:2a) and introduction of the next sequence (II:2b). It is this unified treatment of the Personalia Materials that we
have underlined by setting the external limits of this sequence at Eph. I:1 and II:2.

Our analysis of the significant structural and stylistic features of this sequence may now be undertaken. We shall proceed in this analysis from section to section.

Section I (I:1-2), the first section of the sequence, exhibits no identifiable stylistic techniques which are paralleled in the rest of the Ignatian corpus. Two grammatical points, however, might be noted. First, although the section itself commences with a nominative participle which refers to Ignatius, i.e., "ἀποδεξαμένος", no antecedent for it is to be found in the section. There appears to be no reason for this irregularity. Secondly, the wide gap between the participle "ἀνοσομαντες" and its antecedent "κατοικισατε" though syntactically acceptable, is rare in Ignatian prose. By preference Ignatius follows a sentence structure more characteristic of English than of classical Greek or Latin.

Section Two (I:3-II:1), as we have noted in our outline above, is the only section of the sequence which exhibits the use of any of the typical Ignatian techniques. The most significant technique used in this section is parallelism, specifically, a rather radical form of parallelism which we shall call pattern parallelism to distinguish it

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8 cf. p.39.
from the other forms of parallelism. Moreover, Ignatius not only exhibits the use of parallelism in this section but also uses the technique of inclusion. The use of these two techniques defines the limits of the second section of this sequence. The first and third sections of the sequence are defined as such inasmuch as they do not exhibit the use of these techniques. Thus the internal structure of this sequence is based primarily on technical criteria, i.e., the use of specific techniques in specific places and not in others. The shifts in thematic content, however, within the sequence agree with the outline as adduced on technical grounds.

Inclusion, as a technique, is rarely used in the Ignatian letters. This technique is rhetorical in essence. "Inclusion" refers simply to the practice of beginning and ending a certain division of a text or, more normally, of a speech, with the same phrase, sentence or, at least, concept. Thus the intermediate materials take on a sharper distinction as a unified whole. We find Section Two of this sequence beginning and ending with the articulation of a single concept, i.e., seeing (or receiving) the whole Ephesian Church in a small group. Thus at Eph. 1:3, we find the statement which presents Onesimos, the Bishop of the Ephesians, as the

\[9 \text{ Cf. pp. 15-18.}\]
one in whom Ignatius "received the whole congregation of you in the name of God".\textsuperscript{10} Similarly, at Eph. II:1 we find the delegation from Ephesus which had come to meet Ignatius described as "those through whom I saw all of you in love".\textsuperscript{11}

The use of the technique of parallelism in this section of Sequence "B" is quite interesting and complex. From the perspective of content, Ignatius is simply citing and praising three of the individuals who went in a delegation from Ephesus to greet him on his way through Asia Minor. Significantly, however, the individual descriptions and praise of these three men fall into a pattern. There are four elements to this pattern: (1) the name of the individual subject, (2) an allusion to the subject's religious perfection, (3) the subject's ecclesiastical office, and (4) the expression of some wish for the subject. Thus, content is presented through the use of a stylistic technique, i.e., in a pattern which is developed and repeated in three instances within the section.

Our analysis of the use of parallelism, in this section, however, is not complete. There is another significant

\textsuperscript{10} The text reads: "ἐπεὶ οὖν τῇ πολυπληθείᾳ ἡμῶν... ἀπελήφθη ἐν ἰδιοτητί" (Eph. I:2).

\textsuperscript{11} The text reads: "...δὲ ὃν πάντας ἡμᾶς κατὰ ἀγαπὴν ἑλόν".
stylistic feature which we must note in regard to this example of parallelism. That is the fact that Ignatius has made some slight changes in the form which the pattern assumes in his treatment of the second and third subjects. These permutations of the pattern and the pattern itself can best be seen when they are presented in an outline of the text of Section Two.

Outline of Section 2 of Sequence "Ε" (Eph.I:3-II:1)

<table>
<thead>
<tr>
<th>Text Component</th>
<th>Elements of the Pattern</th>
<th>Greek Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>I:3 1</td>
<td>(1) Name of subject</td>
<td>...ἐν Ὄνησιμῳ,</td>
</tr>
<tr>
<td></td>
<td>(2) Subject's religious perfection</td>
<td>τῷ ἐν ἀγάθῃ δόξῃ ὑπηγέτῳ,</td>
</tr>
<tr>
<td></td>
<td>(3) Subject's ecclesiastical office</td>
<td>ὑμῶν δὲ ἐπισκόπῳ,</td>
</tr>
<tr>
<td></td>
<td>(4) Expression of wish for subject</td>
<td>ἐν εὐχαριστεῖ...ἐἰνα...</td>
</tr>
<tr>
<td>II:1 2</td>
<td>(1)13 Subject's ecclesiastical office</td>
<td>περὶ δὲ ... Βούρρου τοῦ ...διακόνου ὑμῶν</td>
</tr>
<tr>
<td></td>
<td>(2) Subject's religious perfection</td>
<td>ἐν πᾶσιν εὐλογημένου</td>
</tr>
<tr>
<td></td>
<td>(3) Subject's ecclesiastical office</td>
<td>εὐχαριστεῖ...ἐπισκόπου,</td>
</tr>
<tr>
<td></td>
<td>(4)</td>
<td>καὶ Κράκος δὲ</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ὃ Θεοῦ θέα καὶ ὑμῶν</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ἐν ἑξεμπλαρίον τῆς</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ἀφ᾽ ὑμῶν ἀγάμης...</td>
</tr>
<tr>
<td></td>
<td>(4)</td>
<td>...δόκησα δο πατήρ Ἰησοῦ</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Χριστοῦ ἀναφέρῃ...</td>
</tr>
</tbody>
</table>

12 We have used the word component in this outline to refer to the individual use of the pattern described above. Thus, since Ignatius describes three individual subjects following this pattern, there are three components.

13 In the second and third components, the names of the elements have been deleted in those cases wherein they agree with the pattern as set forth in the first component.
As can be seen in the outline, Ignatius has inverted the order of the second and third elements of the pattern in component two. In component three, Ignatius has dropped the third element completely. Nevertheless, in components two and three, the word pattern is not misused inasmuch as there is clearly an attempt here to repeat the elements of the first component.

The use of the technique of parallelism here throws some light on a significant stylistic feature of Ignatian prose. Indeed, Ignatius relies on the use of patterns and their repetition as one of his techniques. On the other hand, he does not seem to have been an author who felt bound to slavishly follow his patterns. Rather, he seems to have allowed himself a certain degree of freedom to vary from the pattern once it is "established" in the first component. The logic of this may be far from sound. On the other hand, it does seem to constitute an acceptable rhetorical practice for Ignatius. Variation seems to be a constant goal. The exact repetition of patterns or even of "catch-words", for that matter, was of secondary importance for this author.14

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14 Two other examples of the author's willingness to vary from a given pattern are also to be found in this section of the sequence. The first involves the introjection of a wholly unrelated concept into the text immediately following the first component (i.e., ἐλογιθτός γὰρ... κεκτηθέα). Such an insertion is much more radical than the mere inversion of...
Our comments on Section Three of this sequence (Eph. II:2) will be brief. We wish only to focus on the "bipolarity" of this final section from a thematic point of view. It should be evident to the careful reader of the text of this section that what is presented in this section in a single sentence, i.e., Eph. II:2, is thematically divided between the Personalia Sequence and the next sequence (Eph. III:1-VI:2) which concerns itself with subjection to the bishop. The first half of the section (Eph. II:2a) ties the section to the Personalia materials which precede it. 15

or deletion of specific elements. Secondly, we might note that the last element of the final component has been extended beyond the mere expression of "a wish for the subject". Rather this element has been extended into a general praise of the entire Ephesian delegation. This extension, however, brings the section to a smooth ending and enables Ignatius to complete his technique of inclusion. This kind of extension is not unparalleled in other parts of the corpus. As here, the extension often serves a rhetorical function.

15 The reader might note that the "unifying" motif of the foregoing sequences has been crystallized here in the concept of "δόξα" (praise). So too, the use of the particle "οὖν" deserves comment inasmuch as it functions in a number of different ways within the Ignatian corpus. The reader must beware of assuming that this particle is being used in its more classical "inferential" sense. Section Three is not logically tied to the last part of Section Two. "οὖν" is used in a number of different ways in Hellenistic Literature. The reader might be referred to Bauer's interesting differentiation of these particular usages, cf. Walter Bauer, A Greek-English Lexicon of the New Testament and Other Early Christian Literature, trans. W.F. Arndt and F.W. Gingrich (Chicago: University of Chicago Press, 1952), p. 597. The use of "οὖν" here is basically transitional.
The second half of the section, on the other hand, functions for the author as an introduction to his next sequence. Thus the next sequence of the text is introduced without breaking down the clear divisions between the individual sequences.

In summary, we must remember that this sequence is composed of three very distinct parts. The first is an introduction to the sequence which praises the Ephesians in general. Part Two praises all of the Ephesians (I:2) and three specific individuals (I:3-II:1). It is this latter part, i.e., I:3-II:1, which exhibits the stylistic techniques of the author in this sequence. The third part of the sequence functions as a conclusion and introduces the next sequence.

Sequence "C" (Eph. III:1-VI:2): Unity and Subjection Sequence

The most significant feature of this sequence is its over-all structure. The over-all structure of this sequence is quite similar to that of Sequence "B", which we have just treated above. Both sequences begin with introductory materials which do not exhibit the use of any of the author's stylistic techniques. These introductory materials, in both

16 ""Υποταγή" (ὑποταγμα) or subjection is clearly the theme of the next sequence. Further it is a rather frequently used concept in the Ignatian ecclesiastical vocabulary (cf. Mag. II:1; XXII:2; Trall. II:1; 2; XIII:2; Poly. II:1; VI:1).
sequences, are followed by a part of the text which exhibits the technique of parallelism. Lastly, both sequences end with a final section which both closes the argument of the sequence itself and introduces the theme which will be treated in the next sequence.

The major difference between the two sequences lies in the fact that Sequence "C" is much longer than Sequence "B", and is composed of five sections instead of three. The similarity between the two sequences, however, can be seen in a comparison of the outlines of Sequence "C" below, and that of Sequence "B" above.

Outline of Sequence "C" (Eph. III:1-VI:2) - Unity and Subjection

<table>
<thead>
<tr>
<th>Section</th>
<th>Text</th>
<th>Thematic Content</th>
<th>Technique</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>III:1</td>
<td>Rejection of personal power to &quot;order&quot;, i.e., Introduction</td>
<td>Parallelism</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pattern #1</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Component #1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>III:2</td>
<td>Exhortation to &quot;Live in the 'Gnome thou'&quot;</td>
<td>Parallelism</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pattern #2</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Component #2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>IV:1a</td>
<td>a) Jesus Christ</td>
<td>Parallelism</td>
<td></td>
</tr>
<tr>
<td></td>
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<td></td>
<td>Pattern #1</td>
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<td></td>
<td></td>
<td></td>
<td>Component #1</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>b) The Bishops</td>
<td>Parallelism</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pattern #2</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Component #2</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>IV:1b</td>
<td>Exhortation to Unity</td>
<td>Parallelism</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a) Example of Presbytery</td>
<td>Pattern #1</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>b) Exhort to all Ephesians</td>
<td>Pattern #2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>IV:2</td>
<td></td>
<td>Component #1</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Component #2</td>
<td></td>
</tr>
</tbody>
</table>

17 cf. p. 39
3 Teleological aspect of Unity
   a) Usefulness of Unity
   b) Ignatius & Onesimos as Eph. to Christ

4 Errors regarding Unity
   a) Those not within sanctuary lack "bread of God" as prayer to group prayer
   b) Component #2
   Pattern #4

5 VI:2 Conclusion
   a) Onesimos praises your "eutaxia"
      1) because ...
      2) and because ...

In both Sequences "B" and "C" the first part of Section One functions as an introduction. The motifs discussed in this introduction are only vaguely connected to the major theme of the sequence as a whole. Before the end of Section One, however, the major theme has been brought into focus.

The similarity of the two final sections is most clear. Both feature the use of a single sentence. Thematically, both final sections are "bipolar" in the sense that they are both parts of their own respective sequences and yet they also function as introductions to their respective following sequences. Furthermore, the conceptual accuracy of the final section in both cases is somewhat suspect because of this "thematic bipolarity". In any case, there is a
rhetorical purpose behind these two sections which the careful reader must observe.

The lengthy middle portion of both sequences begins in the middle of Section One and ends only with the commencement of the final section. It is here, in the middle parts of the sequence, that the themes of the author are treated. The introduction and conclusion serve a more rhetorical function than a didactic one.

It might finally be noted that the over-all structure which is exhibited in these two sequences, i.e., (1) introduction, (2) technically structured middle section(s), and (3) final section, is not paralleled in any part of the text. For some reason Ignatius seems to have abandoned the kind of over-all structure found in these sequences. A relatively clear and precise approach to articulating his thoughts was abandoned by our author in favor of various other approaches to expression.

Inasmuch as both of these sequences follow the same over-all pattern, we might reverse our earlier statement on how the limits of these two sequences have been defined. To be sure, thematic considerations, as noted above, are primary. On the other hand, we must also introduce this pattern itself as a criterion of some importance. Thus, it is not thematic content, i.e., "Gedankengang", alone by which the divisions of the Ignatian letter are to be defined. Technical
considerations must also be taken into account. The consideration here is the three part structure of the sequence we have just discussed.

Our most interesting stylistic feature of this sequence is its use of the technique of parallelism. As has been noted in the outline above, Ignatius uses this technique no less than four times within the sequence. In two of these cases, we find examples of a type of pattern parallelism which involves the repetition of different rhetorical formulæ with which Ignatius proves the validity of his dogmatic positions.

The first of the four patterns appears in the second part of Section One (Eph. III:2), immediately following the introductory materials of Eph. III:1. From a thematic viewpoint, the text in question serves to explain how one "lives in the 'γνάμη θεοῦ" by living in (with or by) "τῆς τοῦ εἰσισκόπου γνάμη". The explanation involves the elucidation of the role of Christ as a mediator of the "γνάμη θεοῦ". The pattern which is used by Ignatius to explain this issue fits neatly between his exhortation and his conclusion. The text should be presented in this way.

Outline of Parallelism #1 (III:2b)

III:2b ....παρασάλεγν ὥμοις ὑπὸς ΣΥΝΤΡΕΧΕΙΕ τῇ ΓΝΆΜΗΙ τοῦ θεοῦ

καὶ γὰρ Ἰησοῦς Χριστός
τὸ διάκριτον ἑτὶν
τοῦ πατρὸς ἡ ΓΝΆΜΗ

[1] [2] [3]
The pattern in this text is composed of three elements: (1) the name of the subject, (2) an apsitional comment on the subject, and (3) the relation of the subject to the "γνῶμη θεοῦ". Instead of a long drawn out explanation of the emanations of the "γνῶμη θεοῦ", Ignatius prefers to present the appropriate theory in two short parallel components, i.e., in his first use of parallelism in the sequence.

The second example of parallelism in this sequence (Eph. IV:1b-IV:2a) immediately follows the first. In the context of the sequence, this text functions as an explication of the inference made in IV:1c to the effect that the Ephesians already were living "ἐν γνῶμη θεοῦ". Clearly, however, the intention of Ignatius is also to exhort the Ephesians to that goal which is now conceptualized as being in unity with the bishop.

From a structural perspective, this second example of parallelism constitutes Section Two of the sequence. The pattern developed by Ignatius here in Section Two is composed of two components, just as was the case in the first example at
the end of Section One. The pattern is most clear when the text is presented in outline form.

Outline of Parallelism #2 (IV:1-2)

IV:1 Τό γὰρ δὲξιονδιακότον ὡμῶν πρεσβυτερίου,...
   [1]
   οὖν τὸς συνημμοσταὶ τῇ ἐπισκόπῃ
   δὲ χόρδαι κιθάρῃ.
   [2]
   διὰ τούτῳ ἐν τῇ δυνομῇ ὡμῶν
   καὶ συμφωνεῖ ἀγάπῃ
   Ἰησοῦς Χριστὸς ὥστε.
   [3]

IV:2 καὶ οἱ κατ' ὀψώρα δὲ
   χόρδες γίνεσθαι
   οὐ σύμφωνοι ὄντες ἐν δυνομῇ...
   [1]
   ἔδητε ἐν φωνῇ μιᾷ...
   [2]
   [3]
   [4]

The pattern here is composed of four elements: (1) the name of the subject, i.e., the presbytery and "all men", (2) the introduction of a musical metaphor, i.e., "χορδαὶ κιθάρῃ " and "χῦρος", (3) the use of the words "δυνομή" and "σύμφωνοι ", and (4) the use of the word "ἠδώ".

Again here, Ignatius chooses to use this stylistic technique of parallelism instead of simply exhorting his

18 We have deleted the line "χρύμα θεοῦ λαξάντες ἐν ἐνστή-
τι ", inasmuch as it is not a part of the pattern. The clause was placed here, however, because of the fact that the phrase "ἐν ἐνστῃτι ", is a "catch-phrase" which links Section Two and Section Three, of., "ἐν ἐνστῃτι " (IV:2b and V:1).
audience in any other fashion.

At the very end of Section Two, as an extension of the fourth element of the pattern we have just described, Ignatius introduces a new thematic perspective into the section, i.e., the teleology of unity with the bishop. This new perspective functions to introduce the next section of the sequence, Section Three. The teleological perspective of unity is the theme of Section Three. Thus, not only does Section Two exhibit the technique of parallelism, it also functions to introduce the next section of the sequence.

The third example of parallelism in this sequence involves Section Three (Eph. IV:2b-V:1) and the first part of Section Four, i.e., Eph. V:2. The type of parallelism which is found in these texts, most significantly, is not the type of pattern parallelism we have seen previously. Rather, we find here a pattern parallelism which relies on the repetition of a particular rhetorical formula. Let us explain this. In Section Three, and in the first part of Section Four, Ignatius does two things: (1) He makes a didactic statement; then, (2) He proceeds to "prove" his statement by an argument which takes a specific rhetorical form. That rhetorical form is (1) "EI PAP... ", (2)
"ΠΩΣΟΙ ΜΑΛΛΟΝ..." ; or (1) Indeed if \( x \); (2) (then) how much more \( y \). This parallelism can be outlined in this way.

Outline of Parallelism #3 (IV:2b-V2)

IV:2b 1) Statement \( χρήσιμον οὖν ἐστὶν ἐμάς ἐν ἀμαίαι ἐννοητὶ εἶναι, ὧν καὶ θεὸ πάντοτε μετέχιτε. \)

V:1 2) 'ΕΙ ΓΑΡ... 'ΕΙ ΓΑΡ... ΤΟΙΑΥΤΗΝ συνήθειαν ἔχον... ΠΩΣΟΙ ΜΑΛΛΟΝ... πόσο μᾶλλον ἐμάς μοικρίζω τοὺς ἐνκεκριμένους...

V:2 1) Statement \( ἡδὲ μὴ τις ἢ ἐντὸς τοῦ θυσιαστήρου διατείται τοῦ ἀρτου τοῦ θεοῦ. \)

2) 'ΕΙ ΓΑΡ... 'ΕΙ ΓΑΡ... εἰ γὰρ ἔνοχος καὶ δευτέρου προσευκὴ ΤΟΙΑΥΤΗΝ ΠΩΣΟΙ ΜΑΛΛΟΝ... ἔχον ἔξει,... πόσο μᾶλλον ἢ τε τοῦ ἐπιστοῦπου...

The repetition of another rhetorical formula constitutes the fourth and final example of parallelism in this sequence. The texts involved here are the second and third parts of Section Four (Eph. V:3-VI:1).

The pattern here is composed of three elements: (1) The first is a statement, the same kind of which served as the first element in the last example of parallelism. Both statements involve some erroneous view concerning unity. (2) The second element is the citation of a criterion upon which the statement in the first element was based. (3) The third and final element of the pattern is a conclusion which

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20 In both cases it is to be noted that the protasis and "εἴ γὰρ...", contains the use of the words "Τοιαύτης" and "ἐχθ". These words are also to be seen as a part of the sentence pattern which Ignatius is attempting to repeat.
draws an implication for the entire community from the criterion which had been cited in the second element. Thus all of the elements of this pattern fit together in a neat logical progression. The parallelism of V:2 and VI:1 can easily be seen in this outline.

Outline of Parallelism 奋斗目标 (Eph. V:2-VI:1)

V:2 1) Statement δ οὖν μὴ ἐρχάμενος ἐπὶ τὸ ἄφτος ὑπὲρηκανεί ...

2) Criterion ἔγγραφον τὸ ἔπειτὰ ὑπερηφάνεον, δὲ θεὸς ἀντιτάσσεται,

3) Implication for community σπουδάσμενος οὖν μὴ ἀντιτάσσεσθαι τῷ ἐπισκόπῳ, ἦν αὐτὲν θεὸν ὑποτασσόμενος.

VI:1 1) Statement καὶ θυσιν βλέπει τῶν οἰκείων ἐπισκόπου πλείονως αὐτῶν φοβεροῖς.

2) Criterion πάντα γὰρ, ὥστε σημαίνει ὁ οἰκοδομητικός εἰς ἰδίαν οἰκονομεῖν, ὥστε δὲ ἡμᾶς αὐτὸν δέχοντα φρικὸν τὰν πέμψαντα.

3) Implication for community τὸν οὖν ἐπισκόπου ἔμπλον ὡς καὶ αὐτόν κύριον δὲ Προσβλέπειν.

These four examples of parallelism make up the entire "Body" of this sequence. Only the final section (Eph. VI:2) and the introduction in Sequence One, i.e., Eph. III:1, fail to exhibit the use of this technique. We might finish our analysis of this sequence by recalling that the final section of this sequence, i.e., Sequence "C", introduces the next sequence of the letter in a manner identical to the introduction which we found in the last section of Sequence "B".
This introduction is clearly intended by the author in his use of the word "ἀρθροσ" and the reference to "speaking about Christ in truth". Both of these allusions refer to themes which are to be taken up in Sequence "D".

In summary, it must be noted that this sequence is one of the most complex sequences of the Ignatian corpus. It is tightly structured from beginning to end. Secondly, the over-all structural and technical similarity between this sequence and Sequence "B" is the first example of a practice to which Ignatius will return in the next two sequences with the technique of anacoluthic structure. Just as Sequences "B" and "C" have exhibited the use of the technique of pattern parallelism, Sequences "D" and "E" both exhibit the technique of anacolutha.

Sequence "D" (Eph. VII:1-X:3): "The Proper Relation to External Groups" and "The Praise of the Ephesians"

In this sequence, Ignatius uses the technique of anacolutha. In the preceding sequences, the external limits of the sequences were established primarily by thematic considerations, the internal primarily by reference to some technical characteristics of the author's style. In this sequence, however, this arrangement is reversed. The internal divisions are established on thematic grounds whereas the external are to be understood primarily in the light of
a rhetorical technique of the author.

As we have noted in Chapter One, the use of the technique of "anacolutha" involves dividing one's thoughts on one theme, i.e., theme "a", by the interjection of one's thoughts on a second theme, i.e., theme "b". Thus the resulting "thematic pattern" might be represented as "a_I; b; a_{II}". The use of this technique here is obvious from the thematic content of the text. Clearly Eph. X:1-3, which treats of the correct relation between the Christian and "other men", was intended to follow the presentation of the author's thoughts on the correct relation between the Christian and heretics. For stylistic reasons, however, a second theme has been interjected between the treatment of the heretics and that of the "other men".

We have established this sequence primarily on technical grounds noting that this sequence treats its themes in anacoluthic order. So too, we might note that no objection to the external limits of this sequence can be raised on thematic grounds. Therefore, having established the external limits of the sequence at VII:1 and X:3, we may proceed to outline the sequence in this way.
Outline of Sequence "D" (Eph. VII:1-X:3)

<table>
<thead>
<tr>
<th>Section</th>
<th>Text</th>
<th>Thematic Content</th>
<th>Technique</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>VII:1</td>
<td>1) The correct relation to heretics</td>
<td>(Metaphor)</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>VII:2</td>
<td>2) True Christology</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>VIII:1a</td>
<td>3) Warning and introduction of next section</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>VIII:1b</td>
<td>1) Praise of the Ephesians for living &quot;νανάθειν&quot;</td>
<td>(Metaphor)</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>IX:2b</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>X:1-X:3</td>
<td>1) The correct reaction (Parallelism)</td>
<td>to &quot;other men&quot;</td>
<td>15</td>
</tr>
</tbody>
</table>

In attempting to establish the internal divisions of the text we must rely on thematic criteria exclusively. We find in this sequence no techniques such as the patterns which we found on Sequences "B" and "C" above. Thus any divisions which can be made here must ultimately be based on the thematic differences in various parts of the sequence. Thus it would seem necessary to follow the tripartite thematic structure which we saw above, namely, "a_I", "b", "a_{II}". 21

21 The basic criterion of theme seems to be the correct approach to the plan of the author. Two factors might be mentioned here in support of this position. First, the usage of the author. It is only in the second section of this sequence (i.e., VIII:1b-IX:2) that the author speaks in the first person. The other two sections of this sequence are presented in a kind of didactic and almost impersonal tone. Secondly, both the second and third sections are introduced in the preceding sections in a way reminiscent of the introduction to whole sequences witnessed earlier in the text (i.e., II:2b and VI:2b).
Thus, the treatment of theme "a_I" will be treated as Section One, that of theme "B" as Section Two, and that of theme "a_II" as Section Three.

In approaching the first section of this sequence, it would seem advisable to isolate the thematic "shifts" which take place within the section itself. According to this criterion, this first section is composed of three parts. These parts may be outlined in this way.

Section One (Eph. VII:1-VIII:1a): "Correct Reaction to External Groups (Heretics)"

<table>
<thead>
<tr>
<th>Part</th>
<th>Text</th>
<th>Thematic Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>VII:1</td>
<td>εἰδεθαίη γάρ τινες δόλων πονηρῶν ...πράσοντες ἀνάξια... οὗς δεῖ ἡμᾶς ὑπὸ θηρία ἐκμαλένειν... οὗς δεῖ ἡμᾶς φυλάσσεσθαι θύτας δυσθεραπεύστως.</td>
</tr>
<tr>
<td>2</td>
<td>VII:2</td>
<td>εἶς ἀτρός ἔστιν, σαρκικὸς, τε καὶ πνευματικὸς γεννητὸς καὶ ἀγέννητος ἐν ἀνθρώπῳ θεὸς ἐν θανάτῳ ἑσθιμήν καὶ ἐκ καρπῶν καὶ ἐκ θεοῦ πρῶτον παρθένος καὶ τότε ἀπαθής Ἰησοῦς Χριστὸς ὁ κύριος ἡμῶν.</td>
</tr>
<tr>
<td>3</td>
<td>VIII:1a</td>
<td>μὴ οὖν τις ἡμᾶς ἐξαπατᾷ...καὶ τοῖς θεοῦ ἐσταν γὰρ μηδέμια ἑρις ἐνήρειοταί ἐν ὑμῖν... ἢρα κατὰ θεὸν ἥρατε.</td>
</tr>
</tbody>
</table>

The last of these parts is clearly an exhortation to heed the warning implied in Parts One and Two. Generally, this third part is dull when seen in comparison with the imagery and poetic qualities of the other parts of the section.
From a functional perspective, however, this third part does introduce the next section of the sequence and the new theme of the "Praise of the Ephesians" and of their lives lived "κατὰ θεόν" (VIII:1a).

The only other factor of interest in this section is the lack of any real substantive thematic cohesion between the first and second parts of the section. Our point here is not that there is any difficulty in interpolating a connection between the first two parts of this section. Indeed, Ignatius himself links them on a metaphorical level through the use of the word "δυσθεραπευτής" (hard to heal) in describing the heretics, and the word "θεραπός" (healer or physician) in describing Christ. On the other hand, a solid logical connection between the two is not presented by the author. Rather we must assume that it is some Christological error for which this group is attacked. Furthermore, the exact point of the error of the heretics is not specified. Our point here is the nature of Ignatian prose. Our author's interest lies chiefly in the individual parts of his whole section, not in the whole itself.

The second section of this sequence, i.e., the treatment of the second theme, begins at VIII:1b with the expression of the author's personal concern for the Ephesians and their Church. It is noteworthy that the poetic and metaphorical fancy of Ignatius which we have seen in the first
section of this sequence is found at a more developed stage here in Section Two. Specifically, we are referring to his descriptions of the Ephesians. An outline of the text at this point sets these literary flights into some type of perspective in spite of the fact that there seems to be no organizing element within the section itself, nor any significant shifts in theme.

Section Two (Eph, VIII:1b-IX:2): "Praise of the Ephesians"

<table>
<thead>
<tr>
<th>Part</th>
<th>Text</th>
<th>Thematic Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>VIII:1b</td>
<td>περιγραφή ἡμῶν καὶ ἀγνῷκμα ἡμῶν Ἠφέσιος ἐκκλησίας τῆς διαβοήτου τοῖς αἰῶνιν.</td>
</tr>
<tr>
<td>2</td>
<td>VIII:2</td>
<td>οἱ σάρκικοι τῷ πνευματικῷ πράσσειν οὐ δύνανται ὀδὸς οἱ πνευματικοί τῷ σάρκικῷ ὀπερ οὐδὲ ἡ πίστις τὰ τῆς ἀπίστιας ὀδὸς ἡ ἀπίστια τὰ τῆς πίστεως. οὐ δὲ καὶ κατὰ σάρκα πράσσετε, ταύτα πνευματικά ἐστιν, εὐ Ἰησοῦ γὰρ Χριστῷ πάντα πράσσετε.</td>
</tr>
<tr>
<td>3</td>
<td>IX:1a</td>
<td>ἠγνών δὲ παραδεδουλάτῳ τινας ἔκεισθεν ἔχοντας κεκλήν διδαχὴν διὸν οἵ τε οἴστι σπείραι εἰς ἤμας βύσωντες τὰ ὅτα εἰς τὸ μὴ παραδεξασθαί...</td>
</tr>
<tr>
<td>4</td>
<td>IX:1b</td>
<td>δὸς δύνες λέγει ναιοῦ πατρὸς ἑτοιμαζόμενοι εἰς ὁικοδομὴν θεοῦ πατρὸς ἀναφερόμενοι... διὰ τῆς μηχανῆς Ἰησοῦ Χριστοῦ... σχοινίον χρύμενον τῷ πνεύματι τῷ ἄγγει...</td>
</tr>
<tr>
<td>5</td>
<td>IX:2a</td>
<td>η δὲ πίστις ἡμῶν ἀναγνωτεῦ ἡμῶν, ἡ δὲ ἀγάπη δόδες ή ἀναφέρουσα εἰς θεόν</td>
</tr>
<tr>
<td>6</td>
<td>IX:2b</td>
<td>ηστὶ οὖν καὶ σύνοδοι πάντες θεοφόροι καὶ ναοφόροι· Χριστοφόροι, ἀγιοφόροι κατὰ πάντα κεραυνομένοι ἐντολαῖς Ἰησοῦ Χριστοῦ ὁς καθαγαλλίσμενος ἦξισθεν... προσομιλήτων ἡμῖν... ἢτι κατ' ἀνθρώπων βίον οὐδὲν ἀγαπᾶτε εἰ μὴ μιθὸν τὸν θεόν</td>
</tr>
</tbody>
</table>
In spite of the fact that there are no identifiable techniques which lend structure at this section of the sequence, there is a clear feeling of a movement from the personal and concrete in Parts One and Three, to the abstract and poetic in Parts Two and Four. This poetic quality is extended into Part 5 though it is clear that the images of that part of the section are suggested by those specified in the "μηχανή τοῦ" imagery of Section 4 itself. Section 6 functions as an introduction to the next section of the text, through its use of the word "ἀνθρώπων", which also appears in the first line of Section Three. So too, Part Six returns to the personal perspective established earlier in Parts One and Three.

Our point in focusing on this section is this. We wish to show the type of "ebb and flow" into which the language of Ignatius can attain even without the aid of a more or less artificial technique.

The final section of this sequence returns to the treatment of the theme of "The Correct Reaction to External Groups". This time, however, the specific group is only generally specified as "other men" ( ἀλλων ἐς ἀνθρώπων ). This section exhibits the use of parallelism in some of its parts. There are, however, no significant stylistic features to be found within this section which deserve analysis.
In summary, we might note again the anacoluthic structure of this sequence and reiterate our thesis that the appearance of this kind of thematic treatment is not accidental. Rather, it exhibits the conscious intention of the author. Further, it must be noted that the anacoluthic pattern found in this sequence, i.e., "a_I; b; a_{II}", constitutes the type of anacoluthic pattern to which Ignatius returns not only in the next sequence of this letter but also in a number of other sequences throughout the letters of the corpus.

Sequence "E" (Eph. XI:1-XIII:2): "Reaction to the Eschatological Period" and "Various Eschatological Motifs"

Our basic interests in this sequence stem from the similarity between this sequence and Sequence "D" (VII:1-X:3). Our treatment of the present sequence will focus primarily on Section Two since it is here that the differences between this sequence and Sequence "D" are most obvious.

This sequence, like the previous one, is anacoluthic in structure. Thus its external limits respect the use of this stylistic technique and are therefore to be set at XI:1 and XIII:1. Theme "a" of this sequence is "the reaction to

\[22\] This was established in our analysis of Sequence "D" and its end point. The division there, again, was made because of the thematic change after Eph. X:3.
the Eschatological Period. It is this theme that ends the sequence at XIII:1. The subsequent text, i.e., XIII:2, though apparently eschatological in essence, must be seen as a part of Sequence "F" and not as a part of Sequence "E". Three criteria can be offered for this distinction. First, Eph. XIII:2 exhibits the use of the "catch-words" of Sequence "F". Secondly, it is syntactically tied to Eph. XIV:1, which on thematic grounds is clearly not a part of Sequence "E". Lastly, the "eschatological peace" mentioned at XIII:2 does not seem to be related to the theme of "the reaction to the Eschatological Period", which is the theme of Sequence "E". Thus on both technical and thematic grounds, we are placing the end of the sequence at the end of Eph. XIII:1. Therefore, the external limits of Sequence "E" have been established at Eph. XI:1 and Eph. XIII:1.

In establishing the significant internal divisions of this sequence, we may provisionally rely on the same type of thematic divisioning which was made in the last sequence. Thus Sections One, Two and Three will correspond to the thematic divisions "a_1;b;a_II". Thus an outline of this sequence can be presented in this way:
**Outline of Sequence "E" (Eph. XI:1-XIII:1): "The Reaction to the Eschatological Period" and "Various Eschatological Themes"**

<table>
<thead>
<tr>
<th>Section Text</th>
<th>Thematic Content</th>
<th>Technique</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>XI:1</strong></td>
<td>1) These are the last times - let us be modest</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>2) Let us fear God...</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3) Let us fear or love...</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>XI:2</strong></td>
<td>1) Let nothing seem fitting without Christ,</td>
<td>&quot;catch-words&quot;</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>2) In whom I bear my bonds,</td>
<td>(elongated single-sentence)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3) In which may I arise,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4) Of which may I always have a share.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5) In order that I may be in the lot of the Ephesians,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6) Who are ever united with the Apostles...</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>XII:1</strong></td>
<td>1) I know who I am and who you are...</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>XII:2</strong></td>
<td>1) You are the passage... fellow initiates of Paul.</td>
<td>&quot;catch-words&quot;</td>
<td>(elongated single-sentence)</td>
</tr>
<tr>
<td></td>
<td>2) Who was ...</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3) In whose footsteps may I be found,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4) Who in each letter makes mention of you.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>XIII:1</strong></td>
<td>1) Seek to come together more often</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>2) For being together ruins the powers of Satan ... by the concord of your faith</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The significant differences between this sequence and Sequence "D" make further comment necessary. Perhaps the most significant difference lies in the fact that Section Two of Sequence "E" defies any attempt to fit all of its parts under a single thematic heading. Furthermore, the motif of eschatology, though no longer specifically "the reaction to the Eschatological Period", is in fact one of the thematic motifs taken up in Section Two along with a handful of others. The strikingly distinctive thematic qualities of the sections of the last sequence are not found in this one. Thus the internal divisions, from a thematic standpoint, are more subtle.

From a technical standpoint, the internal divisions of Sequence "E" and especially of Section Two demand our attention. It appears that two techniques have been put to use in this section. The first is the use of "catch-words", specifically, "ζῶνοις μοι" and the phrase "γένοιτό μοι". The second technique, however, is syntactical in essence. It is the use of elongated single sentences which are created by the addition of several dependent clauses to the basic structure of a sentence. As a result, we find two sentences in Section Two which are nearly twice as long as the normal Ignatian sentence. The use of these two techniques can be much more easily seen in the Greek Text of this section which can be found
at the end of this study. There, the length of the sentences can be seen and compared with the length of the other sentences of our author. Secondly, the "catch-words" used in this section of the sequence have been capitalized so that they stand out clearly in the text.

It should be clear that the "tacking-on" of various dependent clauses in the sentences of Section Two is used as a vehicle for the presentation of various eschatological motifs. Moreover, it must also be noted again that no single consistent theme is to be isolated in this section. Rather the author rambles through several apparent themes. Consistently, however, specific "catch-words" are repeated and it is through this repetition that the section approaches something of a "unity".

These observations do not seem peripheral to the understanding of the plan of the author at this point of the text. It would seem fair to propose that the purpose of this section of the sequence is basically different from most of the other parts of the Body of the letter. This section presents a "thematic interlude" in which nothing of any great thematic importance is being presented. The author has simply taken a chance to "entertain" his listening audience. The sonorous qualities of the extended sentences of this section would seem to underline this fact. The first long sentence, i.e., Eph. XI:2, catches the reader's ear with its
unusual length and numerous dependent clauses. Each of these clauses depends on the former clause and there is no difficulty in mentally keeping pace with the "lector" even when it is understood that he is rambling into a number of different thematic areas. The second elongated sentence, i.e., Eph. XII:2, repeats the elements which were so attractive in the first sentence. It treats the reader to a repetition not only of the same words he had just heard, but also the same type of syntactical structure.

In short, it would seem clear that our author had planned to rely on the rhetorical qualities of his language in Section Two. Thus the thematic content of the section must not be understood in the same qualitative category as that of the other parts of this letter.

A comparison between this sequence and the one which preceded it is interesting. Both sequences are anacoluthic in over-all structure. Thus, both have three internal subdivisions, i.e., sections, which mark the thematic shifts of the sequence. More specifically, the second section in both of these sequences betrays a poetic character quite clearly.

On the negative side of the ledger, it might be pointed out that the two sequences are quite unequal in length. The first, Sequence "D" (VII:1-X:3), is more than twice the size of the second, Sequence "E" (XI:1-XIII:1).
Other comparisons might be drawn. One point, however, seems clear. The stylistic techniques of the author in both of these sequences are remarkably similar. It might be remembered, moreover, that a similar remark has been made about Sequence "B" (I:1-II:2) and Sequence "C" (III:1-VI:2). The over-all structures of these two sequences were likewise remarkably similar. The use of the word "similar" here is significant. We wish to note that, although certain characteristics of the structures of these two sets of "complementary" sequences are the same, the sequences themselves are not identical. Moreover, it is significant that Ignatius has first used the technique of parallelism in Sequences "B" and "C" and then shifted to the use of an anacoluthic structure in Sequences "D" and "F". Clearly, such usages are not accidental. Rather, this switch in the use of stylistic techniques reflects the conscious plan of the author.

Sequence "F" (Eph. XIII:2-XV:3): "Faith and Love" and "Silence, Speech and Action"

This sequence, like Sequence "E" above, treats two themes. Unlike Sequence "E", however, the present sequence does not treat its themes in anacoluthic order. Anacolutha, as a technique in this letter, is limited to Sequences "D" and "E". Sequence "F" exhibits the use of "catch-words" as its chief stylistic technique. It is the use of this technique which links together the treatment of the theme of
"silence, speech and action".

The external limits of this sequence have been set at Eph. XIII:2 and XV:3. These limits have been set after a consideration of both technical and thematic criteria. These limits respect both the author's use of "catch-words" and the treatment of the two themes noted above. An outline of this sequence can be presented in this way:

Outline of Sequence "F" (Eph. XIII:2-XV:3): "Faith and Love" and "Silence, Speech and Action"

<table>
<thead>
<tr>
<th>Section</th>
<th>Text</th>
<th>Thematic Content</th>
<th>Technique</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>XIII:2</td>
<td>1) Nothing is better than Peace...</td>
<td>&quot;Catch-words&quot;</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>XIV:1</td>
<td>-None of these things is hidden from you...</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>-If you have Faith and Love which are...</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>XIV:2</td>
<td>2) The two together are God</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>XV:2</td>
<td>3) No one with Faith sins</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>No one with Love hates</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4) The tree is known by its fruit.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>-Deeds prove dedication to Christ.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>5) &quot;The deed&quot; is Faith till the end.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>XV:1</td>
<td>1) It is better to be silent and to be...</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2) Teaching is good if the teacher does what he says</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3) One teacher spoke and it came to be...</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>XV:2</td>
<td>4) He who holds the word of Jesus is able to hear his silence...</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

It was determined in our treatment of Sequence "F" that Eph. XIII:2 belongs to Sequence "F" and not to "E". Our criteria for this decision can be found on p. 64.
XV:3 5) Nothing lies hidden from
the Lord.
Therefore let us act as if He
was dwelling in us so that ...
-This is so ...

It is of primary interest that the internal divisions
of this sequence are based on thematic grounds alone. Sec-
tion One, Eph. XIII:2-XIV:2, treats the theme of "Faith
and Love". The last sentence of this section, however, func-
tions to introduce the theme of Section Two, i.e., "Silence,
Speech and Action" by its use of the word "πράσσωσιν".
Otherwise, no internal divisions can easily be made within
this sequence.

The difficulty which we have had in breaking the sec-
tions of this sequence down into their component parts is
related to the confused nature of the thematic material which
Ignatius has worked into this sequence.

It must be remembered that Ignatius is attempting to
provide himself with opportunities to repeat his "catch-
words" throughout this sequence. He must find and use sen-
tences, clauses and phrases in which he can employ the words
"οὐδείς [1]", "ἀμείνοι [2]", "λαοῦδων [3]", "τελεός [4]", and
"ἐπικίνδυνος [5]". In this, he has been successful. On

24 We have not considered the words "faith" ("πίστις"),
"love" ("ἀγάπη"), "silence" ("σιωπή" or "σιή"), "speech"
("λόγος"), or "action" ("πράσσω" or "ποιεῖω") as "catch-words"
inasmuch as they are the themes of this sequence. It is inter-
esting, however, that in the case of the concepts of "silence"
and "action", Ignatius feels free to use two different words
with no apparent difference in meaning being intended.
the other hand, the thematic consistency of his treatment of his themes has suffered. In order to repeat some of these "catch-words", Ignatius has had to introduce elements into the treatment of his themes which clearly confuse his intentions and meaning. Thus the disparate nature of the thematic materials of this sequence arises. The problem which Ignatius has created in this sequence can be seen most clearly in the Greek Text. There we have attempted to break the sequence down into its most basic elements and have capitalized and numbered all of the author's "catch-words". Thus it becomes possible to make individual distinctions as to which of the sentences, clauses and phrases have found their way into the sequence for technical reasons, and which have been included for thematic purposes alone.

In summary then, Sequence "F" is clearly an example of a new kind of sequence in this letter. It does not exhibit the use of parallelism and it is not anacoluthic in its treatment of its themes. Both of those techniques have been left aside. In Sequence "F", Ignatius concentrated on the use of "catch-words". Secondly, this sequence is a fine example of the problem of using a technique which is not easily amenable to the context of one's intended communication. The use of the specific "catch-words" cited above forced Ignatius to attempt two goals simultaneously, i.e., (1) to repeat his chosen "catch-words", and (2) to communicate his thoughts on his themes.
To a certain extent, he was successful. On the other hand, this sequence does retain a certain "schizophrenic" character. It is our position, however, that by being aware of the author's technical and thematic goals, the scholar is in a much better position from which to interpret the text of this particular sequence.

**Sequence "S" (Eph. XVI:1-XIX:3): Heresy**

In this sequence, Ignatius does not rely on any of the techniques we have seen in the earlier sequences of the letter. Thus, we shall refer to this sequence as an "unstructured" text. Ignatius includes one unstructured sequence in this letter and in the letters to the Magnesians, Trallians, and Philadelphians. Here in Ephesians, the unstructured sequence is the last sequence in the Body of the letter.

In the absence of the use of any stylistic technique, the external limits of this sequence are established on thematic criteria alone. The theme of this sequence is clearly that of heresy. An outline of this sequence may make a discussion of its peculiarities more enlightening.
<table>
<thead>
<tr>
<th>Section Text</th>
<th>Thematic Content</th>
<th>Technique</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>XVI:1</td>
<td>Do not err - the corruptors of the kingdom will not inherit ...</td>
<td>Unstructured Text</td>
<td>7</td>
</tr>
<tr>
<td>XVI:2 1) If those who do this &quot;κατὰ αὐθεν&quot; die</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>How much more those who corrupt the faith of God?</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Such a one will go to the never ending fire ...</td>
<td></td>
<td></td>
</tr>
<tr>
<td>XVII:1 1) For this reason the Lord took ointment on his head To breathe incorruption on the Church ...</td>
<td></td>
<td>5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2) Do not be annotated ... Metaphor with the evil odour ...</td>
<td></td>
<td></td>
</tr>
<tr>
<td>XVII:2 1) Why are we not all prudent ...?</td>
<td>Parallelism</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>2) Why are we perishing foolishly?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XVIII:1 1) I am dedicated to the Cross ...</td>
<td></td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>2) Where is the wise man ...?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3) - our God, Christ, was conceived by Mary ... was born and was baptized ...</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XIX:1 1) And the Virginity of Mary ... was hidden from the Prince of this world ...</td>
<td></td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>XIX:2 2) How was He manifested to the world?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a) A star shone in the heavens ...</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XIX:3 b) By this all magic was dissolved ...</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c) Hence all things were disturbed because the abolition of death was being planned.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Two features of this sequence deserve our attention. The first is the relation of this sequence to Section One of Sequence "D" (Eph. VII:1-VIII:1a). In both cases, a discussion of heretics is followed by a Christology. These two texts represent the only time in the letters of Ignatius that a theme is repeated within a single letter. The difference between these two texts might of course be significant. The earlier text (Eph. VII:1-VIII:1a) treated the theme of the correct reaction of the Christian to heretics. The present sequence seems to be directed at those who may have fallen into heresy. Ultimately, however, the differences between the two texts seem superficial. Thus, it may be said that Ignatius is in some respects repeating himself here in Sequence "G".

The second feature of this sequence which deserves our attention is the nature of the thematic development exhibited in the treatment of this topic. Ignatius is not, of course, the master of the long, developed polemic. On the other hand, his treatment of heresy here is hopelessly segmented and almost cryptic in parts.

In Section One, the rhetoric is clear. In fact, Ignatius relies on one of the rhetorical formulae which he had used in Sequence "C", i.e., "Εϊ γάρ...Πάσῃ Μάλλην" ("If... x, then how much more y... "). Thereafter, however, the

25 Cf. pp. 53 and 54.
logical progress of the sequence breaks down.

In Section Two, Ignatius makes a strange reference to the Lord receiving ointment on His head that He might breathe "ἀφθαρσία" on the church. Clearly by this reference, Ignatius is playing on the use of the word "οἶκος θερόμοι" in Section One (Eph. XVI:1). The intended meaning of this reference, like that of the subsequent injunction to avoid the anointing of the Prince of this world, remains unclear. Section Two is constructed on grounds for which Section One did not prepare the audience.

Section Three features two parallel sentences, as can be clearly seen in the Greek Text. Still, however, the intended meaning of these sentences is far from clear. Likewise, Section Four and the long narrative of Section Five seem to reflect only a part of the argument of Ignatius with the heretics.

Having considered the evidence, however, it is somewhat difficult to maintain that this kind of polemic reflects a mere summary or a part of the kind of polemic which Ignatius would have delivered if he had had more time. Our view is based on two considerations which would seem to demand that any such view be rejected.

First, if we have been correct in our analysis of the other sequences of this letter, we must posit that Ignatius
has shown a considerable degree of care and rhetorical skill in structuring his letter not only by thematic criteria, but also by stylistic techniques. Moreover, we have seen him introduce and close individual sequences and even sections. Thus, we must assume that the letter, by and large, reflects the thematic and technical values and intentions of Ignatius. Why, then, are we to assume that the polamical style exhibited in this sequence is unintended or to any great extent at odds with the intentions of the author when neither the sequences which proceed it nor those which follow it would lead us to that general understanding of the whole letter? Secondly, this type of attack on heresy is not only exhibited in this letter, but is also to be found in the Letter to the Trallians, i.e., Trallians' Sequence "D", and in the Letter to the Smyrnaeans, i.e., Smyrnaeans' Sequences "B" through "D". Significantly, in those letters, as in this, there is a great deal of evidence from which it may be shown that the stylistic intentions of Ignatius were generally fulfilled.

From the two criteria we have just cited, we wish to draw one conclusion, i.e., that Ignatius fully intended the use of what we have referred to above as a "segmented and almost cryptic treatment" of heresy. We would propose that the rhetorical standards exhibited in this sequence are those which our author both knew and intended to use in this and in other letters.
Sequence "H" (Eph. XX:1-2)

This sequence marks the first sequence of the Closing Materials of this letter. Ostensibly, the sequence contains a promise to write a second "book" (βιβλίον) to the Ephesians. Clearly, however, what Ignatius cites as the subject matter of that proposed second work functions as a summary of his present letter. The summary function of this sequence is clear from parallel sequences in other letters which likewise appear in the Closing Materials of those letters and which likewise function as summaries of their respective letters. 26 The promise to write a second book, however, is peculiar to this sequence in Ephesians.

The external limits of this sequence have been established primarily by thematic criteria. This promise and summary is not related to the theme of heresy which is treated in Sequence "G" (Eph. XVI:1-XIX:3). Neither is it to be seen as a part of the final greetings and farewells which constitute the substance of the final sequence (Eph. XXI:1-2). On technical grounds, Eph. XX:1-2 likewise deserves to be established as a single entity inasmuch as its entire length, or some 1 1/2 lines, is one single elongated sentence.

26 Summaries of letters are also to be found in Magnesians' Sequence "G", Trallians' Sequence "E", and Smyrnaeans' Sequence "G".
An outline of this sequence could be presented in this way:

Outline of Sequence "H" (Eph. XX:1-2): Summary

Section Text   Thematic Content   Technique: Length

1              XX:1  l) If Christ permits me... 14
               in a second book I will show you
   a) The "οικονομία" of the new Man
       Jesus Christ...
   b) His faith and His love
   c) His suffering and resurrection

XXI:2
   d) That all of you come together
      in the common meeting
      and in Jesus Christ
   e) Who was of the Family of David
   f) The Son of Man and of God.
   g) So that you obey The Bishop
      and the presbytery...
   h) Breaking one bread which is the
      medicine of immortality...

The summary is achieved by appending a number of relative clauses and apositional statements onto the sentence. Thus that part of the sentence which we have marked "b" recalls Sequence "F" (Eph. XIV:1). The reference to suffering in "C" recalls the true Christologies of Sequence "D" (VII:2) and Sequence "G" (XVIII:2b). The phraseology of "d", i.e., "ο έκ τῆς ουσίας θεοῦ" is almost identical to that used in Sequence "C", Eph. IV:2, i.e., "μαρτύριον θεοῦ". Parts "e" and "f" reflect other aspects of the true Christology presented in Sequences "D" (Eph. VII:2) and "G" (Eph.
Finally, Part "g" recalls the theme of subjection to the clergy which was treated in Sequence "C".

Finally, it might be noted that in this sequence the technique of building long sentences from short phrases is rhetorically grounded. Such a technique allows the author to range over a wide variety of materials. Thus a summary of the letter becomes technically possible. Moreover, it can be presented in a form which is pleasing to the ear, without the breaks which would make the variety of its contents too obvious. It must be admitted that Ignatius has shown good judgment in forming this summary sequence by this technique.

Sequence "I" (Eph. XXI:1-2): Final Sequence

This sequence is the second sequence of the Closing Materials and the last sequence of the letter as a whole. As we have noted earlier, the final sequences of the Ignatian letters are somewhat different from the other sequences of the Ignatian letters. Usually, the final sequence of an Ignatian letter is composed of a series of formal greetings which employ the verb "δοσιμομήν", and a formal farewell which employs the verb "ὑποσεβες". Thus, it must be noted that the Ignatian final sequence, like the Ignatian

27 Cf. p. 30, note #2 (5).
Inscription and unlike the other sequences, follows what might be called a formal pattern. Significantly, however, the final sequence of the Letter to the Ephesians does not follow that form exactly. The final sequence of this letter does not use the greeting "δούλομα", which was used in the other letters.

The second major difference to be noted in this final sequence is the fact that Ignatius has used the technique of parallelism here although he has avoided using any of his stylistic techniques in most of the other final sequences. The use of parallelism here can be seen in our outline of this sequence:

Outline of Sequence "I" (Eph. XXI:1-2): Final Sequence

<table>
<thead>
<tr>
<th>Section Text</th>
<th>Thematic Content</th>
<th>Technique: Length Sentence</th>
<th>Parallelism</th>
</tr>
</thead>
<tbody>
<tr>
<td>XXI:1a</td>
<td>a) I am dedicated to you</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b) And to those you sent to Smyrna,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c) Whence I am writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d) Loving Polycarp and you.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>XXI:1b</td>
<td>Remember me as Christ remembers you.</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>XXI:2a</td>
<td>a) Pray for the Church in Syria,</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b) Whence I am going to Rome,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c) being the least of the faithful there,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d) Having been thought worthy to show the honour of God.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>XXI:2b</td>
<td>Farewell, in God the Father and in Christ, our common Hope.</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>
Clearly, the object was to follow a long sentence with a short sentence. The syntactical similarities between the two long and the two short sentences can be seen even more clearly in the Greek Text of the sequence. There, the intended parallelism of Ignatius is most obvious.

Finally, it must be concluded that the final sequence of Ephesians, though not divorced from the thematic concerns of all of the Ignatian final sequences, i.e., final greetings and farewell, must be seen in a class by itself. It does not use the formal word of greeting which all of the other final sequences do and it exhibits the use of the technique of parallelism which is never used in any of the other final sequences of the corpus.
CHAPTER THREE

A COMPARATIVE ANALYSIS OF THE IGNATIAN LETTERS

The purpose of this chapter is to extend the analysis of Ephesians in two ways; namely, to apply the analytic techniques of Chapter Two to the rest of Ignatius' letters, and to compare the letters among themselves in terms of structure and style. We will therefore treat in turn the six remaining letters of the Ignatian corpus, concurrently discussing some of the more significant features of Ignatian style.

The Letter to the Magnesians

This letter is strikingly similar to the letter to the Ephesians. An outline of the thematic content and stylistic techniques found in each of the sequences of this letter may help make this point clear.
### Outline of the Letter to the Magnesians

<table>
<thead>
<tr>
<th>Sequence</th>
<th>Text</th>
<th>Themes</th>
<th>Technique</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Inscription</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>I:1-2</td>
<td>Union of Faith &amp; Love, etc. in the Churches</td>
<td>Parallelism</td>
<td>5</td>
</tr>
<tr>
<td>C</td>
<td>II:1</td>
<td>Personalia/Subject</td>
<td>Parallelism</td>
<td>10</td>
</tr>
<tr>
<td>D</td>
<td>III:1-V:2</td>
<td>Respect the Young Bishop/ A Godly Matter/ Hypocrisy/ The Christian Life</td>
<td>Anacolutha</td>
<td>6</td>
</tr>
<tr>
<td>E</td>
<td>VI:1-VII:2</td>
<td>Unity/and Acting with the Bishop</td>
<td>&quot;Catch-words&quot;</td>
<td>28</td>
</tr>
<tr>
<td>F</td>
<td>VIII:1-XI:1</td>
<td>Judaizing Heresy</td>
<td>Unstructured text</td>
<td>44</td>
</tr>
<tr>
<td>G</td>
<td>XII:1-XIV:1</td>
<td>Praise/ (Summary to Subjection)</td>
<td>Anacolutha</td>
<td>7</td>
</tr>
<tr>
<td>H</td>
<td>XV:1</td>
<td>Final Sequence (Farewells)</td>
<td></td>
<td>7</td>
</tr>
</tbody>
</table>

1 All of the Inscriptions follow the three-part pattern discussed in relation to the Inscription of the Ephesian Letter. cf. p. 33.

2 We have marked this sequence (/) as anacoluthic. Clearly the theme of the text changes in the last line. Lake feels that the original text has been broken at that point. Thus it is possible that this sequence, like Trallians "B" (I:1-III:2) would have returned to the Personalia Materials, thus repeating the basic anacoluthic pattern, "a_1;b;a_2". Instead, the present text might be represented as "a_1;b ". That this "sequence" is syntactically incomplete is evident. These six lines constitute only a conditional clause and not a complete sentence.
The similarity between Ephesians and Magnesians involves the range of thematic interests which both letters exhibit and the use of specific stylistic techniques in specific parts of each of the letters. From a thematic perspective, both letters exhibit a relatively wide variety of interests. Most of the other letters do not. Ephesians and Magnesians treat the common Ignatian themes such as the Christian's relation to his bishop, Church unity, and heresy. They also treat themes which are not found anywhere else in the corpus, e.g., "The Reaction to 'Other Men'" in Ephesians' Sequence "D", or "The Christian Life as a Choice" in Magnesians' Sequence "D". Moreover, a number of themes which appear in other letters in mere passing references are much more extensively treated in Ephesians and Magnesians. In this regard we might cite Ephesians' Sequence "F" ("Faith and Love" or "Silence and Speech"), or its Sequence "C" (Section 47 with the treatment of specific errors regarding "Division"), or the theme of "unity with the bishop as a 'Godly matter'" in Magnesians' Sequence "D" (bI-III). Thus, from a thematic viewpoint, both of these letters exhibit a range of thematic interests which is not shared by most of the other letters of the corpus.

If there is a significant thematic similarity between the Ephesians and Magnesians letters, there is an even more significant similarity in the overall structure of each of
the two letters, i.e., the use of specific techniques at specific places in each letter. The overall structural similarity between these two letters is best seen in the context of all of the letters of Ignatius. Given the context of the entire corpus, the structural similarity between Ephesians and Magnesians is quite evident. Ignatius changes his approach to overall structure quite markedly in the latter letters of the corpus, i.e., in Philadelphians, Smyrnaeans, Polycarp and Romans. None of these letters could be called similar to Ephesians in terms of their overall structure. The overall structure of Magnesians and Trallians, however, does not differ significantly from that of Ephesians. Moreover, it is likewise clear from this outline that the letter to the Magnesians is more similar to Ephesians than Trallians is.

The similarity of Ephesians and Magnesians on the basis both of thematic content and of overall structure is already suggested by the outline. On the other hand, it is important to understand that these similarities have been singled out at the generic level of theme and technique. Magnesians, however, is by no means identical to Ephesians on the level of the treatment of individual themes or the use of particular techniques. Indeed, each of the Ignatian

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letters exhibits an individuality at this specific level. Thus, although it is possible to isolate the use of specific techniques at specific places in an Ignatian letter, the individual form which the technique takes in one case will usually be found to be different from the form which the same technique takes in other cases.

In the light of these observations on the individual aspects of each of the letters, it is necessary to attempt to isolate the significant different forms which a single technique may take in the various parts of the corpus. Having isolated these different forms, we shall be in a much better position to understand both the stylistic individuality of each of the letters and the strains of similarity which are to be seen in all parts of the corpus.

We shall now turn from the question of the similarity of Magnesians to Ephesians to the stylistic characteristics proper to Magnesians alone.

There is one general stylistic peculiarity of Magnesians. It is best explained by comparison with a stylistic feature found in Ephesians. In Ephesians, Ignatius ended a number of sequences, i.e., "B", "C", and "D", in the body of the letter with an introduction to the next sequence. This introduction made way for a theme which was to be treated in the next sequence. Clearly, the use of this device must be seen as characteristic of Ephesians. It is
rarely found in other letters of the corpus. The only clear examples of the device are found here in Ephesians. The device is not found at all in Magnesians. The disappearance of this technique from the list of techniques found in Magnesians is worth mentioning in itself. It would seem, however, that this "introduction device" has been replaced in Magnesians by the addition of theological observations which systematically appear at the end of a number of sequences.

The final section of most of the sequences of the body of Magnesians, i.e., Sequences "B" - "G", ends in some theological (Sequence "B") or, more often, Christological observation (Sequences "D", "E", "F"). These Christological observations are consistently made in a relative clause or a long appositional clause which has been appended at the end of the sequence. Moreover, these concluding Christological observations are usually unrelated to the theme of the sequences to which they have been added. Thus, they usually stand out from the context of the rest of the sequence quite distinctly.

Our conclusion that the use of the Christological observations in Magnesians represents a substitution for the

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4 Sequence "C" also ends in a reference to Christ. Yet it is unlike the references made in the other sequences. The absence of this Christological observation here might be taken as another proof that the original ending of Sequence "C" has been lost.
technique of introducing each sequence in Ephesians rests on three technical observations: (1) Both techniques are used at the ends of individual sequences; (2) Just as there are no introductory materials in Magnesians, there are no comparable Christological observations in Ephesians; (3) Just as Ignatius uses "catch-words" or concepts in one section of a sequence to introduce other sections within that same sequence, he has placed a number of Christological observations at the ends on individual sections of a single sequence. Thus, just as the technique of introducing subsequent materials is not confined to the ends of sequences, neither is the Christological observation device.

The more specific stylistic features of this letter are best seen in the context of the individual sequences in which they appear. Thus, we shall now devote our attention to Sequences "D", "E", and "F".

5 Examples of this are to be seen in Ephesians' Sequence "D" (Eph. VII:1-X:3) where the concept of living "κατὰ θείαν" in section 1 introduces the theme in section 2. Similarly, the use of the word "ἀνθρωπος" at the end of section 2 introduces section 3's discussion of "τῶν ὑλῶν ἐκ ἀνθρώπων." Cf. p.62. Similarly, in Ephesians' Sequence "E" (Eph. XI:1-XIII:1), one of the catch-words of section 2, i.e., "εἰδωλοσοφία", is introduced at the end of section 1.

6 Christological observations are likewise to be found at Mag. I:2; III:1; VI:1; VII:1; VIII:2; IX:1. Most appear within Sequences "E" and "F".
Sequence "D" (Map. III:1-V:2) is one of the most interesting sequences of the corpus. It is anaclistic in its overall structure. Still, it is quite different from the anaclistic sequence which we have seen in Ephesians.

In Sequence "D" of Ephesians, we saw an anaclistic sequence which was composed of two themes, i.e., "a" and "b". These two themes were presented in the thematic pattern "a_1; b; a_II" so that the presentation of the materials of theme "a" was divided into two parts. Between these parts, the materials related to theme "b" were introduced. Such was the overall thematic structuring of Ephesians' Sequence "D". In Magnesians' Sequence "D", a related technique is used by Ignatius.

The Magnesians' sequence is much more complex. It deals with four individual themes, and works these four themes into a single complex pattern. The pattern is not the simple "a_1; b; a_II" seen earlier. Rather it can be represented in this formula: "a_1, a_II, b_1, c_1, b_II, b_III, d_1, c_II, c_III, d_II".

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7 Cf. pp. 19f., for the discussion of the relation of this type of anaclistic sequence to the other types which appear in the letters of the corpus.

8 The punctuation used in this schema follows that of K. Lake, cf. Lake, pp. 190-200. Commas mark the ends of clauses. Periods mark the ends of complete sentences as adjudged by him.
The technical complexity of the thematic outline should not lead one to suppose that the sequence is obscure or was obscure to the original Magnesian audience. On the contrary, this complexity is mitigated by the author in a number of ways. In short, the sequence is actually one of the least obscure of the Ignatian corpus and the complexity of the thematic outline does not ultimately interfere with the communication of the author's thoughts. Again, "Ars est celare artem".

The four themes of the sequence are not as diverse as the themes of the anacoluthic Sequence "D" of Ephesians. Rather, they are closely related to each other, i.e., (a) "the correct relation to the bishop", (b) "this relation as a 'Godly matter'", (c) "hypocrisy", i.e., acting without the bishop, and (d) "the Christian life as a choice between two things". The juxtaposition of these themes would clearly not confuse the listening audience inasmuch as even the last of them, i.e., (d), could be interpreted in terms of one's relations to the bishop. Thus Ignatius has seen to it that no thematic obstacles obscure his intended communication.

Secondly, it must be observed that each individual part of the sequence, i.e., a_I, or b_I or b_II, is almost equal in length to any of the others. Furthermore, six of

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9 "The relation of a Christian to heretics and 'other men!'" and "Praise of the Ephesians for their 'Godly life!'".
the ten parts of the sequence exhibit the same overall structure, i.e., negative first sentence (Οῦ - ἢ) linked with a correlative sentence which begins with the disjunctive particle "but" (ἈΛΛΑ). This "Οῦ - ἈΛΛΑ" pattern, repeated in so many of the parts of this sequence, creates the sense of a pattern into which the original reader of the text would naturally have fallen.

Through a careful handling of sentence lengths and a repetition of a single sentence pattern, Οῦ ... ἈΛΛΑ, Ignatius has created an effective rhetorical piece. His listeners would attune their ears to the individual parts of the sequence and not to the long, cumbersome sentences into which these parts accidentally fall.

Ignatius clearly seems to have written this sequence to be heard and not read. Regrettfully, most of his other sequences, whether anacoluthic or not, lack the kind of rhetorical precision which has been described above. Most of the Ignatian sequences seem rhetorically barbarous in comparison to this one. Regrettfully, this kind of anacoluthic sequence is not in any of the other letters of the Ignatian corpus.

Sequence "Ε" (VI:1-VII:2) is unified by the use of "catch-words": "ΠΑΣ" (All), "ὈΔΗΣΙϹ-ΜΗΔΗΣ" (Nothing), "ἘΙΣ" (One), "πλῆθος, ἑδροφησι, ἄγαμ" and "προκαθημένος". These seven words, however, seem to belong to two groups. The first
three, i.e., ΠΛΩΣ, ΟΥΔΕΙΣ-ΜΗΔΕΙΣ, ΕΙΣ, are used somewhat differently from the last four. The distinction between the two groups deserves our attention.

The words of the first group are clearly central to the thematic content of the sequence, i.e., unity and acting with the bishop. All (Μνημεῖς) are to do all things (πάντα) with the bishop. No one (Μηδείς) is to do anything (οὐδεν) without the bishop. Doing all things as one (Εἷς), i.e., with the bishop, is essential. The words which comprise the second group of "catch-words", i.e., Πλήθος, Εἴθεμα, Αγαπη and προκαθημένος, have no thematic significance in this sequence.

The sequence seems to break down into three more or less natural sections. The single thematic idea, however, suggested above in the use of the "catch-words" of the first group permeates all three of the sections.

The "catch-words" of the second group, though they are unrelated to the central theme of the sequence, are used in such a way as to exhibit another characteristic of our author's style. In repeating the ideas of Πλήθος (crowd) and ἔθεμα (to see), Ignatius does not use the same words. For πληθος, he employs πληθον; for ἔθεμα, οἶκετω. Again,

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10 In the text of the letters, this feature has been observed by marking the catch-words of the first group with the letters (A), (B) and (C). The catch-words of the second group are numbered, i.e., (1), (2), (3), (4).
as was seen above, in the discussion of the Ignatian tendency to vary the elements of a pattern, Ignatius seems to pursue variation whenever possible. Here, Ignatius seems to have assumed that it is the concept which "stands behind" the word that is to be repeated, and not the word itself. Thus ἰατρός can be "repeated" by the word ἰατροῦ, and ἱερός can be "repeated" by ἱερεῖα.

Sequence "F" (VIII.1-XI.1) exhibits a number of stylistic features which we have already seen in Ephesians. Perhaps the most prominent is the use of elongated sentences, especially that found at Hag. IX.1-2, which alone extends some 11½ lines in the text. Similarly, such an elongated sentence is to be found at Hag. XI, which extends some 8 lines to the end of the sequence.

The most significant stylistic aspect of this sequence is the fact that it is an unstructured text. As mentioned earlier, the use of such a text is characteristic of most of the letters of Ignatius, i.e., Ephesians, Magnesians, Philadelphians, and Trallians. The unstructured text of this letter, however, is placed here, at Sequence "F", at the end of the body of the letter. In this respect, the unstructured text parallels another unstructured text which is similarly located in Ephesians; at the end of the body of that letter.

Cf. p. 43-44, note #14.
Little else need be said of Magnesians' Sequence "F" from a technical standpoint.

We may conclude our brief analysis of this unstructured text by noting the logical consistency of the text. Ignatius has a single idea which he clearly develops throughout the length of the sequence. The development of specific concepts is not an important feature in the rhetoric of the letters of Ignatius. Rather Ignatius most often leaves the reader with the feeling that he was more interested in presenting a number of various disconnected thoughts than in either connecting those thoughts to each other or in developing a single thought at length. In short, the logical consistency of this sequence stands as a significant individual feature of this letter.

Sequence "G" (XII:1-XIV:1) is an excellent example of a weak anacoluthic sequence. Again, by the use of this designation, we are attempting to focus on the fact that the two themes involved in the thematic pattern, a_I;b; a_I, are not clearly unrelated. Still, it is clear that there are two themes being treated at this point in the letter and that these two themes are combined in the anacoluthic pattern noted above.

The first of these two themes is the "praise of the Magnesians". The second is the "exhortation to unity and
subjection to the bishop". It must be noted that this second theme is presented in this sequence in such a way as to function as a summary of the letter itself.\textsuperscript{12} This type of short summary is found not only in this letter but also in Ephesians, Trallians and Smyrnaeans.

Sequence "H" (Mag. XV:1) is the Final Sequence of the letter. It exhibits nothing of any real stylistic significance.

In summary then, we might fruitfully return to our earlier statements regarding the technical similarity between Magnesians and Ephesians. In the light of the materials we have just presented, it is now possible to qualify both the similarities and the differences between the letters.

The two letters exhibit the use of the same techniques in the same order of appearance throughout the greater part of their lengths. Significant differences are to be found, however, in the use of those techniques in at least two instances. By defining the exact nature of these differences we shall understand the stylistic individuality of each of the two letters. By defining the points of technical

\textsuperscript{12} The use of the word "unity" recalls Sequences "B", "D" and "E". The use of the word "subjection" recalls Sequence "C". Significantly, the question of heresy is not mentioned in the summary.
similarity between them, we shall understand the technical substratum upon which the two individual letters are based.

The best way to reach our goal is to follow, point by point, the structural outline of both letters, discussing similarities and differences within that framework.

(1) Inscription: Eph. "A"; Mag. "A". Both letters follow the formal three-part Inscription formula discussed in Chapter Two.\(^\text{13}\)

(2) Parallelism-Patterns: Eph. "B" and "C"; Mag. "B" and "C". None of these sequences exhibit any techniques as significant as the parallelism we have isolated here.

On the other hand, the Ephesians' sequences are much longer and much more complex than those of Magnesians. Still, inasmuch as no other significant techniques are found at this point in either of the letters, the use of parallelism here seems to assume a special significance.

(3) Anacolutha: Eph. "D" and "E"; Mag. "C" and "D". If Magnesians' Sequence "C" was in fact originally anacoluthic as noted above, these two letters would bear a much greater similarity to each other in terms of the use of anacolutha in this part of the letter. It is significant, however, that Magnesians' "D" represents a type of anacoluthic

\(^{13}\text{Cf. p.33} \); the discussion of the three-part structure of the Inscriptions of Ignatius and other Hellenistic Greek authors.
structure that is unparalleled in the Ignatian corpus. Thus, although this Sequence "D" is clearly anacoluthic by definition, it does not appear to be very similar to the more normal anacoluthic sequences in Ephesians' "D" and "E". Still, the use of the anacoluthic technique at this point is indisputable.

(4) Catch-Words: Eph. "E" and "F"; Mag. "E". There are no real differences between the use of the technique in Ephesians and that in Magnesians except for the fact that the use of "catch-words" in Ephesians' "E" is limited to the section section of the anacoluthic sequence.

(5) Unstructured text: Eph. "G"; Mag. "F". Again, there are no significant differences between the two letters at this point. Both of the sequences involved, however, are the last sequences to appear in the bodies of their respective letters. On a less technical basis, moreover, we might note the fact that both sequences treat of the issue of heresy.

(6) It is at this point that the technical similarity of the two letters breaks down. Ephesians' Sequence "H" is structured as an elongated single sentence. The "parallel"

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14 The systematic introduction of new thematic materials before the treatment of previous thematic materials has been concluded. Cf. p.18.
sequence in Magnesians, i.e., Sequence "G", is anacoluthic. Both sequences, however, present thematic summaries of their respective letters.

(?) Final Sequence: Eph. "I"; Hag. "I". Both of these sequences are quite brief and exhibit no real structural techniques. They are, however, far from identical.

In summary then, the Ephesian letter may be characterized as generally being much more complex in a greater number of its sequences. Ignatius uses his extra hundred lines in this letter to display some of the stylistic wares which are lacking in the other letters. Magnesians, on the other hand, exhibits two outstanding sequences: "D", the anacoluthic masterpiece, and "F", the logical and controlled though unstructured text on heresy. Thus, although Magnesians lacks some of the pervasive lustre of Ephesians, it has certainly been compensated for this loss. In short, these two letters seem to have inherited the technical and stylistic riches of their author, though in various different ways. The other letters of the corpus, on the other hand, seem to have been comparatively neglected.

The Letter to the Trallians

This letter, like Magnesians, shows a great dependence on the themes and over-all structure of Ephesians. Thematically speaking, it is not as rich as either of those
two letters. It does, however, introduce a theme which has not been treated in those letters, i.e., the relation of knowing "rē ἐμπαύθα" to discipleship. The other themes treated by the letter are the common themes of subjection to the bishop, Church unity and heresy. The outline of the letter might be represented in this way:

Outline of the Letter to the Trallians

<table>
<thead>
<tr>
<th>Sequence</th>
<th>Text</th>
<th>Themes</th>
<th>Techniques</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Inscription</td>
<td></td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>B</td>
<td>I:1-II:2</td>
<td>Personalia/ Subjection to clergy</td>
<td>Anacolutha</td>
<td>33</td>
</tr>
<tr>
<td>C</td>
<td>III:3-V:2</td>
<td>Self-abasement and relation of &quot;heavenly things&quot; to discipleship</td>
<td>&quot;Catch-words&quot;</td>
<td>20</td>
</tr>
<tr>
<td>D</td>
<td>VI:1-XI:2</td>
<td>Heresy (docetism)</td>
<td>Inclusion (unstructured text)</td>
<td>49</td>
</tr>
<tr>
<td>E</td>
<td>XII:1- XIII:3</td>
<td>Final sequence (summary)</td>
<td></td>
<td>26</td>
</tr>
</tbody>
</table>

From a more technical perspective it is interesting to note that this letter contains only five sequences, whereas Ephesians and Magnesians contained nine and eight sequences respectively. Nevertheless, this letter is patterned along the same lines as Magnesians. In fact, it
follows the structural outline of Magnesians so closely that, insofar as its structural outline is concerned, Trallians is only a slightly altered version of Magnesians. Thus, through an analysis of the differences between the structural outline of Magnesians and that of Trallians, we shall attempt to isolate the stylistic individuality of Trallians while drawing out the points of its technical relationship to Magnesians.

(1) Inscription: There are no differences between these two Inscriptions. In fact, the Inscription of Trallians is much closer to that of Magnesians in terms of its syntax than either of the two is to the Inscription of Ephesians.

(2) Parallelism-Patterns: Mag. "B" and "C"; Trall. -. This second division of the structural outline has been completely deleted from Trallians. The significance of this deletion will be taken up below.

(3) Anacolutha: Mag."D"; Trall. "E". In Trallians, it is this technique that is used to begin the first structural division of the body of the letter. The anacoluthic sequence of Trallians follows the normal anacoluthic pattern, a_I;b;a_II. In this respect Trallians differs from Magnesians inasmuch as the Magnesians' anacoluthic Sequence "D" is much

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15 Cf. comparison of structural outlines.
more complex.  

(4) "Catch-words": Mag. "F"; Trall. "C". The use of this technique in both sequences is quite similar.Thematically, however, the Trallians' sequence differs from that of Magnesians inasmuch as it presents two distinct thematic ideas. The sequence in Magnesians has a single theme which permeates all of its parts.

(5) Unstructured text: Mag. "F"; Trall. "D". We have designated both of these sequences as unstructured. Significantly both of them are excessively long sequences, which treat of the problem of heresy. The chief technical difference between the two is the fact that the Trallians' sequence exhibits the use of the technique of inclusion, i.e., the conception of heresy as "deadly food" is found both at its beginning and at its end. The use of this "inclusion"

16 Its pattern again was: "a_I,a_II,b_I,c_I,b_II,b_III,d_I,c_II,c_III,d_II." Cf. p. 90.

17 These two thematic ideas are "self-abasement" and "the relation of 'heavenly things'" (τὰ ἅγια) to discipleship (Trall. V:1). The former is quite similar in its tone to the concepts found at Ephesians III:1.

18 Magnesians "F" is 44 lines long; Trallians "D" is 49 lines long. Again, the normal Ignatian sequence is about 25 lines long.

19 At the beginning of the sequence we find the conception of heresy as "τροφή" or "βούτι" (VI:1), which is "θανάσιμον" (VI:2). At the end of the sequence we find it similarly described as "κορίτσι" (XI:1), which is "θανάσιμον" (XI:1).
device does little, however, to alter the sequence from the kind of unstructured text found in Magnesians' Sequence "F". The chief difference between the two sequences is logical. Trallians' Sequence "D" lacks the logical clarity of its counterpart in Magnesians.

(6)-(7) Closing Materials - Summary and Final Sequence: Mag. "G" and "H"; Trall. "E". The letter to the Magnesians presents a summary of its thematic content in anacoluthic Sequence "G". It thereafter proceeds into an entirely new and separate structural division of the text, i.e., its Final Sequence, Sequence "H". Trallians, however, does not have an anacoluthic sequence to parallel Magnesians' Sequence "G". Rather it places its thematic summary into the Final Sequence itself, thus eliminating the need for an anacoluthic sequence completely.

The deletion of the anacoluthic sequence in the closing materials of Trallians is clearly analogous to the deletion of the sequences which exhibited the technique of parallelism at the beginning of the body of this letter. Ignatius followed the structural outline of Magnesians in writing Trallians. He deleted, however, two of the structural divisions that he had used in Magnesians. Still he kept the thematic materials of both of the deleted structural divisions. Significantly, in both instances, Ignatius merely put these
thematic materials into the next structural division of his letter. In effect, Ignatius has simply dropped two structural divisions from the over-all structural outline of Magnesians to create the structural outline of Trallians.

In summary then, Trallians clearly follows the structural outline of Magnesians with two deletions, i.e., structural divisions (2) and (6). Thematically, it might be said that this letter simply reiterates the common themes of Ignatius. New thematic materials are offered only in the second half of Sequence "C", i.e., Trall. V:1-2, in a discussion of the relation of "τὰ ἰπουργία" to discipleship.

The Letter to the Philadelphians

The Letter to the Philadelphians is not totally divorced from either the themes or the stylistic techniques which we have seen in the previous three Ignatian letters. Still, it exhibits an over-all structural outline which sets it apart from those letters. The outline of the themes and stylistic techniques found in this letter will help to clarify these points and provide an overview of the letter as a whole.

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20 Cf. comparison of over-all structural outlines.
### Outline of the Letter to the Philadelphians

<table>
<thead>
<tr>
<th>Sequence</th>
<th>Text</th>
<th>Themes</th>
<th>Techniques</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-B</td>
<td>Inscription-</td>
<td>Inscription, Unstructured</td>
<td>(Parallelism)</td>
<td>23</td>
</tr>
<tr>
<td>I:2</td>
<td></td>
<td>Unity with the bishop, &quot;chosenness&quot; of clergy, Personalia of bishop</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>II:1-IV:1</td>
<td>General attack</td>
<td>Unstructured</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td></td>
<td>on Division and text on &quot;μακροδιάσκοιλίαν μερίσματος&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>V:1-VI:2</td>
<td>Self-abasement &quot;Catch-words&quot;</td>
<td>and Judaizing as heresy</td>
<td>24</td>
</tr>
<tr>
<td>E</td>
<td>VI:3-VIII:1</td>
<td>Personalia of Anacolutha</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ignatius, Pro-unity and bishop</td>
<td>(personal encounter)</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>VIII:1b-IX:2</td>
<td>The Scriptures Inclusion</td>
<td>(personal encounter) and Christ vis-a-vis Judaism</td>
<td>24</td>
</tr>
<tr>
<td>G</td>
<td>X:1-2</td>
<td>Request to send None delegate to Antioch</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>H</td>
<td>XI:1</td>
<td>On Philo and None Rheus Agathopus delegation to Philadelphia</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>I</td>
<td>XI:2</td>
<td>Final Sequence</td>
<td></td>
<td>7</td>
</tr>
</tbody>
</table>

Inscription - Sequences "A-B"
Body of the Letter - Sequences "C"-"F"
Closing Materials - Sequences "G"-"I"
The structural techniques used in this letter are the same as those used in previous letters. The order in which these techniques are used, however, is different.\footnote{21} More significantly, Ignatius uses his techniques in Philadelphians in ways which are not paralleled in Ephesians, Magnesians or Trallians. Thus, an inspection of each of the sequences of Philadelphians is quite necessary for the understanding of the style of our author in this part of his corpus.

The first sequence of this letter, i.e., Sequence "A-B" (Phil. Ins. 1:2), is an anomaly in the corpus of Ignatius. Here, the Inscription is syntactically linked to what normally would have been the next sequence. In the other letters of the corpus, the Inscription constitutes an independent Unit by itself. It is never linked to subsequent materials.\footnote{22} In this case, however, the third part of the normal Ignatian Inscription, i.e., the greeting, "ματα χαιρετ", does not appear. In its place, Ignatius has inserted a conditional clause, i.e., "ματα ἐπὶ... " which links the subsequent text to the Inscription. To underline the abnormality of this construction, we have marked this sequence "A-B".

\footnote{21}{Cf. comparison of over-all structural outlines.}  
\footnote{22}{Cf. p. 4; the discussion of the relation of the Inscription to the rest of the letter is taken up on p. 35f above.}
It is interesting to note that the sequence relies quite heavily on the technique of parallelism. In that part of this first sequence which follows the conditional clause, we find a number of relative clauses which are syntactical parallels to each other. Similarly, the technique of parallelism is used in the early sequences of the letters to the Ephesians and Magnesians. The parallelism of those sequences, however, was somewhat different from the form that parallelism assumes here in Philadelphians. Nevertheless, Ignatius does rely on the technique of parallelism at this point in Philadelphians just as he did in his earlier letters.

The second significant feature of Sequence "A-B" is the large number of themes and motifs which appear in it. Ignatius has crammed a number of themes into this second part of this sequence. We find here references to the themes of (1) unity with the bishop, (2) the relation of the clergy to the "γνώμη θεοῦ", 23 (3) the establishment of the clergy by Christ, and (4) a Personalia section which deals specifically with the bishop of the Philadelphians.

23 This relationship is found and described most clearly and completely by Ignatius at Eph. III:2, cf. p. 50f. Significantly, these first two themes are both treated in Ephesians' Sequence "C", Eph. III:1-VI:2. The other themes treated here in Philadelphians are not.
This "Personalia Section" explains how the Philadelphian bishop, who remains unnamed, obtained his office through his love of Christ and the Father. Thereafter, the bishop is praised for his gentleness (ἐνιαυτική), "silence", "attunement to the commandments" and "Godly mind" (τὸν ἐλευθεροτροφὸς νοῦν). These last four images recall references made in other parts of the corpus. Finally, it must be noted that this collocation of themes is quite uncommon in the Ignatian corpus. This sequence seems to have a single parallel in this regard, i.e., Ephesians' Sequence "F".

Thus it is that this sequence stands out as an anomaly both technically and thematically. Although it is composed of stylistic features and themes which we have seen in the earlier letters of the corpus, only in this sequence are these features and themes brought together and set forth in...

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24 "As a cithara (harp) to its strings" is a metaphor which is also used in reference to the Ephesian Presbyters' "attunement" (συνήμοστα) to their single bishop (Eph. IV:1) "δὲ χορδαὶ κιθαρᾶ". In the Philadelphian version, the metaphor has been reversed (i.e., Phil. I:2, (δὲ χορδαὶς κιθαρᾶ) inasmuch as there is only one bishop and several commandments. The praise intended by the use of this metaphor is not lost in spite of the ambiguity of the literal sense of the image. We might also mention that "silence" (Phil. I:2, σιγᾶν) is a theme which has already been seen in Eph. "C" (VI:1), and in Eph. "F" (XV:1-2). Clearly, it is a positive statement though the exact meaning of the word is not clear from the Ignatian letters.
this way.

Sequence "C" (Phil. II:1-IV:1) exhibits no structural technique. In previous letters, the unstructured text had been placed at the end of the body of the letter. Just the reverse, however, is the case in Philadelphians. The unstructured sequence appears here at the beginning of the body of the letter.

Thematically, this sequence is much more general than any of the other sequences of the letter which follow it. The subsequent sequences of the body of this letter seem to take up specific points of heresy and division which Sequence "C" treats in general. On the other hand, it would be misleading to claim for this letter a "unity of direction" or a thematic development which it does not exhibit. Although the sequences of Philadelphians treat closely related issues, they are as independent of one another as are the sequences in Ephesians. There has been no attempt by Ignatius to coordinate the individual "sequential parts" into a consistent whole. Thus, the juxtaposition of Sequences "C", "D", "E" and "F" almost appears to be accidental. The style of Ignatius remains dedicated in this letter to the "primacy" of the individual sequence.

Sequence "D" (Phil. V:1-VI:2) exhibits the technique of the use of "catch-words". The words themselves are
"ἀγάπη" (Phil. V:1; VI:2; VI:2), "εὐαγγελίῳ" (V:1B; V:2A, 2B) and "πεσετεν" (VI:2).

It must be observed that this sequence contains an introduction to the next sequence. The word "ἀμερομα" (VI:2) foreshadows the "Ἱερομός" against which the next sequence is directed. In other respects, Sequence "D" is quite similar to the sequences which exhibit the technique of "catch-words" in Ephesians, Magnesians, and Trallians.

Sequence "E" in Philadelphians (Phil. VI:3-VIII:1a) is anacoluthic in structure and follows the normal anacoluthic sequence pattern, a₁b₁a₁Ⅱ. This sequence, however, is somewhat different from the kinds we have seen previously.

The first theme of the sequence is almost cryptic in its brevity and seems to have been placed in the sequence for the single purpose of introducing the subsequent theme, i.e., the pro-unity and pro-episcopal teachings of the spirit. The materials presented here as theme "a" might be compared with the less pragmatically employed Ignatian Personalia Materials, which appear in similar sequences, i.e., Eph. "E" (Eph. XI:2-XII:2), Trall. "C" (Trall. IV:1-2), and even Phil. "D" (Phil. V:1).

The second section of the sequence takes up the theme of unity with the bishop. Yet, it does so in a novel way.

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25 This last is a "catch-word" paralleled by its compound form "προσφυζε" (Phil. V:1).
Ignatius does not exhort the Philadelphians to unity as he did in Ephesians' Sequence "C" (Eph. IV:1b). Rather, we find here the use of a new technique, i.e., the narration of one of the author's personal experiences. In this case, Ignatius narrates one of his personal encounters with those who opposed his views on "division". This narrative device has not been used in the previous letters. In fact, it is paralleled outside of this letter in only one instance, i.e., Romans V:1. In that case as in this, the "personal encounter" provides this author with materials which can be used in a didactic context. Similarly, in Philadelphians' Sequence "F" (VIII:2), the next sequence of the present letter, this "personal encounter" narrative provides Ignatius with a basis for explicating his views on an important theme.

Clearly then, although this technique is not often found in the Ignatian letters, it seems that Ignatius recognized the use of it as a legitimate rhetorical and didactic device.

A final observation on this sequence focuses on its last sentence, i.e., "ἡ πᾶσιν ὅπως μετανοεύσιν ἀφεῖ ὁ κύριος, ἕαν μετανοήσωσιν εἰς ἑνότητα θεοῦ καὶ ἑπισκόπου" (Eph. IV:1). As in the early sequences of Ephesians, i.e., Sequences "B" and "C", this sentence, while remaining thematically tied to its own sequence, introduces the next sequence. The use of the words "ἑνότητα" (unity) and "ἐπισκόπου" (bishop) ties the sentence to the pro-unity and pro-episcopal teachings of the
spirit, presented in Sequence "E" (VII:1-VIII:1) above. The theme of the forgiveness of sins, i.e. "πεσιν ότιν μετανοεῖιν "φεις δ χόριος... ", however, clearly introduces the opening sentences of Sequence "F" ("... Ἰησοῦ Χριστοῦ, δς λύεις ἄφγ " 

Sequence "F" (Phil. VIII:1B-IX:2) also features the "personal encounter" technique as has been noted above. Moreover, this sequence exhibits the use of the technique of inclusion. It both begins and ends with the word "πιστεῶ " (VIII:1B and IX:2B).

Sequence "G" (Phil. X:1-2) in Philadelphians begins the closing materials of this letter. It is clearly analogous to Sequence "E" in Ephesians and "G" in Magnesians. Like them, it is not a part of the body of the letter, nor is it a part of the final sequence of the Ignatian letter with its final greetings and farewells.

The significant difference of Philadelphians' Sequence "G" from those other sequences is twofold. First, it is an unstructured text, while they are not. Second, it does not include a summary of the body of the letter, while they both do. Thematically, Philadelphians' "G" introduces a new theme. That theme is the request of Ignatius that the Church of Philadelphia send a delegation to Antioch to rejoice with the Syrian Church, inasmuch as it had overcome a great crisis. The nature of the crisis, however, is unclear
from the language of Ignatius. This request marks Philadelphians as a later composition than Ephesians, Magnesians or Trallians, which requested prayers for the Syrian Church while it was in the midst of that crisis.

Sequence "H" (Phil. XI:1-2) is the final sequence of this letter. It exhibits no recognizable stylistic techniques. In this respect, Sequence "H" of Philadelphians is quite similar to the final sequences of Ephesians and Magnesians.

We have gone into great detail in our analysis of this letter, yet not without reason. Philadelphians is the first letter of the Ignatian corpus to step outside of the structural pattern established by Ephesians and found subsequently in Magnesians and Trallians. It has been our aim to show the exact differences between Philadelphians and these letters by analyzing each of the parts of the outline of Philadelphians, and thus setting it into an acceptable perspective. It is to be noted above all else that, although Philadelphians does exhibit an over-all structure which is different from that of Ephesians, it does not reject the concept developed in that letter that the letter is an organic creation made up of individual sequences which are structured by individual techniques. This conception will be repudiated in the final three letters of the corpus to a significant extent.
In summary then, it may be said that in spite of its differences with Ephesians, the letter to the Philadelphians follows the thematic hegemony of Ephesians and the earlier letters of the corpus. Some of the themes, however, are presented in Philadelphians in ways not paralleled in the earlier letters. The most significant of these new methods is that of the narration of a personal encounter.

From a technical perspective, we must note that in spite of the fact that the techniques of structuring are used in an order which is different from that of any of the letters seen previously, it still maintains the use of these techniques in its sequences from beginning to end.

The Letter to the Smyrnaeans

All of the letters we have treated thus far were composed of individual sequences. These sequences attained some degree of individuality because of two features. The first feature was the thematic content of the sequence. The second feature was the use of a particular stylistic technique in the structure of the sequence. For example, one sequence might have treated the theme of unity and have been characterized by the use of certain "catch-words". The next sequence might have treated the themes of heresy and have been anacoluthic in its over-all structure. Moreover, it has been through following the use of these techniques and the
themes of Ignatius that we have arrived at the over-all structures of Ephesians, Magnesians, Trallians, and Philadelphians. In the last three letters that we shall analyze, however, our author seems to have abandoned the practice of using different techniques in his sequences. Almost all of the "sequences" of Smyrnaeans, Polycarp and Romans can be called, to employ the terminology used in the earlier parts of the corpus, "unstructured texts". It is therefore not misleading to say that the last three letters of the Ignatian corpus are examples of a type of letter which is different from the type of letter we have previously seen in this corpus.

The differences between the two types of letters are not great. These final three letters of the corpus retain the three-part outline of inscription, body and closing materials. With regard to the first and last of these parts, Smyrnaeans, Polycarp and Romans are quite similar to the letters we have already seen. The major difference between the two types of letters is to be found in the body of the letter. Thus the focus of our attention in the analysis of Smyrnaeans, Polycarp and Romans must fall on the bodies of those letters. The inscriptions and closing materials need not be analyzed in any great depth.

With regard to the letter to the Smyrnaeans, we might note that the inscription to this letter bears a closer
similarity to that of Ephesians than do the inscriptions of Magnesians and Trallians. Our comments on the other parts of this letter necessitate that the over-all outline of the letter to the Smyrnaeans is at hand. The outline of this letter might be represented thus:

Outline of the Letter to the Smyrnaeans

<table>
<thead>
<tr>
<th>Sequence</th>
<th>Text</th>
<th>Thematic Content</th>
<th>Technique</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Inscription</td>
<td></td>
<td>---</td>
<td>----</td>
</tr>
</tbody>
</table>
| B        | I:1-IV:1  | Praise of Smyrnae- Unstruc-
|          |           | ans, True Christol- tured text 33                                               |           | 7      |
|          |           | ogy, The Error of Docetists, The post-Resurrectional Christ, and The Cor-
|          |           | rect Reaction to Heretics                                                         |           |        |
| C        | IV:2-VI:1a | Attack on Docetists                                                              |           | 28     |
| D        | VI:1b-VII:2| Ethical and Relig-
|          |           | ious Faults of Docet-
|          |           | tists and Correct Reaction to Heretics                                           |           | 23     |
| E        | VIII:1-IX:1| The Christian's rela-
|          |           | tion to the Bishop and Clergy                                                     |           | 18     |
| F        | IX:2-X:2  | Praise of Smyrnae- Anacolutha ans/ Personalia (the mission of Philo et al. to Smyrna) |           | 13     |
| G        | XI:1-3   | Request to send "catch- delegate to Syria words"                                |           | 19     |
| H        | XII:1-3  | Final sequence                                                                  |           | 22     |
It is to be noted primarily that structural techniques, i.e., anacolutha and "catch-words", are used only in the sequences of the closing materials of Smyrnaeans, not in the body of the letter. Significantly, these techniques are not found anywhere in Polycarp or Romans. The most interesting part of Smyrnaeans is its body. The body of the letter to the Smyrnaeans and that of the letter to Polycarp are remarkably similar in their divergence from those of the letters we have examined earlier. In Smyrnaeans, as in Polycarp, the body of the letter is simply an elongated unstructured text which treats of two themes, the first at great length and the second quite briefly.

Aside from the technical description we have given of the nature of the body of Smyrnaeans, we must add some comments on the seemingly confused thematic content of this part of the letter. Such comments are best made in a context that can be compared to the thematic treatments found in the sequences of letters such as Ephesians. It is for this reason that we have somewhat artificially divided the body of Smyrnaeans into four sequences in our outline of the letter above. It is through an analysis of these "sequences" of the body of Smyrnaeans that the thematic peculiarities of this part of the letter can best be understood.

The body of the letter to the Smyrnaeans begins with Sequence "B" (Smyr. I:1-IV:1). This sequence is composed of
five thematic sections: (1) the praise of the Smyrneans, (2) the correct Christology, (3) an attack on heretics, (4) a narrative involving the post-Resurrectional visit of Christ to His apostles, and (5) a specification of the correct reaction of the Christian to a heretic. In sections one and two, we find a series of parallel clauses. Yet, the technique is dropped thereafter. The same can be said of the use of the word "ἄληθεία" which seemed to be something of a "catch-word". Yet, it too is suddenly abandoned early in the sequence.

It might finally be noted that the wide range of materials which the author brings into his treatment of the basic theme of heresy makes this sequence very similar to the unstructured texts which deal with heresy in Ephesians "G", Magnesians "F", and Trallians "D".

Sequence "C" (Smyr. IV:2-VI:1a) is thematically tied to the themes which were presented in Sequence "B". This sequence seems to be an unnecessary addition to that sequence. It exhibits no structural techniques and ranges through a series of unfamiliar concepts whose connection to each other and to the theme of heresy is far from clear.

26 The use of parallelism here may be accidental. Still it is significant that so many of the other letters of Ignatius rely on parallelism as a technique in their respective Sequence "B"s.
Sequence "D" (Smyr. VI:1b-VII:2) returns to a more directed narrative whose aims are: (1) to present the ethical and religious faults of the heretics (VI:2-VII:1), and (2) to propose a set of regulations involving the relations of Christians to heretics (VII:2). This latter part of the sequence returns to a theme which had already been treated in Sequence "B" above.

It might be noted that these three sequences take up almost three-fourths of the body of the letter. The line of thought after Sequence "B" becomes very disconnected and rambles from point to point. Thus this treatment of heresy ranks as one of the most obscure parts of the corpus.

The last sequence of the body of this letter suddenly introduces a new theme into the letter, i.e., "the relation of the Christian to the bishop and clergy". Sequence "E" (Smyr. VIII:1-IX:1) treats this old Ignatian theme in a strange way. The sequence is nothing more than a series of disconnected individual observations on this theme. This kind of sequence is not paralleled in the earlier letters of the corpus.

In summary, we have seen that the new type of Ignatian letter is not totally divorced from the former type exemplified by Ephesians. The strains of continuity between the two forms are to be seen in the inscription and in the closing
materials which are quite similar. Discontinuity between these two types of letters is to be found in the over-all construction of the body of the letters. In Ephesians, the body of the letter was made up of a series of sequences, each of which treated highly differentiated themes and was characterized by the use of a technique such as "catch-words", anacoluthic structure, etc. In Smyrneans, however, the body of the letter is simply a long, unstructured text which treats of only two themes. Again, the techniques which were used so commonly in the bodies of other letters are not used here.

The Letter to Polycarp

The letter to Polycarp, the Bishop of Smyrna, is quite similar to the letter written to the Smyrneans. Again, we are speaking in terms of an inscription and the closing materials of the letter as more or less normal, whereas the body of the letter is significantly different.

Like the body of the letter to the Smyrneans, the body of the letter to Polycarp is a long unstructured text which treats of two themes, the first at great length and the second quite briefly. The second of these is "the relation of the Christian to his clergy". This, of course, was also the second theme treated in Smyrneans. The theme is expanded, however, in Polycarp to include a metaphorical
exhortation to remain unified and to persevere in the Christian life.

The first theme treated in the body of this letter is not a theme at all. Rather, the larger part of the body of Polycarp consists in a number of individual exhortations directed to Polycarp as the Bishop of Smyrna. These exhortations involve various aspects of the episcopal office.

Our interest in this part of the body of this letter is technical. Ignatius does not present a mere list of exhortations to Polycarp. Rather, he varies his style several times within his treatment of this topic. Thus, analyzing these changes will throw light on the author's style in this letter. An outline of the letter to Polycarp will clarify the part of the letter to which we are directing our attention.

Outline of the Letter to Polycarp

<table>
<thead>
<tr>
<th>Sequence</th>
<th>Text</th>
<th>Thematic Content</th>
<th>Techniques</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Inscription</td>
<td></td>
<td></td>
<td>3½</td>
</tr>
<tr>
<td>B</td>
<td>I:1-3A</td>
<td>Exhortation of Polycarp concerning the episcopal office</td>
<td>Unstructured text</td>
<td>13</td>
</tr>
<tr>
<td>C</td>
<td>I:3b-III:2</td>
<td>&quot;</td>
<td>&quot;</td>
<td>27</td>
</tr>
<tr>
<td>D</td>
<td>IV:1-V:2</td>
<td>&quot;</td>
<td>&quot;</td>
<td>23</td>
</tr>
<tr>
<td>E</td>
<td>VI:1-2</td>
<td>Relation of Christians to bishop and clergy and exhortations to Christian life</td>
<td>&quot;</td>
<td>15</td>
</tr>
</tbody>
</table>
As in the body of Smyrnaeans, the sequences into which we have divided the body of Polycarp are largely artificial. Nevertheless, such a distinction provides us with a familiar framework within which we may discuss this part of the letter. Thus we shall proceed in our analysis of these sequences.

Sequence "B" (I:1-13a) begins on an introductory note that is reminiscent of the rhetorical language of the first sequence of the body of Ephesians, i.e., Ephesians' Sequence "B" (Eph. I:1).27 Thereafter, the theme of the duties of the office of bishop takes over the sequence. The sequence becomes a series of short imperative sentences which lend to it a form of parallelism as can be clearly seen in the text at this point. Again, even here, Ignatius seems to prefer to open the body of his letter with some type of parallelism.

27 The conceptual similarity is clear from a comparison of the opening clauses of each of the texts. Ephesians I:1 commences: "αποδέχομαις ἐν θεῷ τὸ πολυγράμμον σου ὑνομα, ἡ κεκτηθεὶς φύσει δικαιού. " Our text here in the letter to Polycarp commences: "αποδέχομαις σου τὴν ἐν θεῷ γνώμην ἡμας ὕπαι πέτραν δικαίουν."
Sequence "C" (I:33-III:2) continues exhortations to Polycarp concerning his episcopal office. Significantly, however, the exhortations of Sequence "C" are generally longer and usually involve a metaphor of some kind. Such poetic imagery is generally lacking in Sequence "B". The inclusion of these metaphors makes Sequence "C" more than twice the size of Sequence "B".

Sequence "D" (IV:1-V:2) is set apart from the preceding texts by its frequent use of the hortatory subjunctive. This construction is used in conjunction with the kinds of imperative sentences which were seen in Sequence "B" above. So too, Ignatius includes in this sequence the discussion of some technical points regarding marriage, etc., which are unparalleled in either Sequence "B" or "C".

The changes in the author's language from place to place are significant. First, Ignatius simply presents a series of parallel exhortations in simple imperative sentences. Secondly, he varies this pattern by adding a metaphorical element to his sentences. Lastly, he introduces the use of the hortatory subjunctive into the text. In spite of these technical changes, a single theme predominates throughout all three of these sequences, i.e., the duties of the episcopal office.

In summary then, the letter to Polycarp, like that written to the Smyrnaeans, represents a new type of letter
within the Ignatian corpus. The letter to Polycarp, significantly, does not rely on the techniques of anacolutha or "catch-words" in any of its sequences. In this respect it differs from Smyrnaeans where these techniques were used in the closing materials of the letter. On the other hand, the over-all structures of the bodies of these two letters are quite similar inasmuch as both are simply elongated unstructured texts which treat only two themes.

The Letter to the Romans

The letter to the Romans is the last letter that we shall treat. Normally, in any listing of the letters of Ignatius, this letter usually follows the letter to the Trallians. Our reordering of the corpus, however, is based on stylistic and structural criteria. Thus, Romans belongs here with Smyrnaeans and Polycarp. The letter to the Romans, like that written to Polycarp, does not employ the techniques which were so common in the letters found in the earlier part of the corpus. It is for this reason that Romans can be seen as similar to Polycarp and to Smyrnaeans.

Romans, however, is more radical in its divergence from the earlier letters of the corpus than Smyrnaeans and Polycarp are. The letters to the Smyrnaeans and to Polycarp are tied to the earlier part of the corpus thematically. Romans is not. The letter to the Romans is the only letter
of the corpus which does not treat any of the common themes of Ignatius, i.e., Church unity, heresy and subjection to the bishop. The single theme of Romans is the author's plea to the Roman Christians that they not interfere with his martyrdom.

In spite of the single theme of the body of this letter, we have attempted to break it down into what seem to be possible divisions. These divisions, however, are quite arbitrary inasmuch as there are no observable technical differences to be found in the various parts of the body of the letter such as there were in the letter to Polycarp. In any case, an outline of this letter might look like this:

Outline of the Letter to the Romans

<table>
<thead>
<tr>
<th>Sequence</th>
<th>Text</th>
<th>Thematic Content</th>
<th>Techniques</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Inscription</td>
<td></td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>B</td>
<td>I:1-II:2</td>
<td>(1) Introduction</td>
<td>Unstructured text</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(2) Expression of fear at proposed plan of Romans</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(3) Your aim is to please God not men</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(4) Request that he proceed with martyrdom</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

We have been much more specific in the outline of the thematic content of the body of this letter, since it is so different from that of all of the other letters.
C  III:1-III:3  (1) Let your teaching stand.
(2) I seek to be found a Christian.
(3) Nothing in the world is good.

D  IV:1-V:3a  (1) The relation of "the beasts" (martyrdom) to the discipleship of Ignatius

E  V:3b-VII:1  (1) Key nothing (A) "seen" or (B) "unseen" envy me in attaining God.
(A) The things of this world will not sway me.
(B) The prince of this world will not corrupt me. Do not help him.

F  VII:2-VIII:3  (1) Be persuaded by that I say.
(2) I desire death and Christ, not life.

G  IX:1-2  Request for prayers for Antioch

H  IX:3-X:3  Final Sequence

As in all the other letters of the corpus, Romans is composed of three major parts: an Inscription, a body, and closing materials. As in Smyrnæans and Polycarp, the first and last of these parts form the continuum with the earlier letters of the corpus.
The inscription to the Romans, it must be observed, while quite similar to the three-part inscription of Ephesians described above, adds some new materials to the text. This inscription goes into an unusually long extended praise of the Roman Church, and even of the Roman Christians themselves. Finally, however, it ends with the common phrase "μ)=='α...χαιρεῖν". The closing materials of this letter, on the other hand, are quite short and involve only two sequences, i.e., "G" and "H".

The body of this letter, aside from its theme of martyrdom, offers nothing of any significance for our study. The issues considered by Ignatius in his request, however, might be summarized in this way: (1) Nothing in the world is good (Sequence "B"); (2) True discipleship calls for martyrdom (Sequence "C"); and (3) Nothing in heaven or on earth can thwart my aims (Sequence "E"). Sequence "F" sums up what Ignatius has been saying throughout the body of the letter, i.e., "I desire death and Christ, not life ἀνατέλλων".

It must be noted, finally, that the body of the letter to the Romans differs somewhat from that of Smyrnaeans and Polycarp. It treats only one topic, whereas they both treat two. Nevertheless, the body of the letter to the Romans is an unstructured text as were the bodies of the letters to the Smyrnaeans and to Polycarp.

29 Cf. p. 33.
CONCLUSION

Our thesis has sought to answer two questions: First, what is the structure of the seven letters of Ignatius of Antioch? And second, what is the relation of the author's style to the structure of his letters?

In seeking to answer the first of these questions, the second introduced itself quite strongly. We have concluded that a firm grasp of the stylistic techniques of Ignatius is necessary in order to understand the structure of four of the letters according to the original plan of their author. In the case of all seven of the Ignatian Letters, our conclusions on their respective structures are to be found in the outlines of the letters in Chapters Two and Three.

The question of the style of Ignatius as a problem in itself, has also been brought into the open by our analysis. In this regard, we wish to note that our author's style, in spite of its rough points, must be seen as the representative of a specific type of rhetoric. The style reflected in these letters presents the author's arguments in exactly the way he wanted them presented, we believe. Thus, we wish to conclude that an understanding of this style is of paramount importance for the interpretation of the letters. Significantly, however,
Ignatius is a writer whose concentration was on the parts of his letter, not on the whole letter as a unit. Thus, the sequence, the building block of the Ignatian prose style, must be recognized by Ignatian scholars as the basic unit of exegesis in these letters. We believe that the defining of these individual sequences in each of the letters has been the clearest contribution of our study.
## APPENDIX A

### COMPARISON OF OVER-ALL STRUCTURAL OUTLINES OF THE LETTERS

<table>
<thead>
<tr>
<th>INSCRIPTION</th>
<th>Ephesians</th>
<th>Magnesians</th>
<th>Trallians</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sequence &quot;A&quot; Inscription</td>
<td>Sequence &quot;A&quot; Inscription</td>
<td>Sequence &quot;A&quot; Inscription</td>
<td></td>
</tr>
<tr>
<td>3 Seq. &quot;C&quot; Parallelism Patterns</td>
<td>Seq. &quot;C&quot; Parallelism Patterns [Personalia]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seq. &quot;D&quot; Anacolutha</td>
<td>Seq. &quot;D&quot; Anacolutha</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seq. &quot;E&quot; Anacolutha</td>
<td>Seq. &quot;E&quot; &quot;catch-words&quot;</td>
<td>Seq. &quot;C&quot; &quot;catch-words&quot;</td>
<td></td>
</tr>
<tr>
<td>4 Seq. &quot;F&quot; &quot;catch-words&quot;</td>
<td>Seq. &quot;F&quot; &quot;catch-words&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Seq. &quot;H&quot; Elongated Single Sentence [Summary]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seq. &quot;I&quot; Final Sequence</td>
<td>Seq. &quot;H&quot; Final Sequence</td>
<td>Seq. &quot;E&quot; Final Sequence [Summary]</td>
<td></td>
</tr>
</tbody>
</table>

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130
<table>
<thead>
<tr>
<th>Sequence</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Sequence &quot;A-B&quot;</td>
</tr>
<tr>
<td></td>
<td>Inscription</td>
</tr>
<tr>
<td></td>
<td>(Parallelism)</td>
</tr>
<tr>
<td>2</td>
<td>Seq. &quot;C&quot;</td>
</tr>
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<td></td>
<td>Unstructured Text</td>
</tr>
<tr>
<td>3</td>
<td>Seq. &quot;D&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Catch-words&quot;</td>
</tr>
<tr>
<td>4</td>
<td>Seq. &quot;E&quot;</td>
</tr>
<tr>
<td></td>
<td>Anacolutha</td>
</tr>
<tr>
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<td>Seq. &quot;F&quot;</td>
</tr>
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<td></td>
<td>Inclusion</td>
</tr>
<tr>
<td>6</td>
<td>Seq. &quot;G&quot;</td>
</tr>
<tr>
<td></td>
<td>No Techniques</td>
</tr>
<tr>
<td></td>
<td>[Send delegate to Antioch]</td>
</tr>
<tr>
<td>7</td>
<td>Seq. &quot;I&quot;</td>
</tr>
<tr>
<td></td>
<td>Final Sequence</td>
</tr>
<tr>
<td>8</td>
<td>Seq. &quot;H&quot;</td>
</tr>
<tr>
<td></td>
<td>No Techniques</td>
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<tr>
<td></td>
<td>[Philo and Rheus]</td>
</tr>
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</table>

**Philadelphians**
<table>
<thead>
<tr>
<th>Smyrnaeans</th>
<th>Polycarp</th>
<th>Romans</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sequence &quot;A&quot;</td>
<td>Sequence &quot;A&quot;</td>
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<tr>
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<td>Inscription</td>
<td>Inscription</td>
</tr>
<tr>
<td>2</td>
<td>Seq. &quot;B&quot;</td>
<td>Seq. &quot;B&quot;</td>
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<td>Unstructured Text</td>
<td>Unstructured Text</td>
</tr>
<tr>
<td></td>
<td>Seq. &quot;D&quot;</td>
<td>Seq. &quot;D&quot;</td>
</tr>
<tr>
<td>3</td>
<td>Seq. &quot;F&quot;</td>
<td>Seq. &quot;F&quot;</td>
</tr>
<tr>
<td></td>
<td>Anacolutha [Philo and Rheus]</td>
<td>No Techniques [Send delegate to Syria]</td>
</tr>
<tr>
<td>4</td>
<td>Seq. &quot;G&quot;</td>
<td>Seq. &quot;G&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Catch-words&quot; [Send delegate to Syria]</td>
<td>No Techniques [Write to other Churches]</td>
</tr>
<tr>
<td></td>
<td>Final Sequence</td>
<td>Final Sequence</td>
</tr>
</tbody>
</table>
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Books


Norden, E. Die antike Kunstdrucke vom VI. Jahrhundert V. Chr. bis in die Zeit der Renaissance. II Darmstadt: 1958.


Articles and Parts of Books


The Letter of Ignatius to the Ephesians

Sequence "A" : Inscription

1) Ἰγνάτιος
ν καὶ Θεοφόρος

2) τῇ εὐλογημένῃ ἐν μεγέθει θεοῦ πατρὸς πληρώματι

3) ἡμεῖς Ἐκκλησία

3) πλεῖστα ἐν Ἰησοῦ Χριστῷ
καὶ ἐν ἀμώμῳ χαρᾷ χαιρεῖν.
Sequence "B" (Eph. I:1-III:2)

Text

I:1

1) ἀποδεξάμενος ἐν θεῷ τὸ πολυαγαπητὸν ἄνομα
   καὶ τὸ πλήθος δικαιὸς
   ἐν Χριστῷ Ἰησοῦ
   τῷ σωτηρίῳ ἡμῶν

μιμητά τε ἐντες θεοῦ
ἀναλυτικής ἐν αἱματι θεοῦ
τὸ συγγενικὸν ἄργον τελείως ἀπήρτησατε

II:2

ἀκοδαστές γὰρ ἐπεζήμενος ἀπὸ Συρίας
ὑπὲρ τοῦ κοινοῦ ὕψοςτος
καὶ εὐπρόσδοξος
ἐξενέχοντα τῇ προσεύχῃ ὑμῶν ἐπιτυχεῖν ἐν ὅμηρῳ θηριομαχῆσαι
Ὕγα διὰ τοῦ ἐπιτυχεῖν ὑπνηθῆς μαθήτῆς εἶναι

I:3

2) ἐπεὶ οὖν τὴν πολυπληθεῖαν ὑμῶν ἐν ὑψωματί θεοῦ ἀπελήφθη ἐν ὅνησιμῳ
   τῷ ἐν ἀγάπῃ ἀδιήκνητῳ
   ὑμῶν δὲ ἐπισκόπῳ
   ὑμᾶς ἐν Χριστῶν Ἰησοῦν ἐκαταθήκη
   καὶ πάντας ὑμᾶς ἀδίκῳ ἐν
   δυσθητικότητι εἶναι.

ἐξερχόμενος γὰρ ἐν

ὁ χαρισμένος ὑμῖν

ἀξίος ὁς τοιοῦτον ἐπίσκοπον κηρύσσῃ.
περὶ δὲ τοῦ συνδοσμοῦ μου
τοῦ κατὰ θεὸν διακόνου δικών
ἐν πάσιν εὐλογημένου
εὐχομαι παραμετρίαι αὐτῶν εἰς τιμὴν
καὶ τοῦ ἐπισκόπου

καὶ Κρόνικος δὲ
d θεοῦ ἡξίως
καὶ δικών
dν ἔξεμπλάρισον τῆς ἀρτικοῦ ἀγάπης ἀπέλαβον
καὶ πάντα με ἀνέπαυσεν
διὸ καὶ αὐτῶν ἐπὶ πατὴρ Ἰησοῦν Χριστοῦ ἀναψεῖαι διὰ ἑνῆσίμως
καὶ θεοῦ
καὶ ἐπιλήψει
καὶ φρόντισμι
διὸ δὲ πάντας ἡμᾶς κατὰ ἀγάπην εἰδον.

3) διαλήμμα δικῶν διὰ παντὸς
edαντὲρ ἡξίως ἡ.

πρέπειν οὖν ἐστὶν κατὰ πάντα τρόπον δοξάζειν Ἰησοῦν Χριστὸν
tὸν δοξᾶσαντα δικῶς
γιὰ ἐν μιᾷ ὑποταγῇ κατηργίσαμενοι
ὑποτασσόμενοι τῷ ἐπισκόπῳ
καὶ τῷ πρεσβυτερῷ
καὶ πάντα ἶτε ἡγιασμένοι.
Sequence "C" (Eph. III:1-VI:2)

1) ἦς διατάσσομαι ζωῆν 
   δις ἐν τίς 

   εἰ γὰρ καὶ δεδεμαι ἐν τῷ ἀνόματι
   ὀφθαλμοί μικροθυμίας ἐν Ἰησοῦ Χριστῷ

   νῦν γὰρ ἄρχην ἔχω τοῦ μαθητευθεῖσαν
   καὶ προσλαλέω ζωῆν
   δις συνδιδασκαλίσταις μου

   ὥσε γὰρ ἐξεῖ διὸ ζωῆν ὑπαλειφθήναι προτεί
   νοοθεσίᾳ
   ὑπομονή
   μακροθυμίᾳ.

    ἈΛΛ' ἐπεὶ ἡ ἁγάπη οὐκ ἐξ ἐμὲ συμπάν περὶ ζωῆν
    διὰ τοῦτοπροσελαβον παρακαλεῖν ζωᾶς ὅπως συντρέχητε τῇ γνώμῃ τοῦ θεοῦ

   καὶ γὰρ Ἰησοῦς Χριστὸς
       το διδακτιτόν ἶην
       τοῦ πατρὸς ή γνώμη

   δι τὸ ἐπάθοςοι
   οἱ κατὰ πέραν δρισθέντες
   ἐν Ἰησοῦ Χριστῷ γνώμῃ εἰσίν.

   θεεν πρέπει ζωῆν
   συντρέχειν τῇ τοῦ ἐπισκόπουγνωμῇ
   ὑπὲρ καὶ ποιεῖτε.
2) τὸ γὰρ ἀξιονδύσατον ἦμῶν πρεσβυτέριον τοῦ θεοῦ ἀξίον

[1] εὐτυχῶς συνήμμοσται τῷ ἐπισκόπῳ ὡς χορδᾶς κιθάρας

[2] διὰ τούτο ἐν τῷ διμονοφα ἦμῶν καὶ ΣΩΤΗΡΙΩ ΔΑΣΜΗ Ἰησοῦς Χριστὸς ἦσται

[3] καὶ οἱ κατ' ἄνδρα δὲ

[4] χόρδας γίνεσθε

[1] Ιυνά ΧΑΙΓΕΝΟΙ ἦν τετει ἐν διμονοφα

[2] χρῆμα θεοῦ λαβόντες ἐν 'ΕΝΟΤΗΤΙ

[3] ζήτετε ἐν τῶν θεῷ μεθ᾽

[4] διὰ Ἰησοῦ Χριστοῦ τῆς πατρί

'Υνα ἦμῶν καὶ ἀκούση

[1] καὶ ἐπιγενώσῃ δι᾽ ὃ ἐν πρᾶσσετε μέλη ἄντρας τοῦ υἱοῦ αὐτοῦ.
3) χρήσιμον οὖν ἐστὶν ἡμᾶς ἸΝ ἀμώμως ἉΕΝΤΗΤΗ [2] εἶναι

Υνα καὶ θεοῦ πάντοτε μετέχητε

Εἴ Γάρ ἤγε ἐν μικρῷ χρόνῳ ΤΟΙΑΤΗΝ συνθέτειν ἘΧΟΝ πρὸς τὸν ἐπίσκοπον ἡμῶν

ΟΥΚ ἄνθρωπίνην ἈΛΛΑΝΕΥΜΑΤΙΚΗΝ

ΠΟΣΩ ΜΑΛΛΟΝ ήμᾶς μακάριῳ
tοὺς ἐγκεκριμένους
οὕτως ἢς ἢ ἐκκλησίαν

ὡς Ἡσυχος Χριστός τῷ πατρὶ


4) μηθεῖς πλανάσθω

a) ἐάν μὴ τις ἦς ἐν τοῦ θυσιαστηρίου

ὑπερε ἡ τοῦ ἔρτου
tοῦ θεοῦ

Εἴ Γάρ ἤγε
καὶ δευτέρου προσευχῆ ΤΟΙΑΤΗΝ ἰσχὺν ἕχει

ΠΟΣΩ ΜΑΛΛΟΝ ἢ τοῦ ἐπίσκοπου

καὶ πᾶσι τῆς ἐκκλησίας;
b) δ' οὖν μὴ ἑρχόμενος ἐπὶ τὸ αὐτὸ
οὕτως ἡ δὴ ὑπερηφάνειν
καὶ ἑαυτὸν διέκρινεν.

γεγραμμένον γὰρ ὁ θεὸς ἀντιτάσσεται

οποιοδήποτε οὖν μὴ ἀντιτάσσεσθαι τῷ ἐπίσκοποι

γάρ ᾧ δὲν
θεῷ ὑποτασσόμενοι.

ο) καὶ ἢσον βλέπει τῶν σιγῶν τῶν ἐπίσκοποι
πλείστως

ἀυτὸν φοβεῖνοι

πάντα γὰρ τὸν πέμπτην τὸν ὀικονομικὴν εἰς ἑαυτὸν ὀικονομικῶν

οὕτως δὲν ἦμας αὐτὸν δέχεσθαι

ὡς αὐτὸν τὸν πέμπτην.

τὸν οὖν ἐπίσκοπον δήλον ὅτι

ὡς αὐτὸν κύριον δέχετε προσβλέπειν

5) αὐτὸς μὲν ὁ Ὀνήσιμος ὑπερηφάνειτε ὅμως τὴν ἑν θεῷ ἐνοχῆς

[ὅτι πάντας κατὰ ἀλήθειαν ἔγραφε

καὶ ὅτι ἐν δυν. ΟΥΔΕΜιΑ αὑρεις κατοικεῖ]

'ΑΛΛ' οὐδὲ ἀκοῦσετε τίνως πλέον ἥν ἐπι τῷ Ἡσοῦ Χριστοῦ λαλοῦντος ἐν ἀλήθειᾳ.
2) (1) περιψήμα ἐμῶν καὶ ἀγνήσσομαι ἐμῶν Ἐφεσίων ἐκκλησίας τῆς διαβοήτου τοῦτος αἰώνιν.

(2) οἱ σαρκικοὶ τὰ πνευματικά πράσσειν οὐ δύνανται οὐδὲ οἱ πνευματικοὶ τὰ σαρκικά.

ζωτήρ οὐδὲ ἡ πίστις τὰ τῆς ἀπίστευας οὐδὲ ἡ ἀπιστία τὰ τῆς πιστεύως

δὲ δὲ καὶ κατὰ σάρκα πράσσετε ταῦτα πνευματικά ἐστιν

ἐν Ἰησοῦ γὰρ Χριστῷ πάντα πράσσετε.

(3) ξαναν δὲ παραδεξόμενος τινὰς ἐκεῖθεν ἐχοντας καὶ ἤδαχθήν οὐς οὐδὲ ἔδαχες σπερμαῖς οἵς ὑπὸ σώζοντες τὰ ὅτα εἰς τὸ μὴ παραδεξόμενος τὰ σπερματοὺς ὑπαδῆτων

(4) δὲ ἀντε ἐγείρον ὅπως αὐτῷ πατρὸς ἢτοιμασμένοι εἰς οἰκοδομὴν θεοῦ πατρὸς ἀναφέρομενοι εἰς τὸ ποιμήν διὰ τῆς μήχανῆς Ἰησοῦ Χριστοῦ ὑπὸ ἐστίν σταυρὸς σοφιστήριον χρίσσεμοι τῷ πνεύματι τῷ ἁγίῳ

ἡ δὲ πίστις ἐμῶν ἀναγύρεις

ἡ δὲ ἁγία ἢ ἀναφέρουσα εἰς θεοῦ.
(5) ἐστὶ οὖν καὶ σῦνοδοι πάντες
θεοφόροι
καὶ ναοφόροι
χριστοφόροι
ἄγιοφόροι
κατὰ πάντα ἑκοσμημένοι ἑντολαῖς Ἰησοῦ Χριστοῦ

(6) οἶς καὶ ἀγαλλιαμένος ἐξισθην δι’ ὅν γράψω προσομιλήσοι μεῖν
καὶ συγχαρήναι ὅτι κατὰ ἀνθρώπων μὲν οὐδὲν ἀγαπάτε

καὶ ὅπερ τῶν ἄλλων δὲ ἄνθρωπων ἀδιαλείπτως προσεχεῖτε

[Εστὶν γὰρ ἐν αὐτοῖς ἐλπὶς μετανοιας ἢν θεοῦ τόχωσιν.

ἐπιτρέψατε ὑπὸν αὐτοῖς καὶ ἐκ τῶν ἔργων ὑμῶν μαθητεύθηναι]

(3) πρὸς τὰς ὄργας αὐτῶν ὑμεῖς πραεῖς
πρὸς τὰς μεγαλορημοσύνας αὐτῶν ὑμεῖς τυπεινὸφροντες
πρὸς τὰς βλασφημίας αὐτῶν ὑμεῖς ἔδρατοι τῇ πίστει
πρὸς τὸ ἄγριον αὐτῶν ὑμεῖς ἱμεροὶ

μὴ σπουδάζοντες ἀντιμιμημοσεῖ αὐτοὺς ἐθρεφθέντες τῇ ἐπιεικεῖᾳ
μὴν τῇ κυρίῳ σπουδάζωμεν εἰναὶ

tῆς πλεον ἀδικιαθῆ
tῆς ἀποστερηθῆ
tῆς ἀθετηθῆ

[Ενα μὴ τοῦ διαμβέλου βόσταν τῆς εὐθείας ἐν ὑμῖν 'ΑΛΛ' ἐν πᾶσιν ἀγιεῖς
καὶ σωφροσύνη μένητε ἐν Ἰησοῦ Χριστῷ]

[σαρκικῶς καὶ πνευματικῶς].
Sequence "Ε" (Eph. XI:1-XIII:1)

1) (1) ἔσχατον καιρόν

λοιπὸν αἰτήθημεν

(2ο) φοβηθῶμεν τὴν μακροθυμίαν τοῦ θεοῦ

}$/α μὴ ἡμῖν κρίμα γενηται.

(3ο) ἢ γὰρ τὴν μελλούσαν δραγὴν φοβηθῶμεν

ἡ τὴν ἐνεστῶσαν χάριν ἀγαπήσαμεν

ἐν τῶν δύο


2) (1) χρώμα τούτου μηδὲν ὑμῖν πρεπέστω

(2ο) εἰ δὲ τὰ δεόμενα περιφέρειν

τοὺς πνευματικοὺς μαρτυρίας

(3ο) εἰς ὅν ΠΕΧΟΙΝΟΙ [2] ἀναστηθήσεται τῷ προσευχῆ ὑμῶν

(4ο) ἢ ΠΕΧΟΙΝΟΙ [2] δεί μετοχον εἶναι

(5ο) ἢ ΠΕΧΟΙΝΟΙ [2] τῶν Χριστιανῶν

(6ο) ἢ ΠΕΧΟΙΝΟΙ [2] τῶν Χριστιανῶν

οὗ καὶ τοῖς ἀποστόλοις πάντοτε συνήνεσαν

σὺδὲ τίς είμι καὶ τίσιν γράφω

ἐγὼ κατάκριτος ἡμεῖς ἠλεημένοι

ἐγὼ ὅπως κλέψων ἡμεῖς ἔστηριχμένοι

Text

XI:1

XI:2

XII:1
πάροδός ἐστε τῶν εἰς θεόν ἀναίρουμενων
Παύσον συμμετάσχοι
τοῦ ἄγιασμένου
τοῦμεμαρτυρημένου
ἀξιομακαρίστου
ἐταν θεοῦ ἐπιτέχω
ὅς ἐν πάσῃ ἐπιστολῇ μνημονεύει ἐν Χριστῷ Ἰησοῦ.

3) σπουδάζετε οὖν παντὸσεν συνέρχεσθαι εἰς εὐχαριστίαν θεοῦ
καὶ εἰς δόξαν

ἐταν γὰρ παννός ἐπὶ τὸ αὐτὸ γένεσθε
καθαρισθήναι αἱ δυνάμεις τοῦ Σατανᾶ
καὶ λυσθῇ ὁ θλῆθος αὐτοῦ ἐν τῇ ὑμνοφόρῃ ὑμῶν τῆς πίστεως.

Sequence "F" (Eph.XIII:2-XV:3)

καὶ ἐπιγέζων


ἐὰν ΤΕΛΕΙΟΣ [4] ἐίς Ἰησοῦν Χριστὸν ἔχοντες [τὴν πίστιν καὶ τὴν ἀγάπην

κτίς ἐστὶν ἄρχη ἱνὴς καὶ τέλος
ἀρχὴ μὲν πίστις τέλος δὲ ἀγάπη.

τὰ δὲ ὅσα ἐν διώτιτι γενομένα θέος ἐστὶν
ta de alla panta eis kalokagathian anaglaoutha estin.
ΟΥΛΕΩΣ [1] πιστὶν ἐπαγγελλόμενος διαμαρτάνει
οὐ δὲ ἀγάπην ΚΕΧΤΗΜΕΝΟΣ [5] μισεῖ

φανερῶν τὸ δένδρον ἀπὸ τοῦ καρποῦ αὐτοῦ

δυνατὶ δὲ ἐπαγγελλόμενοι Χριστοῦ εἶναι δὶ' ὅν πράσσουσιν διήθονται

ΟΥ γὰρ νῦν ἐπαγγελίας τὸ ἔργον
'ΑΑΑ' ἐν δύναμι πίστεως
dὲν τὶς εὐρεθῇ εἰς τέλος

2) ἈΜΗΚΩΝ [2] ἔστὶν σιωπᾶν καὶ εἶναι

καὶ λαλοῦντα μὴ εἶναι

καλὸν τὸ διδασκεῖν
dὲν δὲ λέγων ποίη

εἰς ὅν διδάσκαλος

δὲ εἶπεν καὶ ἐγένετο

καὶ ὃ σιγῶν δὲ πεποίηκεν θεῖα τοῦ πατρὸς ἐστὶν.

δ λέγων Ἰησοῦ Χριστοῦ ΚΕΧΤΗΜΕΝΟΣ [5] ἀληθῶς οὖν τὰ δὲ πιστεύειν

XIV:2

ΥΝΑ δὶ' ὅν λαλεῖ πρᾶσσῃ
cαὶ δὶ' ὅν σιγᾷ γίνεσθαι.
"ΑΛΛΑ καὶ τὰ κρυπτὰ ἡμῶν ἔγγυς αὐτῷ ἐστίν.

πάντα οὖν ποιήμεν καὶ παρῆκ
ἀς αὐτοῦ ἐν ἡμῖν κατοικοῦντος
γὰρ ἦμεν αὐτοῦ ναόι
καὶ αὐτῶς ἐν ἡμῖν θεὸς ἡμῶν

ὑπὲρ καὶ ἔστιν
καὶ φανεῖται πρὸς προσώπου ἡμῶν ἐξ ὧν δικαίως ἀγαπῶμεν αὐτόν.

Sequence "G" (Eph.XVI:1-XIX:3)

1) Μὴ πλανασθε, ἄδελφοι μου
οἱ οἰκονόμοι βασιλεῖαν θεοῦ οἱ ἐσπρονομήσουσιν

εἰ οὖν οἱ κατὰ σάρκα ταῦτα πράσασσες ἀπέβασαν
πῶς μᾶλλον δὲν πίστευν θεόν ἐν μοι ἄνδρα ἀδελφόν φαινὴν
ὑπὲρ ὅς Ἰησοῦς Χρίστος ἐσταυρώθη;

ὁ τοιοῦτος
ὑπαρχός γένομενος εἰς τὸ πῦρ
τὸ δομεῖται χωρῆσει
δομοίως καὶ ὁ ἄκοινων αὐτοῦ.
2) διὰ τοῦτο μόρον ἔλαβεν ἐπὶ τῆς κεφαλῆς αὐτοῦ ὁ κύριος

καὶ πνεύμα τῆς ἐκμετάλλευσεν ἀφθαρσίαν.

μὴ ἀλεξφεσθεὶς ἀυθαίρεταν τῆς διδασκαλίας τοῦ άρχοντος τοῦ αἰῶνος τοῦτου

μὴ αἰχμαλωτῶσθαι ὑμᾶς ἐκ τοῦ προκείμενον ἥν.

3) διὰ τὰ δὲ οὖ πάντες φρόνιμοι γινόμεθα

λαβόντες θέου γνώσιν

ἐστιν Ἰησοῦς Χριστὸς;

τὰ μορία τοῦ ἀπολλύμεθα

ἀγνοοῦντες τὸ χάριτον

ἐστὶν πεπομφείς ἀληθῶς ὁ κύριος;

4) περιψημα τὸ ἐμὸν πνεύμα τοῦ σταυροῦ

ἐστὶν σωμάτισμα τοῖς ἀπιστοῦσιν

ὅτι ἔστιν ἄσωμα ἀνθρώπου

καὶ ἐμὴ ἀιώνιος.
δι' ἑαυτοῦ ἡμῶν Ἰησοῦς Ἰησοῦς

d Χρίστος ἐκνοφορήθη ὑπὸ Μαρίας

κατ' οἰκονομίαν θεοῦ

ἐκ σπέρματος μὲν Δαυείδ

πνεῦματος δὲ ἄγγου

δὲ ἑγεννήθη

καὶ ἐβαπτίσθη Υἱὸς τοῦ πάθει τὸ ὕδωρ καθαρσῆς

5) (1) καὶ ἔλαβεν τῶν ἄρχοντα τοῦ αἰῶνος τούτου ἡ παρθένα Μαρίας

καὶ ὁ τοιετὸς αὐτῆς

ὄμοις καὶ ὁ θάνατος τοῦ κυρίου

τρεις μυστήρια κραυγῆς

ἄτινα ἐν ἡσυχίᾳ θεοῦ ἐπράξεθε.
(2) πῶς οὖν ἡφανερώθη τοῦς αἵμαιν;  

(a) ἀστήρ ἐν οὐρανῷ ἔλαμψεν ὑπὲρ πάντας τοὺς ἀστέρας 
καὶ τὸ φῶς αὐτοῦ ανεκκλητον ἦν 
καὶ ἐξενισμὸν παρεῖχεν ἢ καίνητης αὐτοῦ 

tὰ δὲ λοιπὰ πάντα ἄστρα ἄμα ἠλιή 
καὶ σελήνῃ χορὸς ἐγένετο τῷ ἄστερι 
αὐτὸς δὲ ἦν ὑπερβάλλων τὸ φῶς αὐτοῦ ὑπὲρ πάντα 

tαραχὴ τε ἦν πόθεν ἢ καίνητης 
ἢ ἀνθρώπινος αὐτοῖς 

(b) θεὲν ἐλύσετο πάσα μαγεία 
καὶ πᾶς ἰδιώματος ἡφανερώθη καὶ γὰρ 

Ἀγνοία καθήρετο 

πιλαία βασιλεία διεφθείρετο 
θεοῦ ἀνθρωπίνως γανερουμένου εἰς καίνητα διδύμου ἅμης 

ἀρχὴν δὲ ἐλάβαντο τὸ παρὰ θεῷ ἀπηρτισμένον 

(c) ἔθεν τὰ πάντα συνεκινεῖτο διὰ τὸ μελετᾶσθαι θανάτου κατάλυσιν.
Sequence "H" (Eph.XX:1-2)

εὰν μὲ καταξίωση Ἰησοῦς Χριστὸς ἐν τῇ προσευχῇ ὑμῶν καὶ θέλημα ἡ

ἐν τῷ δευτέρῳ βιβλίῳ

(α) προσδηλδώσαι ὑμῖν ἕξ ἀρξάμην οἰκονομᾶς εἰς τῶν κατὰν ἄντρωπον

(β) Ἰησοῦν Χριστὸν ἐν τῇ αὐτοῦ πιστεῖ

καὶ ἐν τῇ αὐτοῦ ἁγάμῃ

(γ) ἐν πάθει αὐτοῦ

καὶ ἀναστάσει

(δ) μάλιστα ἐὰν ὁ κύριος ἀποκαλύψῃ

(ε) ὡς τὸν ἀνδρα κοινὴ πάντες ἐν χάριτι εἰς ἀνήματος συνέχεσθε ἐν μεῖς πιστεῖ

(επὶ) καὶ ἐν Ἰησοῦ Χριστῷ
tῷ κατὰ σάρκα ἐν γένους λαυεῖ
tῷ ὑφ' ἰδρώπου

καὶ ὑφ' θεοῦ

(μ) γεὶς τὸ ὁποίοδειν ὑμᾶς τῷ ἑπισκόπῳ καὶ τῷ πρεσβυτέρῳ ἀμερισπάστω διανοίᾳ

(η) ἔνα ἄρτον κλήνεις

δέ ἔστιν φάρμακον ἀθανασίας

ἀντίδοτος τοῦ ἦλι ἀποθανεῖν

'ἈΛΛΑ οὐν ἐν Ἰησοῦ Χριστῷ διὰ πάντος.
Sequence "I" (Eph. XXI:1-2)

1) ἀντιψυχον ὑμᾶν ἐγὼ καὶ ὑπὲρ ὑμῶν ἐπέμψατε εἰς θεοῦ τιμὴν εἰς Σμύρναν, ὃς καὶ θεὸς σαρκοφόρος θεὸς καὶ πολύκαρπον ἐχαρίστων τῷ κυρίῳ ἀγαπῶν ὅς καὶ ἡμᾶς.

2) μνημονεύετε μου ὅς καὶ ἡμᾶς Ἰησοῦς Χριστὸς.

3) προσεύχεσθε ὑπὲρ τῆς ἐκκλησίας τῆς ἐν Σμύρνῃ, ὃς καὶ θεὸς σαρκοφόρος εἰς Ἰῃμνὴν ἀπάγομαι Ἰησοῦς ἐν τοῖς ἐκεῖ πιστῶν ὃς περ ἡξιωθην εἰς τιμὴν θεοῦ ἐξερεύνητο.

4) ἔρρωσε ἐν θεῷ πατρὶ καὶ ἐν Ἰησοῦ Χριστῷ τῇ καινῇ ἐλπίδι ἡμῶν.
The Letter of Ignatius to the Magnesians

Sequence "A" : Inscription

'Ignatios
 δ καὶ Θεοφρος

τῇ εὐλογημένῃ ἐν χάριτι θεοῦ πατρὸς
ἐν Χριστῷ Ἰησοῦ
τῷ εὐσεβείᾳ χωρὶν
ἐν δὲ αὐτῷ ὑμῖν ἐμηκυνησάν
τὴν οὕτων ἐν Μαγνησίᾳ.
τῇ πρὸς Μαίανδρῳ

καὶ εὐχόμεαι ἐν θεῷ πατρὶ
καὶ ἐν Ἰησοῦ Χριστῷ πλέοντα χαίρειν.
Sequence "B" (Mss. I:1-2)

Gammai̇s emên tò poluestian tov thèis kató theôv agâpis agalliaxeinòs
prooieîmén en pîstei 'Iêsou xristou prosoalîhousi òmi'n.

Katagogiōs ēkriwdeis gar vàdsimatos theoprepesastâto
en ois periôrēw deisìds òwv tais émulhêtās
enas òn ònwstìn euphômai sarkòs kai pnevîmatos 'Iêsou xristou
tou dià pantos òmwn òhi
pîstei̇s te kai agâpis
kê os deîen prokekrítai
to ò di kuriàteron
'Iêsou kai pantròs
enas ò dîmêxovnetes tōn píswv épîreian
kai diakrîgntes
theou teuxímeta.

Sequence "C" (Mss. II:1)

'Epri oûn hêxiwthn ïdeîn òmâz òdiâ lamâ

tou dêxiótheou òmwn épîskopîou
kai proesbütêron dêzn

Bássou kai 'Apolloûngou
kai tou súndôblou mou
diakrînou

Zwstînos
os òn dêyw ònaiîmhn òti òpoteêsseita
tou épîskopîou dêz xàriti theou
kai tou proesbütêrîs dêz òmîw 'Iêsou xristou
Sequence "D" (Nag. III:1-V:2)

(a) Καὶ δηλ' δὲ πρέπει ἡ συγχωρέσαι τῇ ἡλικίᾳ τοῦ ἐπισκόπου

(b) καθὼς σημαίνα ἐν τοῖς ἁγίοις πρεσβύτεροι

(c) ὡσπερ καὶ τίνες ἐπισκόποιν μὴν καλοῦσιν χωρὶς δὲ αὐτοῦ πάντα πράσασιν.

(d) Οὕτως αὐτῷ δὲ

III:1

III:2

IV:1
(a) Ἐπεὶ οὖν τέλος τὸ πράγματα ἔχει
καὶ πρὸς εἰς τὰ δύο δῆμοι
καὶ ἡ σπέρμη
καὶ ἐκαίτως εἰς τὸν ἱόν τόπον μέλλει χωρεῖν

υπὲρ χάρ
ἐστιν νομίσματα δύο
καὶ μὲν θεοῦ
καὶ δὲ κόσμου
καὶ ἐκαίτως ἱόν χαρακτῆρα ἐπικατεῖμενον ἔχει
οἱ ἀπόστολοι τοῦ κόσμου τοῦτού
οἱ δὲ πιστοὶ ἐν ἁγίῃ χαρακτῆρα θεοῦ πατρὸς διὰ Ἰησοῦ Χριστοῦ

οἱ δὲ εἰς μὴ αδιακρίτως

[kat' ἦμεν τὸ σποτανεῖν
[εἰς τὸ αὐτὸ πάθος
[to ἢν αὐτῷ οὐκ
[ἐστὶν ἐν ἠμέν.

Sequence "Ε" (Mag.VI:1-VII:2)

καὶ ἸΠΑΓΗΣΑ

παραγεῖ ἐν δομοσθῇ θεοῦ σποτανεῖτε ΠΑΝΤΑ [A] πρόσειν
ΠΡΟΚΑΘΕΙΜΕΝΟΥ [4] τοῦ ἐπισκόπου ἐς τὸν τόπον θεοῦ
καὶ τῶν πρεσβυτέρων ἐς τὸν συνέδριον τῶν ἀποστόλων καὶ τῶν εὐχον γλυκύτατων πεπιστευμένων διακονησάν Ἰησοῦ Χριστοῦ

ἐς πρὸ αἰώνων παρὰ πατρί ἦν
καὶ ἐν τέλει ἐφάνη.
2) Πάντως [A] οὖν ὁμοθετον θεοῦ λαβοντες ἐντρέπεσθε ἀλλήλους
'Αλλ' ἐν τούς Ἡσυχῶν ἀλλήλους διὰ Παντός [A] ἈΓΑΠΑΤΕ

Μηδέν [B] ἔστω ἐν ὑμῖν
καὶ λυπησθεῖτε ὑμᾶς μερίσθαι
'Αλλ' ἐγνώθητε [C] τῇ ἐπισκόπῳ
καὶ τοῖς ἘΡΧΟΜΕΝΟΙΣ [4] ἐις τόπον
καὶ διειμερήθης τροποστασίας.

3) Ἡσυχή ὁὖν τῶν κυρίων ἄνευ τοῦ πατρὸς
ὁμοθετον θεοῦ λαβοντες ὑπὶ τῷ πατρῷ
καὶ τῶν προσβεβλημένων μηδέν [B] πράσατε
'Αλλ'
Μία [C] προσεβληθείς
Μία [C] δεηθείς
Εἴς [C] νοὺς
Μία [C] ἐλπίς ἐν ἁγίᾳ
ἐν τῇ ἁρπῇ
τῇ ὑμᾶς ἑτοιμάζοντες
'Αλλ'
ὁμοθετον θεοῦ λαβοντες ὑπὶ τῷ πατρῷ
καὶ τοῖς ἘΡΧΟΜΕΝΟΙΣ [4] ἐν ἃ ὑμῖν
καὶ τοῖς παροικούσις εἰς τὸ ἀντὶ τοῦ τοῦτο

Πάντως [A] ὅς εἰς ἙΝΑ [C] νᾶχον συντρέχετε θεοῦ
ὁς ἐπὶ ἙΝΑ [C] τοῦ ἡσυχίας ἐπὶ ἙΝΑ [C] τοῦ ἡσυχίας
τοῦ Ἰησοῦν τοῦ πατρὸς προσεβληθείς
καὶ εἰς ἙΝΑ [C] ἐν τῇ ἡμέρᾳ
καὶ χωρήσατε.
1) ἐὰν πλανᾶσθε ταῖς ἐτεροδόξαις μηδὲ μιθεύμασιν τοῖς παλαιοῖς ἀνωφελεῖσιν οὖσιν
eἰ γὰρ μέχρι νῦν κατὰ Ἰουδαῖομον ἔδεικνυμεν
dιολογοῦμεν χάριν μὴ εἰληφέναι

2) οἱ γὰρ θειότατοι προφήται κατὰ Χριστὸν Ἰησοῦν ἔγραψαν.

διὰ τοῦτο καὶ ἐδιδάχθησαν
ἐνθε νῦν ὁ τῆς χάριτος αὐτοῦ εἰς τὸ πληρωμένην τοὺς ἀπειθεῖτας
[ὅτι ἢς θεὸς ὁ ἄνθρωπος ἡ ἡ πεπερασμένη διὰ Ἰησοῦ Χριστοῦ
tοῦ υἱοῦ αὐτοῦ
διὰ διαφορὰς αὐτῷ διὰ Ἰησοῦν ἀνθρώπου μόνου
διὰ κατὰ πάντα εὐφράστησαν τῷ πεμψαντί αὐτοῦ.

3) εἰ ὁδὸν εἰς παλαιοῖς πράγμασιν ἀναφαντήτητας εἰς καὶνστήτως ἐλπίδος ἐλθον
ἘΡΕΙΤΕ κατὰ κυριακὴν ξάνθην
eν ἢ καὶ ἢ ζωὴ ἡμῶν ἀνέτειλεν ὁ διὸ αὐτοῦ
καὶ τοῦ ἱερατοῦ αὐτοῦ
ἐν τίνες ἄρνονται
dι' ὅν μυστηρίου ἔλαβομεν τὸ πιστεύειν
καὶ ὅτι τὸ ὅποιον ὑπομένωμεν ὑπὸ
dιὸ εὐθέως μαθηταὶ
[ὅτι Ἰησοῦ Χριστοῦ
tοῦ μόνου
[ὅτι οἰκεῖον ἡμῶν

Sequence "F" (Mag.III:1-XI:1)
πῶς ἡμεῖς δυνασμεθα ἦσαι χωρίς αὐτοῦ

οὗ καὶ οὗ προφηταὶ

μαθηταὶ ἁπταὶ τῇ πνεύματι

ὡς διδάσκαλον αὐτοῦ προσεδόκων;

καὶ διὰ τοῦτο

δὲν δικαιῶς ἄνεμενον

παρὸν

ἡγείρεν αὐτοῦ ἐκ νεκρῶν.

4) ἵνα οὖν ἀναίσθητωμεν τῆς χρηστότητος αὐτοῦ.

ἐὰν γὰρ ἡμᾶς μιμήσομαι καθὰ πράσσομεν

οὐκέτι ἔσομεν

διὰ τοῦτο μαθηταὶ αὐτοῦ γενόμενοι

μάθωμεν κατὰ Χριστιανισμὸν ἵνα.

ὡς γὰρ ἄλλῳ ἀνόματι καλεῖται πλεον τοῦτο οὐκ ἔστιν τοῦ θεοῦ.

5) διπέρεσθε οὖν τὴν κακὴν ἁμην

τὴν παλαιωθεῖσαν

καὶ ἐνοξέσασαν

καὶ μεταβάλεσθε εἰς νέαν ἁμην

ὅ ἐστιν Ἡλιοῦς Χριστὸς

ἀλκοθήτε ἐν αὐτῷ ὡν μὴ διεκδικήτω τις ἐν ἰδίῳ

ἐπεὶ ἀπὸ τῆς δομῆς ἐλεγχθεσθε.
6) ἢτοπον ἔστιν Ἰησοῦν Χριστὸν λαλεῖν καὶ Ἰουδαίζειν.

ὁ γὰρ Χριστιανισμὸς Οἶκ εἰς Ἰουδαίζομαι ἐπιστευσεν ἈΛΛ')+ Ἰουδαίζομαι εἰς Χριστιανισμὸν ὁ πᾶσα γλῶσσα πιστεύσασα εἰς θεὸν συνήκη.

7) ταῦτα δὲ, ἀγαπητοί μου, Οἶκ ἐπεὶ ἔγνων τινὰς εἰς ὅμιν οὕτως ἐχοντας ἈΛΛ') δὸς μικρότερος ὁμὸν θέλω προφυλάσσεσθαι ὅμοις ἔνα ἐπίγνωσεν εἰς τὰ άγνιστρα τῆς κενομείας ἈΛΛ') πενηποφορήσησαι ἐν τῇ γεννήσει καὶ τῷ πάθει καὶ τῇ ἀναστάσει τῇ γενομενῇ ἐν καιρῷ τῆς ἡγεμονίᾳ Πιλάτου πραξάντας ἀληθῶς καὶ βεβαιῶς ὑπὸ Ἰησοῦ Χριστοῦ τῆς ἐπίθεσις ἡμῶν ὡς ἐκτραπῆσαι μηδενίζωμεν γένοιτο.
Sequence "G" (Nag.XII:1-XIV:1) | Text
---|---
1) Ὁναίμην ὑμᾶν κατὰ πάντα ἐάντερ θείος ὡ.

εἰ γὰρ καὶ δηδεμαὶ πρὸς ἕνα τῶν λειμένων ὑμῶν οὐκ ἐμι.

οἴδα ὦτι οὐ ευσιότευκος Ἰησοῦν γὰρ Χριστὸν ξέχετε ἐν ἑαυτοῖς καὶ μᾶλλον, ὅταν ἑπταῖνα ὑμᾶς, οἴδα ὦτι ἐντρέπεσθε διὸ γέγραται ὦτι δ ἐσκαίος ἑαυτοῦ κατηγοροῦ.

2) σπουδάζετε οὖν ἑβαθωθήναι ἐν τοῖς ὅγισμαί τοὺς κυριοῦ καὶ τῶν ἀποστόλων ἡ πάντα ὅσα ποιεῖτε κατευναίθετε σάρκι καὶ πνεῦμα πίστει καὶ ἀγάπῃ ἐν υἱῷ καὶ πατρὶ καὶ ἐν πνεύματι ἐν ἀρχῇ καὶ ἐν τέλει μετὰ τοῦ ἀξιοπρεπεστάτου ἐπισκόπου ὑμῶν καὶ ἀξιοπλάκου πνευματικοῦ στεφάνου τοῦ πρεσβύτερου ὑμῶν καὶ τῶν κατὰ θεὸν διακόνων.

ὑποταγήτε τῷ ἐπισκόπῳ καὶ ἀλλήλοις ὡς Ἰησοῦς Χριστὸς τῷ πατρί καὶ οἱ ἄποστολοι τῷ Χριστῷ καὶ ἡ πάνω ἡ σαρκικὴ καὶ πνευματικὴ.
3) εἰςδὲ ὅτι θεοῦ γέμετε
συντόμως παρεκκλέεσθα ὑμᾶς.

μνημονεύσετε μου ἐν ταῖς προσευχαῖς ὑμῶν
γιὰ θεοῦ ἐπίτοχῳ
καὶ τῆς ἐν Συρία-ἐκκλησίας
ὅτεν οὐκ ἄξιός εἰμὶ καλεῖσθαι

ἐπιδεομαί γὰρ τῆς ἡμεῖν ὑμῶν ἐν θεῷ προσευχὴς
καὶ ἀγάπης
εἰς τὸ ἄξιοθεῖ σαν ἐν Συρίας ἐκκλησίαν διὰ τῆς ἐκκλησίας ὑμῶν δροσισθῆναι.

Sequence "Ἡ" (Mag. XV:1)

ἀπαθόνται ὑμᾶς Ἐφεσοί ἀπὸ Σμύρνης
ὅτεν καὶ γράφω ὑμῖν
παρόντες εἰς δέξαν θεοῦ
ἀπὸ παρὰ ἐμὲς
οἱ κατὰ πᾶντα μὲ ἅνεταισαν ἡμᾶς Πολυκάρπῳ
ἐπισκόπῳ Σμυρναίων.

καὶ αἱ λοιπαὶ δὲ ἐκκλησίαι ἐν τιμῇ Ἰησοῦ Χριστοῦ ἀπαθόνται ὑμᾶς

ἐρρίζεσθε ἐν ὑμοῦ Ἰσχὺς θεοῦ
κεκτημένοι αὐτὶ ἱκρίτων πνεύμα
ὡς ἐστὶν Ἰησοῦς Χριστὸς.
The Letter of Ignatius to the Trallians

Sequence "A": Inscription

1) Ἰγνάτιος
   ὁ καὶ Θεοφόρος

2) ἡγαθμενὴ θεῷ
    πατρί Ἰησοῦ Χριστοῦ
    ἐκκλησίᾳ
    ἀγίᾳ
    τῇ ὁσίᾳ ἐν Τράλλεσιν τῆς Ἀσίας
    ἐκλεκτῇ
    καὶ ἀξιοθέᾳ
    ἐξηνευσθῇ ἐν σαρκὶ
    καὶ πνεύματι
    τῷ πάθει Ἰησοῦ Χριστοῦ
    τῆς ἐλπίδος ἡμῶν
    ἐν τῇ εἰς αὐτὸν ἀναστάσει
    ἡν καὶ ἀσπάζομαι ἐν τῷ πλήρειατ
    ἐν ἀποστολικῷ χαρακτῆρι

3) καὶ εὐχόμαι πλεῖστα χαίρειν.
Sequence "B" (Trall.I:1-III:2)

1) ἡμεῖς δὲν ήθοντον καὶ διδάκτων ἐν ὑπομονῇ, ἔγνων διὰς ἔχοντας ὅ,τι κατὰ χρῆσιν ἈΛΛΑ κατὰ φύσιν.

καθὼς δήλωσέν μοι Πολύβιος καὶ ἐπίσκοπος ἡμῶν δς παρεγένετο θελήματι Θεοῦ καὶ Ἰησοῦ Χριστοῦ ἐν Σμύρνη.

καὶ οὕτως μοι συνεχάρη δεδεμένω ἐν Χριστῷ Ἰησοῦ ὅστε με τὸ πᾶν πλῆθος ἡμῶν ἐν αὐτῷ θεωρεῖσθαι.

ἀποδεξάμενος οὖν τὴν κατὰ θεὸν εὐνοιαν ὅτι αὐτοῦ ἐδέξασα εὐθὺς διὰς εὐθὺς ἡμᾶς διὸς ἔγνων μιμητὰς ἔννοιας Θεοῦ.

ὅταν γὰρ τῷ ἐπισκόπῳ ἐπιτάσσομη ὁ Ἰησοῦ Χριστῷ, παρενερχόμενος μοι ὅ,τι κατὰ ἄνθρωπον ἔννοιες ἈΛΛΑ κατὰ Ἰησοῦν Χριστὸν τὸν δι’ ἡμᾶς ἀποθανὸντα ὑπὲρ πιστεύοντος εἰς τὸν ἀνατομὸν αὐτοῦ τὸ ἀποθανεῖν ἐκφύγητε.
2) Δυσκόλησεις δεν είναι όσον δέσποινα ποιείτε  Ανευ του ἑπισκόπου ΜΗΔΕΝ πράσειν διάτις
ἀλλ’ ὅποτέσσεται καὶ τῷ πρεσβυτερῷ ὑς τοῖς ἀποστόλοις Ἰησοῦ Χριστοῦ
τῆς ἑλπίδος ἡμῶν
ἐν ὧν διάγοντες εὐφρενησάμεθα.

δει δὲ καὶ τοὺς
dιακόνους ὄντας μυστήριων Ἰησοῦ Χριστοῦ κατὰ πάντα τρόπον πάσιν ἀρέσκειν.

Οὐ γὰρ βραβεύοντες
καὶ ποιῶν ἐξίσιν διάκονοι
ἀλλ’ ἐκκλησίας ἁθοῦ οὕτως ἐπιρρέαται.

dέξων οὖν ἀντιόν ψυλλάσσεται τὰ ἐγκλήματα
ὡς πῦρ

δομοίως πάντες ἐνεργηθοῦσαν τοὺς διακόνους
ὡς Ἰησοῦν Χριστὸν

ὡς καὶ τὸν ἑπισκόπον
ὑντα τύπον τοῦ πατρὸς

τοὺς δὲ πρεσβυτέρους
ὡς - συνεδρίων ἁθοῦ
καὶ σύνδεσμον ἀποστόλων

χωρίς τούτων ἐκκλησία οὐ καλείται.
3) περὶ δὲν πεπείσματι ὃμας οὕτως ἴχθειν

τὸ γὰρ ἐξεμπλάριον τῆς ἁγάπης ὃμών ἔλαβον
καὶ ἴχθω μεθ᾽ εαυτοῦ ἐν τῷ ἐπισκόπω τῷ ὃμών
οὐ αὕτα τὸ κατάστημα μεγάλη μαθητεία
ή δὲ πρακτίς αὐτοῦ ὅξωμις

ἐν λογίζομαι καὶ τοὺς ἀδέους ἐντρέπεσθαι.

Sequence "C" (Trall. III:3-V:2)

1) ᾿ΑΓΑΠΕῖΝ [1] ὃμᾶς
φεύγομαι

οὐκ εἰς τοῦτο φθηνὴν
ίνα
δὲν κατάκριτος
δὲς ἀπόστολος ὃμῖν διατάσσωμαι.

2) ΠΟΛΛὰ [4] φρονῶ ἐν θεῷ
ἀλλ᾽ ἐμαυτὸν μετρῶ
ίνα μὴ ἐν καυχήσει ἀπολωμαι.

νῦν γὰρ με δὲν πλέον ὅΒΕΣΘΩΒΑΙ [5]
καὶ μὴ προσέχειν τοῖς φυσιοῦσιν με.

οἱ γὰρ λέγοντες μοι
μαστιγοῦσιν με.
3) ἌΓΑΠΗ [1] μὲν γὰρ τὸ παθεῖν
dὲλ' οὖν οἶδα εἰ θέτοις εἰμὶ
tὸ γὰρ ἥηος πολλοὶς μὲν οὐ φαίνεται
ἐμὲ δὲ πλέον πολεμεῖ.

χρησίω οὖν πρασητης
ἐν ἦ καταλεῖται ὁ ἀρχων τοῦ αἰῶνος τούτου.

4) ἂν ὁ ΔΥΝΑΜΑΙ [2] ὑμῖν τὰ ἔποιημα ἑλλυμα [3];
'ΑΛΛΑ ΦΟΒΟΥΜΑΙ [5] μὴ νηπίους οὖσιν
ὑμῖν βλαβὴν παραβὼ

καὶ συγγνώμονεῖτε μοι:
μὴ ποτὲ ὁ ΔΥΝΗΘΕΝΤΕΣ [2] χωρῆσαι
στραγγαλώθητε.

5) καὶ γὰρ ἐγὼ οὐ καθώς δὲδέμαι
καὶ ΔΥΝΑΜΑΙ [2] νοεῖν τὰ ἔποιημα
καὶ τὰς τοποθεσίας τὰς ἀγγελίκας
καὶ τὰς συστάσεις τὰς ἀρχοντικὰς
dρατά
tε καὶ ἀδρατᾶ

παρὰ τούτῳ ἡδι καὶ μαθητής εἰμὶ

6) ΠΟΛΛΑ [4] γὰρ ἡμῖν λεγεῖν
游戏技巧 μὴ λειπδεμέθα
Sequence "D" (Trall. VI:1-XI:2)

1) παρακαλῶ οὖν δύνας Ὄξκ ἔγαγ "ἈΛΛ' ἡ ἀγάπη Ἰησοῦ Χριστοῦ μόνη τῇ Χριστιανῇ τροφῇ χρήσει
dιαστρατές δὲ μονάρης ἀπέχεσθε ἢ τίς ἔστην αἱρέσις

2) οὔ δ' αυτοῖς παρεμπέληκουσιν Ἰησοῦ Χριστοῦ καταξιοποιηθεὶς

φυλάττεσθε οὖν τοὺς τοιούτους

τούτῳ δὲ ἦσσαί μην
μὴ φυσιομένεις καὶ οὓς ἄχριστοις θεοῦ Ἰησοῦ Χριστοῦ καὶ τοῦ ἐπισκόπου καὶ τῶν διακυμάτων τῶν ἀποστόλων

Text

VI:1

VI:2

VII:1
3) δὲ ἐντὸς θυσιαστηρίου ὃν καθαρὸς ἐστὶν
δὲ ἐντὸς θυσιαστηρίου ὃν καθαρὸς ἐστὶν
τούτῳ ἐστὶν
d χωρὶς ἐπισκόπου καὶ πρεσβυτερίου καὶ διακόνων πρᾶσσον τι
οὕτως ὃς καθαρὸς ἐστὶν τῇ συνείδησει.

4) οὐκ ἔπει ἔγνων τοιοῦτον τι ἐν ὅμιν ἉΛΛΑ προφυλάσσω ὄμες ἔντας μου ἀγαπητοῦς προσφέρων τὰς ἐνέδρας τοῦ διαβόλου.

διὰ τὴν πρακτικὴν ἀναλαβόντες ἀνακτήσασθε ἑαυτοὺς ἐν πίστει
δὲ ἐστὶν σάρξ τοῦ κυρίου καὶ ἐν ἀγάπῃ
δὲ ἐστὶν αἷμα Ἰησοῦ Χριστοῦ.

μὴ δεινὸς ἡμῶν κατὰ τοῦπλησθον ἔχετω.

μὴ ἀφορμὰς δέδοσε τοῖς ἐθνεσιν
καὶ μὴ δι' ἀδικίας ἀφρόνας τὸ ἐν θεῷ πλῆθος βλασφημήται.

οδοὺς δι' οὗ ἐπὶ ματαιώθητι τὸ ὄνομά μου ἐπὶ τιναν βλασφημεῖται.
5) κωφάθετε οὖν

ἐκατὸν ἐμῖν χωρίς Ἰησοῦ Χριστοῦ λαλῇ τις
tοῦ ἐκ γένους Δαυείδ
tοῦ ἐκ Μαρίας
δὲ ἀληθῶς ἐγεννήθη
ψφαγέν τε
καὶ ἐπιεῖν

ἀληθῶς ἐδίδαχε ἐπὶ Ποντίου Πίλατου

ἀλητώς ἐσταυρώθη

καὶ ἀπέθανεν μετά τῶν ἐπουρανίων
καὶ ἐπί γεισον
καὶ ὑποχθονίων.

δὲ καὶ ἀληθῶς ἐγέρθη ἀπὸ νεκρῶν
ἐγείραντος αὐτῶν τοῦ πατρὸς αὐτοῦ

κατὰ τὸ ὄνομα δὲ καὶ ἡμᾶς
tοὺς πιστεύντας αὐτῷ
οὕτως ἐγέρει καὶ πατήρ αὐτοῦ ἐν χριστῷ Ἰησοῦ

ὁ χωρίς ἐκατὸν ἐδίδαξεν ἐπὶ Ποντίου Πίλατου

ἀληθῶς ἐσταυρώθη
καὶ ἀπέθανεν μετά τῶν ἐπουρανίων
καὶ ἐπὶ γεισον
καὶ ὑποχθονίων.

IX:1

IX:2
6) εϊ δὲ
δοπερ τινες
θεειοι οντες
τουτεστιν οπιστοι λεγουσιν το δοκειν πεπονθεναι αυτων
αυτοι οντες το δοκειν

dωδεκα ει δε
ti δεημαι
ει δεημαι ειχομαι θηριομαχησαι;

δωρεαν ουν αποθνησκω.

ηρα ουν καταψευδομαι του μυρου.

7) φεσχετε ουν τας κανας παραφθασις
τας γεννας καρπων θανατησαν
οι εϊ δεις τας παρα των ιδου επωνησησαι.

ουτωι γαρ ουκ εισιν φυτεα πατρος
el γαρ ησαν
dιαευθυνοντο ης κλαδοι
και ην ης καρπων αυτων θραυσος
tou σταυρου

οδιομ αν τι παθει αυτοι προσκαλεται ημας
ουντας μελη αυτωι

οι δυναται ουν κεφαλη χωρις γεννηθηναι ηνευ μελων
του θεου ηνωσιν έπαγγελλομενον

6) εϊ δὲ
δοπερ τινες
θεειοι οντες
τουτεστιν οπιστοι λεγουσιν το δοκειν πεπονθεναι αυτων
αυτοι οντες το δοκειν

dωδεκα ει δε
ti δεημαι
ει δεημαι ειχομαι θηριομαχησαι;

δωρεαν ουν αποθνησκω.

ηρα ουν καταψευδομαι του μυρου.

7) φεσχετε ουν τας κανας παραφθασις
τας γεννας καρπων θανατησαν
οι εϊ δεις τας παρα των ιδου επωνησησαι.

ουτωι γαρ ουκ εισιν φυτεα πατρος
el γαρ ησαν
dιαευθυνοντο ης κλαδοι
και ην ης καρπων αυτων θραυσος
tou σταυρου

οδιομ αν τι παθει αυτοι προσκαλεται ημας
ουντας μελη αυτωι

οι δυναται ουν κεφαλη χωρις γεννηθηναι ηνευ μελων
του θεου ηνωσιν έπαγγελλομενον

δ εστιν αυτωι
Sequence "E" (Trall.XII:1-XIII:3)

1) ἀσπάζομαι ἡμᾶς ἀπὸ Σμύρνης ἡμα ταῖς συμπαραδόσαις μοι ἐκμαθηται τοῦ θεοῦ ἐκ κατὰ πάντα με ἀνέπαυσαν σαρκὶ τε καὶ πνεύματι

XII:1

2) παρακαλεῖ ἡμᾶς τὰ δεσμὰ μου καὶ ἔνεκεν Ἰησοῦ Χριστοῦ περιφέρων αὐτομενὸς θεοῦ ἐπιτυχρῆν διαμένετε ἐν τῇ δομον καὶ τῇ μετ’ ἄλλης προσευχῆ.

XII:2

3) πρέπει γὰρ ὑμῖν τοῖς καθ’ ἑνα ἐξαιρέσεις καὶ τοῖς πρεσβυτέροις ἀναψχεῖν τὸν ἐπισκόπον εἰς τιμὴν πατρὸς Ἰησοῦ Χριστοῦ καὶ τῶν ἀποστόλων

XII:3

4) εὐχομαι ἡμᾶς ἐν ἀγαθῇ ἀκούσας μου ὑμᾶ ἑς μαρτυρίαν ὥ ὑμῖν γράψαις.

XII:3

5) καὶ περὶ ἑμοῦ ὡς προσευχεσθε τῆς ἀρ´ ὑμῶν ἀγάθης κρήζοντος ἐν τῇ ἐλεεὶ τοῦ θεοῦ ἐς τὸ καταξιωθῆναι με τοῦ κλήρου ὑμᾶ ἑς ἀδοκιμὸς ἐθρεθθεί.
6) ἀσπάζεσθι ὑμᾶς ἡ ἁγία Συμφοράτων καὶ Ὑφεστιῶν

7) μνημονεύετε ἐν ταῖς προσευχαῖς ὑμῶν τῆς ἐν Συρίᾳ ἐκκλησίας ὑθέν καὶ οὗτος εἰμὶ λέγεσθαι ὑπὸ ἕσχατος ἐκεῖνων.

8) ἔρρωσθε ἐν Ἰησοῦ Χριστῷ ὑποτασσόμενοι τῷ ἐπισκόπῳ διὸ τῆς ἐντολῆς ὅμοιως καὶ τῷ πρεσβυτέρῳ

9) καὶ οἱ κατ' ἀνδρὰ ἀλλήλους ἀγαπᾶτε ἐν ἀμερίσης καρδίᾳ.

10) ἀγνώρισται ὑμῶν τὸ ἐμὸν πνεῦμα οὐ μόνον νῦν ἀλλὰ καὶ ἐνταῦθα ἐπίτυχων.

ἐτὶ γὰρ ὅπως καὶ αὐθεντικὸν εἰμὶ ἀλλὰ πίστες ὁ πατὴρ ἐν Ἰησοῦ Χριστῷ πληρώσας μου τὴν αὐτῆσίν καὶ ὑμῶν ἐν ὧν ἐδρευθήτε ὑμοὶ.
The Letter of Ignatius to the Philadelphians

Sequence "A-B" : Inscription-I:2

1) Ἰγνάτιος
   ὁ καὶ θεοφόρος

2) ἡμᾶς θεῷ πατρὸς
   καὶ κυρίῳ
   Ἰησοῦ Χριστοῦ

τῇ οὖσῃ ἐν ἡμιδέλφῳ τῆς Ἱστασίας

ἡλεμένη

καὶ ἡδρασμένη ἐν δυνομῇ θεοῦ

καὶ ἀγαλλιαμένη ἐν τῷ πάθει τοῦ κυρίου ἡμῶν ἀδιακρίτῳ
καὶ ἐν τῇ ἀναστάσει αὐτοῦ

πεπληρωμένη ἐν παντὶ ἐλέει

ἂν ἀσπάζομαι ἐν αὑματὶ Ἰησοῦ Χριστοῦ

ἡτίς ἔστιν χαρά αἰώνιος
καὶ παράμονος ,
3) μάλιστα δάν ἐν ἔνι ὡς ἑνι σοφον τῷ ἐπισκόπῳ καὶ τοῖς σοφοι ἀδετοὶ πρεσβύτεροι καὶ διακόνοις

ἀποδεικνύμενοις ἐν γνώμῃ Ἰησοῦ κριστοῦ ὅπερ κατὰ τὸ θέλημα θεότητες ἐν ἰεβαίαυσῳ

ἐν ἐπίσκοπον ἔγιναν οὐκ ἀρίστευον

οὐδεὶς ἀντριπών κεκτήσατο τὴν διακονίαν τὴν εἰς τὸ κοινὸν ἀνθρώπων

οὐδεὶς κατὰ κενοδοξίαν Ἀλλὰ ἐν ἀγάπῃ Θεοῦ πατρὸς καὶ κυρίου Ἰησοῦ κριστοῦ

οὐ καταπέλημα τὴν ἐπιείκειαν διὰ γιγάντων πλεον ὀδύναται τῶν ἐπίθεται λαλοῦντων.

ἐνευρέθησεται γὰρ ταῖς ἑντολαῖς ὑς χορδαίς κινήρᾳ

διὸ μακάριει μου ἡ ψυχὴ τὴν εἰς θεὸν ἀδετοὶ γνώμην ἐπιγνώσις ἐνάρετον καὶ τέλειον ὀβαν

τὸ ἀιώνιον ἀδετοὶ καὶ τὸ ἀορίστου ἀδετοὶ ἐν πάσῃ ἐπιείκειᾳ Θεοῦ ἰδίντος.
Sequence "C" (Phil.II:1-IV:1)

1) τέκνα οὖν φυτῶς ἀληθείᾳ φεύγετε τὸν μερισμὸν
    καὶ τὰς κακοδιάσκαλας

II:1

ὅπου δὲ δ ὁμιλήν ἐστὶν
EKAI
δεξὶ πρόβατα
ἀκολουθεῖτε.

II:2

πολλοὶ γὰρ λύκοι ἀξιόπιστοι ἡδονὴ κακή αἰχμαλωτίζοντο τοὺς θεοδρόμους
ἀλλ' ἐν τῇ ἐνστητι ἐμὸν οὐκ ἔχουσιν τόπον.

III:1

ἀπέχεσθε τῶν κακῶν βοτανῶν
δότινας οὐ γεωργεῖ Ἡσυχεῖς χριστός
διὰ τὸ μὴ εἶναι αὐτοὺς φυτεύαν πατρός

Od prosecute merismóν eúron
'ALLA ἀποδίδολον.

IIII:2

2) ὃσοι γὰρ θεοῦ εἶσιν
    καὶ Ἡσυχεῖς χριστοῦ
οὗτοι μετὰ τοῦ ἐπισκόπου εἶσιν

καὶ ὃσοι ἄν μετανοῆσαντες
ἐλεησον ἐπὶ τὴν ἐνστητα τῆς ἐκκλησίας
καὶ ὃσοι θεοῦ ἐσται
καὶ ὃσοι θεοῦ ἐσται

YNA ὅσιν
κατὰ Ἡσυχεῖς χριστοῦ δῶντες.
μὴ πλανᾶσθε, ἀδελφόν μου

εὖ τις σχίζοντι ἀκολουθεῖ
βασιλεύαν θεου ὁ δ' κληρονομεῖ

εὖ τις ἐν ἀλλοτρίῳ γνώμῃ περιπατεῖ
οὗτος τῷ πάθει οὗ συγκατατάθηται.

σπουδάσατε οὖν μεῖε εὐχαρίστες χρήσασθαι

μᾶς γὰρ σάρξ τοῦ κυρίου ἡμῶν
Ἰησοῦ Χριστοῦ

καὶ ἐν ποτήριον εἰς ἐνίσχυν τοῦ αἵματος αὐτοῦ
ἐν θυσιαστήριον

ὅς εἰς ἐπίσκοπος ἐμα τῷ πρεσβυτερῶ
καὶ διακόνοις

tοῖς συνδοκλοῖς μου

γνα ὡ ἔδω πρᾶσσετε

κατὰ θεὸν πρᾶσσετε.

Sequence "D" (Phil.V:1-VI:2)

1) ἀδελφόν μου, λέειν ἐμμέχιμαι

ἈΓΑΙΩΝ [1] ὡμᾶς

καὶ ὀπεραγαλλόμενος
ἀσφαλέσθωμα ὡμᾶς ὃς ἔγω ὃς

ἈΛΛ' Ἰησοῦς Χριστός ἐν δ' ἰδίᾳ μέλλον

διὰ οὗ ἐν ἈΝΑΠΑΡΑΣΤΑΣθωσ

ἈΛΛ' προσευχῆ ὡμῶν εἰς θεῶν με ἀπαρτήσει

γνα ἐν δ' κληρή

Ἡλεθήν ἐπιτυχῶ


ἀς σαρκὶ Ἰησοῦ

καὶ τοῖς ἀποστόλοις

ἀς πρεσβυτερῶ

[ἐκκλησίας].
2) καὶ τοὺς προφήτας δὲ ἩΛΛΗΜΗ [1] διὰ τὸ καὶ αὐτοὺς ἐις τὸ εὐαγγέλιον κατηγγέλλειν καὶ εἰς αὐτὸν ἐλπίζειν καὶ αὐτὸν ἀναμένειν ἐν ὑμῖν πιστεύσαντες εὐαγγέλιαν ἐν ἐνδήτητι Ἰησοῦ Χριστοῦ ἄντες ἀξιαγαπῆτοι καὶ ἀξιοθαυμαστοὶ ἄγιοι ὑπὸ Ἰησοῦ Χριστοῦ μεμαρτυροῦμενοι καὶ συνηρετήμενοι ἐν τῷ ἙΛΛΗΜΗ [3]

[τῆς κοινῆς ἐλπίδος].

3) ἐὰν δὲ τις λουδαίσμων ἐρμηνεύῃ οὕτως μὴ ἀκούετε αὐτοῦ.

ὁμείνων γὰρ ἐστὶν παρὰ ἄνδρας ἐπὶ τὸν ἑαυτὸν ἐχοντός Χριστιανίσμων ἀκοθείναι ἢ παρὰ ἀκροβοῦστον λουδαίσμων.

ἐὰν δὲ ἀμφοτεροὶ περὶ Ἰησοῦ Χριστοῦ μὴ λαλῶσιν οὕτως ἐμοὶ στήλα· ἔσονται καὶ τάρατοι νεκρῶν ἐφ᾽ ὁς γεγραμμένοι μόνον δύναμα ἀνθρώπων.


UNCTEΤΕ ΘΛΙΒΕΝΤΕΣ τὴν γνώμην αὐτοῦ ἐπεξερευνήσατε ἐν τῇ ἩΛΛΗΜΗ [1]

"Αλλα πάντες ἐπὶ τὸ αὐτὸ γίνεσθε ἐν ἀμερίστῳ καρδίᾳ."
Sequence "Ε" (Phil. VI:3-VIII:1a)

1) εὐχαριστῶ δὲ τῷ θεῷ μου
四年 εὐσυνελθόσθας εἰμὶ ἐν ἐμῇ
καὶ οὐκ ἦξει τις καυχήσασθαι οὔτε λάβρα
οὔτε φανερῶς

υἱῷ διδραστίνα ἐν μικρῷ
η ἐν μεγάλῳ.

καὶ πᾶσι δὲ
ἐν οἷς ἐλάλησα εὑχομαι
γα νὰ μὴ εἰς μαρτύριον αὐτὸ κτίσομαι

VII:1

2) εἰ γὰρ καὶ κατὰ σάρμα μὲ τινὲς ἥθελσαν πλανῆσαι

ἀλλὰ τὸ πνεῦμα οὐ πλανᾶται
ἀπὸ θεοῦ ὡς

οὐδὲν γὰρ ποθὲν ἔρχεται
καὶ ποῦ ὑπῆκει
καὶ τὰ κρυπτὰ ἐλέγχει.

ἐκραύγασε
μεταξὺ δὲν
ἐλάλουν μεγάλη φωνῇ
θεοῦ φωνῇ
tὸ ἐπισκόπῳ προσέχετε
καὶ τῷ ἱερομνημονεῖ
καὶ διακόνοις.
οι δὲ ὑποπτεύοντες μὲν
ὡς προειδότα τὸν μερισμὸν τινῶν
λέγειν τάτα,

μάρτυς δὲ μοι
ἐν δὲ δέδεμαι
ὅτι ἀπὸ σαμυδὸς ἀνθρώπην τοῦ ἐγγον

τὸ δὲ πνεύμα ἐκήρυσσεν
λέγον τάδε
χωρὶς τοῦ ἐπισκόπου μηδὲν ποιεῖτε

τὴν αἵρεσιν ὑμῶν
ὡς ναθανθεοῦ τηρεῖτε

τὴν ἐνώσιν ἀγαπᾶτε

tοὺς μερισμοὺς φεύγετε

μιμηταί γνωσθεί Χριστοῦ Ἰησοῦ
ὡς καὶ ἀδελφὸς τοῦ πατρὸς αὐτοῦ

3) ἔγω μὲν οὖν τὸ ζώιον ἐποίουν
ὡς ἀνθρώπος εἰς ἐνώσιν κατηρτισμένος

οὐ δὲ μερισμὸς ἐστίν
καὶ δρητὴ
Θεός οὐ κατοικεῖ

πᾶσιν οὖν μετανωθοῦσιν
ἀφεῖ κύριος

ἐὰν μετανοήσωσιν εἰς ἐνώσιν θεοῦ
καὶ συνέδριον τοῦ ἐπισκόπου.
Sequence "F" (Phil.VIII:1b-IX:2)

1) πιστεύω τῇ χάριτι Ἰησοῦ Χριστοῦ
   ὑς λύσει ἄφες ἐμῷ πάντα δεόμεν
   παρακαλῶ δὲ ὡμήν ἀνδρεῖαν πράσσειν
   ἈΛΛΑ κατὰ χριστομαθήγαν.

   VIII:1b

2) ἢτοι ἤκουσα τινῶν λεγόντων
   ὥστε δὲν μὴ ἐν τοῖς ἀρχεῖοις ἑβρῶν
   ἐν τῇ ἐναγγελίᾳ οὐ πιστεύω

   καὶ λέγοντός μου αὕτοῖς
   ὧτι γέγραπται

   ἀπεκρίθησαν μοι
   ὧτι προκείμενον

   ἐμοὶ δὲ ἀρχεῖα ἐστίν Ἰησοῦς Χριστὸς
   τὰ ἅλλα ἄρχεια

   καὶ ὁ θάνατος
   καὶ ἡ ἀνάστασις αὕτου
   καὶ ἡ πίστις ἢ δι᾿ αὐτοῦ

   ἐν οἷς θελῶ ἐν τῇ προσευχῇ ὡμῶν δικαίωθηναι.
3) καλοὶ καὶ οἱ ἱερεῖς
κρείσσον δὲ δὲ ἀρχιερεῖς
δὲ πεπιστευμένος τὰ ἡγία τῶν ἄγγελων
ἐς μόνος πεπιστευται τὰ κρυπτὰ θεοῦ

αὕτως ἐν θόρα τοῦ πατρὸς
dι' ὅς εἰσέρχονται
καὶ Ἀβραὰμ
καὶ Ἰσαὰκ
καὶ Ἰαχὼβ
καὶ οἱ προφῆται
καὶ ἀπόστολοι
καὶ ἡ ἐκκλησία.

πάντα ταῦτα εἰς ἐνότητα θεοῦ.

4) ἐξαιρέτων δὲ τι ἢχει τὸ εὐαγγέλιον

τῇ ἡγεροουσίᾳ τοῦ σωτῆρος

κυρίου ἡμῶν

Ἰησοῦ Χριστοῦ

tὸ πάθος αὐτοῦ
καὶ τὴν ἀνάστασιν

οὐ γὰρ ἄνθρωποι προφῆται κατηγγείλαν εἰς αὐτῶν

τὸ δὲ εὐαγγέλιον ἀπαρτισμὰ ἐστὶν ἁρθαρσίας.

πάντα δὲ καὶ καλὰ ἐστὶν
dὲν ἐν ἄγαπῃ πιστεύετε.
1) ἐπειδὴ κατὰ τὴν προσευχήν ὃμών καὶ κατὰ τὰ στελέχη ξέχασεν ἐν Χριστῷ Ἰησοῦ ἠπηγγέλη μοι εἰρηνευτὴν τὴν ἐκκλησίαν ἐν ἑν Ἀντιοχείᾳ τῆς Συρίας πρέπειν ἕστιν ὅμως ὡς ἐκκλησία θεοῦ χειροτονήσαι διδοκόν πρὸς τὸ πρεσβεύσαι ἐκεῖ θεοῦ πρεσβεύαν εἰς τὸ συγχαρήσῃ αὐτοῖς ἐπὶ τὸ αὐτὸ γενομένοις καὶ δοξάσαι τὸ ὄνομα.

2) μενάριος ἐν Ἰησοῦ Χριστῷ ὡς καταξιωθησεται τῆς τοιαύτης διακονίας καὶ ὡμεῖς δοξασθήσετε.

3) ἔδεσσάν δὲ ὅμως ὅσιοί ἐστὶν ἄδικοι ὑπὸ ἀνέμιτος θεοῦ ὡς καὶ αἱ ἐγγειότα ἐκκλησία ἐπεμψαν ἔπισκόπους προεσωμένοις καὶ διακόνους.
Sequence "H" (Phil.XI:1)

1) περὶ δὲ ἄγαθονος
    τοῦ διακόνου
    ἅπαξ Κιλικίας
    ἀνδρὸς μεμαρτυρημένου
    θεό καὶ νῦν ἐν λόγῳ θεοῦ ὑπερετεῖ μοι

   ΄μα Ἄρες Ἄγαθοποδι
   ἀνδρὶ ἐκλεκτὶ
   θεό ἀπὸ Συρίας
   μοὶ ἀκολουθεῖ
   ἀποταξάμενος τῷ βεβε

ζ. καὶ μαρτυροῦσιν ἃμην
   μάγα τῷ θεῷ ἐὐχαριστῶ διὰρ ἁμὼν
   οτι ἐξέχασεν ἄνευν
   θεῷ καὶ ἁμὼν ὁ κύριος

2) οἱ δὲ ἀδικῶντες αὐτοὺς
   λυτρωθηκαν ἐν τῇ χάριτι τοῦ Ἰησοῦ Χριστοῦ.
Sequence "I" (Phil. XI:2)

1) δοσάζεται διὰ τῶν ἀδελφῶν τῶν ἐν Τρωάδι

τὸν ἔχον καὶ γράφω διὰ Βοῦρρου πεμφθέντος ἡμα ἐμοὶ ἀπὸ Ἐφεσίων καὶ Σμύρνας εἰς λόγον τιμῆς.

2) τιμήσει αὐτοῦ δὲ κύριος Ἰησοῦς Χριστός εἰς ἐν ἐλπίδοις σαρκὶ ψυχῇ πνευματί προτεὶ ἀγάπῃ δομονοσία.

3) ἔρρωσεν ἐν χριστῷ Ἰησοῦ τῇ κοινῇ ἐλπίδι ἡμῶν.
The Letter of Ignatius to the Smyrnaeans

Sequence "A" : Inscription

1) Ἰγνάτιος
   ὁ καὶ Θεοφόρος

2) ἐκβιλησθεὶς ἦς θεοῦ πατρὸς
    καὶ τοῦ ἡγαμείηνου Ἰησοῦ Χριστοῦ
    ἡλεμένη ἐν πάντι χαρίσματι
    πεπληρωμένη ἐν πίστει
    καὶ ἐν δόξῃ
    ἀνυποτήτως οὐκ ἐν παντὸς χαρίσματος
    θεοπρεπεστάτη
    καὶ ἁγιοφόρῳ
    τῇ οὐχ ἐν Σμύρνῃ τῆς Ἀσίας

3) ἐν ἀμβώμῳ πνεύματι
    καὶ λόγῳ θεοῦ πλείστα χαίρειν.
Sequence "Ε" (Smyr. I:1-IV:1)

1) δοξᾶμεν Ἰησοῦν Χριστὸν τὸν θεὸν τὸν οὐτὸς εἰμὶς σοφίσαντα

2) ἐνδόθησα γὰρ ἐμᾶς καταρτισμένους ἀπὸ πρὸς καθηλωμένους ἐν αἰῶνήτω πίστει ἐν τῷ σταυρῷ τοῦ κυρίου Ἰησοῦ Χριστοῦ σαρκὶ τε καὶ πνεύματι καὶ ἡδρασμένους ἐν ἁγίᾳ ἐν τῷ αἵματι Χριστοῦ πεπληρωμένους εἰς τὸν κύριον ἡμῶν ἀληθῶς ἐντα ἐκ γένους δαυεῖδ κατὰ σάρκα υἱὸν θεοῦ κατὰ θέλημα καὶ δυνάμειν θεοῦ γεγεννημένον ἀληθῶς ἐκ παρθένου θεματισμένον ὑπὸ Ἰωάννου ἦν πληρωθῇ πέοι δικαιοσύνη ὑπὸ αὐτοῦ ἀληθῶς ἐπὶ Ποντίου Πιλάτου καὶ Ἠρῴδου τετράρχου καθηλωμένον ὑπὲρ ἡμῶν ἐν σαρκὶ ἀφό̇ου καρποῦ ἡμεῖς ἦν ἁρμο σύσσωμον εἰς τοὺς αἰῶνας διὰ τῆς ἀναστάσεως εἰς τοὺς ἄγγεις καὶ πίστοις αὐτοῦ ἔλεγεν ἐν Ἰουδαοῖς ἔλεγεν ἐν ἔθνεσιν ἐν ἑνὶ σώματι τῆς ἐκκλησίας αὐτοῦ.
3) ταῦτα γὰρ πάντα ἔπαθεν δι' ἡμᾶς

καὶ ἀληθῶς ἔπαθεν

 δι' καὶ ἀληθῶς ἀνέστησεν ἐαυτὸν

οὐχ ὡσπερ ἀπιστοτίνες λέγουσιν τὸ δοκεῖν αὐτὸν πεπονθέναι

αὐτοῖς

καὶ καθὼς φρονοῦσιν

καὶ συμβῆσαι αὐτοῖς

οὕτων καὶ ἀσωματίκως

καὶ δαιμονικῶς.

διὰ γὰρ καὶ μετὰ τὴν ἄνάστασιν ἐν σαρκὶ αὐτὸν οἶδα

καὶ πιστεύω ἐντα

καὶ οὕτως πρὸς τοὺς περὶ Πέτρον ἦλθεν

ἔφη αὐτοῖς λαβεῖτε

καὶ ἐλέητε

καὶ ἔθετε

οὐκ εἰμὶ δαιμόνιοι

καὶ εἴθος αὐτοῦ ἔμαντο

καὶ ἐπιστευοῦν

κραθεῖτε τῇ σαρκὶ αὐτοῦ

καὶ τῇ πνεύματι.

διὰ τοῦτο καὶ θανάτου κατεφόρνησαν

ηδρέθησαν δὲ ὑπὲρ θανάτου.

μετὰ δὲ τὴν ἄνάστασιν συνέφαγεν αὐτοῖς

καὶ συνέπιεν

ὡς σαρκικὸς

καὶ πνευματικὸς ἤνωμένος τῷ πατρὶ.
ταῦτα δὲ παραίτω ὅμων
εἴδος
ὅτι καὶ ὅμειρος οὕτως ἔχετε.

4) προφυλάσσω δὲ διᾶς ἀπὸ τῶν θηρίων
tῶν ἀνθρωπομομάρφων
οὕς ὡς μόνον δεῖ διὰς μὴ παραδέχεσθαι
ἀλλ' εἰ δυνατὸν
μηδὲ συναντᾶν

μόνον δὲ προσεξέχεσθε ὑπὲρ αὐτῶν
ἐὰν πως μετανοήσωσίν
ὑπὲρ δύσκολον
tοστοῦ δὲ ἔχει ἔξωσάν τινας τοῦ πάντων ἡμῶν ἔχειν.

Sequence "C" (Smyr. IV:2-VI:1a)

1) εἰ γὰρ τὸ δοκεῖν ταῦτα ἐπάρχῃ ὑπὸ τοῦ κυρίου ἡμῶν
κάγῳ τὸ δοκεῖν δεδεμαι.

τὰ δὲ καὶ διὰ τῶν ξύλῳν δεδωκαί πρὸς θανάτῳ
πρὸς πῦρ
πρὸς μάχαραν
πρὸς θηρία ἡ.

ἀλλ' εγγὺς μαχαράς
μεταξὺ θηρίων
ἐγγὺς θεοῦ

Text
IV:1

IV:2
μόνον ἐν δύναμις Ἰησοῦ Χριστοῦ εἰς τὸ συμπαιεῖν αὐτῷ πάντα ὑπομενών

αὐτοῦ με ἐνδυναμούντος τοῦ τελεῖον ἀνθρώπου

ἐν τίνες ἀγνοοῦντες ἀρνοῦνται

μᾶλλον δὲ ἠρνήθησαν ὅπ' αὐτοῦ ἐντες συνήγοροι τοῦ θανάτου

μᾶλλον ἢ τῆς ἀληθείας

οὖς ὅξι ἔφεισαν αἱ προφητείαι ὅξι δὲ ὁ νόμος ἡμῶν ἦν ἐκεῖνος

"ΑΛΛ' οδὸς μέχρι νῦν τὸ εὐαγγέλιον οδὸς τὰ ἡμέτερα τῶν κατ' ἄνδρα παθήματα

καὶ γὰρ περὶ ἡμῶν τὸ αὐτὸ φρονοῦσιν.

2) τῇ γὰρ με ὀφελεῖ τις

εἰ ἐμὲ ἐπαινεῖ
tὸν δὲ κύριόν μου ὀλοκληρώσῃ

μὴ ὄντων ἀστυνομικοφόρον;

δὲ δὲ τοῦτο λέγων

τελεῖος ἀστὸν ἀπήρνηται

δὲ νεκροφόρος.

3) τὰ δὲ δύναμιν αὐτῶν ἑντα τῇ ἀπίσταια

῾Οξι ῥεξὶ καὶ ἐγγράφη σὺν ᾗς τὸ πάθος

"ΑΛΛ' μὴ δὲ γένοιτίς μοι αὐτῶν μνημονεύειν ὃς μετανοήσωσιν εἰς τὸ πάθος

ὦ ἐστιν ἡμῶν ἀναστασις.
4) μηδείς πλανάσθω

καὶ τὰ ἐπουράνια
καὶ ἡ δόξα τῶν ἀγγέλων
καὶ οἱ ἄρχοντες δρατοὶ τε
καὶ ἀδρατοὶ

ἐὰν μὴ πιστεύσωσιν εἰς τὸ αἷμα Χριστοῦ
καὶ εἰσέλθωσιν κρίσις ἐστίν

d' χωρᾶν
χωρεῖται

Sequence "D" (Smyr.VI:1b-VII:2)

1) τόπος μηδένα φυσιοῦτω

τὸ γὰρ θλοῦν ἐστὶν πίστις
καὶ ἀγάπη

δὲν οἶδεν προκέκριται.
καταμεθέτε τοις ἐπερδοδοξοῦνταις εἰς τὴν χάριν Ἰησοῦ Χριστοῦ
τὴν εἰς ἡμᾶς ἐλθοῦσαν
πῶς ἐναντίοι εἰσίν τῇ γνώμῃ τοῦ θεοῦ

περὶ ἀγάπης· οὐ μέλει αὐτοῖς
οὐ περὶ χῆρας
οὐ περὶ δραμανοῦ
οὐ περὶ θλιβομένου
οὐ περὶ δεδεμένου
ἡ λελυμένου
οὐ περὶ πεινῶντος
ἡ διψῶντος

ἐυχαριστεῖς καὶ προσευχῆς· ἀπέχονται
dιὰ τὸ μὴ διολογεῖν τὴν εὐχαριστείαν σῶμα εἶναι τοῦ σωτήρος ἡμῶν
Ἰησοῦ Χριστοῦ
tὴν ὑπὲρ τῶν ἀμαρτίων ἡμῶν παθοῦσαν
ἡν τῇ χριστότητι δ' πατὴρ ἡγείρειν.

2) οὐ δὲν ἀντιλέγοντες τῇ δῷφῃ τοῦ θεοῦ
συζητοῦντες·
ἀποθνῄσκουσιν

3) συνέφερεν δὲ αὐτοῖς ἀγάπην
γνα καὶ ἀναστάσιον.
4) πρέπειν ἔστιν ἀπέχεσθαι τῶν τοιούτων, καὶ μήτε καταφεύγετε περί αὐτῶν λαλεῖν μήτε κοινῇ
προφέρειν δὲ τοῖς προφήταις ἐξαίρετως δὲ τῷ εὐαγγελίῳ ἐν ὁ τῷ πεθός ἢ μὴν δέδηλωται καὶ ἢ ἀνάστασις τετελεῖται

5) τοὺς δὲ μερισμοὺς φεύγετε ὡς ἀρχήν κακῶν.

Sequence "Ε" (Smyr. VIII:1-IX:1)
4) θαυμάζω δεν φανέρω τον επισκόπον εκείνο τό πλήθος.

Τάτορ θαυμάζω ή 'Ιησοῦς Χριστός εκείνο ή καθολική έκκλησία.

5) OÜC δεξίων εστὶν κωφός τοῦ επισκόπου οὔτε βαπτίζειν οὔτε ἀγάπην ποιεῖν

ΑΛΛ' δεν εκείνος δοκιμάζει τούτο καὶ τῷ θεῷ εὐδόκεσθαι

Υπάρχει διάφορος ἢ καὶ βεβαιόν πᾶν καὶ πράσσετε.

6) εὐδοκῶν εστὶν λοιπὸν ἀναντίψαι ἡμᾶς ὡς ήτο καὶ ἔως ἧμεν εἰς θεὸν μετανοεῖν

καλῶς ἔχει θεὸν καὶ ἐπισκόπον εἴδεναι.

7) ο ὑπαρχῶν ἐπισκόπον ήνθεοῦ τετελήναι

ὁ λάθρα ἐπισκόπου το πράσον τῷ διαβόλῳ λατρεῖε.
1) πάντα οὖν ὃμιλ ἐν χάριτι περισσευέτω

δέξοι γάρ ἔστε

κατὰ πάντα μὲ ἀνεπαύσατε
καὶ ὁμᾶς Ἰησοῦς Χριστὸς.

ἀπόντα μὲ
καὶ πάροντα ἡγαπᾶσατε.

ἀμοιβῇ ὃμιλ δ' θεός

δι' δὲν πάντα ὑπομένοντες

αὐτοῦ τεσσερεῖ.

2) φίλωνα

καὶ ἔσον Ἀγαθῶν

οὐ ἐπικολοθησάμενοι χριστίνῃς

καλῶς ἐποιήσατε

ὑποδεξάμενοι ὡς διαμήνυσας θεοῦ

οὐ καὶ εὐχαριστοῦσιν τῷ κυρίῳ ὑπὲρ ὃμιλ ὃτι αὐτοῦς ἀνεπαύσατε κατὰ πάντα τρόπον.

οὐδὲν ὃμιλ ὃς μὴ ἀπολεῖται.
3) ἀντίψυχον ὃμων τὸ πνεῦμα μου
καὶ τὰ δεσμὰ μου
καὶ ὅπως ἐπερηφανύσατε
οδὲ ἐπηρείησθε.
οδὲ ὃμιᾶς ἐπαισχυνθήσεται η ἀτελεία ἐλπίς
Ἰησοῦς Χριστὸς.

Sequence "G" (Smyr.XI:1-3)

1) Ἡ ΠΡΟΣΕΥΧΗ ὃμων ἀπῆλθεν ἐπὶ τὴν ἐκκλησίαν
van ἐν Ἀντιοχείᾳ τῆς Συρίας
οὐκ ἦν διδυμόνους ἑοπρεπεστάτοις δεσμοῖς
καὶ ὃς ἦν ἄξιος ἕκασθεν εἰναι
ἰσότος ἀντικαὶ ὃν
κατὰ ἑλπίῳ δὲ κατηχεόμενον ὁ ἴκ ἐν συνειδήσεις
ἐπὶ Χριστοῦ θεοῦ
καὶ ἐν Εἰρηνείᾳ
[ΤΕΛΕΙΑΝ μοι δοθήναι]
[ἐάν ἐν τῇ ΠΡΟΣΕΥΧΗ ὃμων θεοῦ ἐπιτύχω.

2) Ὁν οὖν ὃμων ΤΕΛΕΙΩΝ γένηται τὸ ἔργον καὶ ἐπὶ γῆς
καὶ ἐν οὐρανῷ
πρέπει ἐπὶ συμφωνήσαι τὴν ἐκκλησίαν ὃμων ἑοπρεπεσθην
[εἰς τὸ γενόμενον ἐν Συρίᾳ συγκριθῆναι αὐτοῖς
ὅτι εἰρηνεύουσιν
καὶ ἀπέλαθον τὸ ἔδιον μέγεθος
καὶ ἀπεκατεστάθη αὐτοῖς τὸ ἔδιον σωματεῖν.
3) ἐφάνη μοι οὖν θεοῦ άξιον πράγμα πειμαί τινά τῶν ὃμητέρων μετ’ ἑπιστολῆς ὦνα συνδοξάσθη τὴν κατὰ θεὸν αὐτοῖς γενομένην εὐδαίμων καὶ θετικῶς ἐσθῆ ἑτέραν τῇ ΠΡΟΣΕΧΗΗ ὄμων

4) ΤΕΛΕΙΟΙ άντες
ΤΕΛΕΙΑ καὶ φρονεῖτε

5) θέλουσιν γὰρ ἐμὲν ἐν πράσειν θέου έτοίμος εἰς τὸ παρέχειν.

Sequence "Ζ" (Smyr.XII:1-3)

1) ἀπεικόνισε: ὡμός ἢ ἄγατή τῶν ἀδελφῶν τῶν ἔν Τριάδι
θεν καὶ γράφω ἐμὲν διὰ Βουβροῦ
ἐν ἄπεισελάτε μετ’ ἐμοῦ ἡμα ἑφεσίοις τοῖς ἀδελφοῖς ὄμων
διὰ κατὰ πάντα μὲ ἀνέπαυσεν
καὶ ἰδέας πάντες αὐτόν ἐμιμοῦντο ὄντα ἐξεμπλάριον θεοῦ διακονίας
ἀμελεῖται αὐτόν ἢ χάρις κατὰ πάντα.
δοσίζουμαι τὸν ἄξιοθεν ἐπίσκοπον
καὶ θεοπρεπές πρεσβυτέριον
καὶ τοὺς συνδούλους μου διακόνους
καὶ τοὺς κατ' ἄνδρα
καὶ κοινῆ πάντας ἐν δυνάμει Ἰησοῦ Χριστοῦ
καὶ ἐν σαρκὶ αὐτοῦ
καὶ ἐν ἁματί
πάθει τε
καὶ ἀναστάσει
cαι σαρκικῆ τε
καὶ πνευματικῆ ἐν ἑνότητι θεοῦ
καὶ ἐν ἐμῶν.

χάρις ὑμῖν
ἐλεος
eἰρήνη
ὅπως διὰ πάντως.
3) ἀσπάζομαι τοὺς οἴκους τῶν αὐελφῶν μου σὺν γυναιξίν
καὶ τὰς παρθένους
tὰς λεγομένας χήρας.

4) ξέρωςθε μοι ἐν δυνάμει πατρὸς

5) ἀσπάζομαι ἐμὰς φίλων
σὺν ἐμοὶ ὅπεν

6) ἀσπάζομαι τῶν οἴκων Ταούβας
ἡν εἴσοδοι ξενάθωμα πιστεὶ
cαι ἀγάπη

cαρκινη τε καὶ πνευματικη).

7) ἀσπάζομαι Ἄλκην
τὸ ποθήτων μοι ὃνομα
καὶ Δάφνων
τὸν ἄσθριτον
καὶ Βύτεκων
καὶ πάντας κατ' ὃνομα.

8) ξέρωςθε ἐν χάρετί θεοῦ.
The Letter of Ignatius to Polycarp

Sequence "A" : Inscription

1) Ἰγνάτιος
   δ καὶ Θεοφρασ

2) Πολυκάρπης
   ἐπισκόπης ἐκκλήσιας Σμύρνης
   μᾶλλον ἑπισκοπημένη ὑπὸ θεοῦ πατρὸς
     καὶ κυρίου
   Ἰησοῦ χριστοῦ

3) πλεῖστα χαρεῖν.
Sequence "B" (Poly.I:1-3a)

1) ἀποδεχόμενος σου τὴν ἐν θεῷ γνώμην ἡδραμένην ὡς ἐπὶ πέτραν ἀκινητον

καταξιωθεὶς τοῦ προσώπου σου τοῦ ἀμώμου οὐ ὀναιμὴν ἐν θεῷ.

2) παρακαλῶ σε ἐν χάριτι ἢ ἐνδέδυκαί προσθεῖται τῇ δρόμῳ σου καὶ πάντας παρακαλεῖν ἥνα συδένται.

3) ἐκδίκησει σου τὸν τόπον ἐν πάσῃ ἐπιμελείᾳ σαρκικῇ καὶ πνευμωτικῇ.

4) τῆς ἐνδείσεως ἑφόρων ἢς ὀδὸν ἠμείνον.

5) πάντας βάστασε διὸς καὶ σὲ τὸ κύριος.

6) πάντων ἀνέχου ἐν ἀγάπῃ ἐπιπερ καὶ ποιεῖς.

7) προσευχάτες σχολαζε ἀδιαλεπτοίς.
8) αἱτοῦ σύνεσιν
πλεῦσα ὡς ἔχεις.

9) γρηγορεῖ
ἀκούμητον πνεῦμα ἁπτημένος.

10) τοῖς κατ' ἄνδρα κατὰ ὁμοθεῖαν θεοῦ κάλει.

Sequence “C” (Poly. I:3b-III:2)

1) πάντων τὰς νόσους βάσταζε
ὡς τελείος ἁθλητής.

ὑπὸ τὴν πλευρὰν κόπος
πολὺ κέρδος.

2) καλὸς μαθητᾶς ἐὰν φιλῆς
χάρισοι οὐκ ἔστιν.

μᾶλλον τοὺς λοιμοτέρους ἐν πραγματί ἐπιτάσσε.

3) οὗ τὰν τραύμα τῆς αὐτῆς ἐμπλάστρῳ
θεραπεύεται.

τοὺς παροξυσμοὺς ἐμβροχαῖς
παῦε.
4) φρόνιμος γίνου
δός δορίς
ev ἀπασίν
καὶ ἀνέραιος ἐλς δεῖ
δός ἡ περιστερά.

5) διὰ τὸ τοῦτο σαρκικῶς εἶ
καὶ πνευματικῶς
Ὑνα τὰ φανερώμενα σου εἰς πρόσωπον κολακευθῆς.

tὰ δὲ ἀδρατα αὕτει
Ὑνα σοι φανερωθή.

ἥπως μηδενῶς λέγῃ
πάντες χάρισματος περισσευθῆς.

6) δ καὶ ῥός ἀπαίτεται
δός κυρερνηται ἀνέμους
καὶ δός χειμαζόμενος
λεμένα εἰς τὸ θεοῦ ἐπιτυχεῖν.

7) νήσεο
δός θεοῦ ἀθλητῆς.

τὸ θέμα ἀφθαρσία
καὶ ἡ αἰώνιος
κολλὴν αἰώνιος
περὶ ἢς καὶ σοὶ πέπειοι.
8) κατὰ πάντα σου ἀντιψιχον ἑγάρκαι τά δεσμὰ μου καὶ ἡ γάμπησας.

9) οἱ δοκοῦντες δεξιόπιστοι εἴναι καὶ ἐτεροδιδασκαλοῦντες μὴ σὲ καταπληστώσαν. στῆθι εὐθαῖος δὲ ἄμμων τυπόμενος.

μεγάλοι ἐστὶν ἄλητοι τὸ δέρεσθαι καὶ νικᾶν.

μάλιστα δὲ ἕνεκα θεοῦ πάντα ὑπομένειν ἡμᾶς δὲ τὰ καὶ αὐτὸς ἡμᾶς ὑπομενὴν.

10) πλέον σπουδαίος γένους ὅς εἰ.
11) τοὺς κατροδες καταμάθανε

tὸν ὑπὲρ κατοδὲν προσέδοκα
tὸν ἄχρονον

tὸν ἄδρατον
tὸν δι' ἡμᾶς δρατὸν
tὸν ἄμηλάφητον

tὸν ἀπαθῆ
tὸν δι' ἡμᾶς παθῆτον

ἐν κατὰ πάντα τρόπων δι' ἡμᾶς ὑπομειναντα.  

Sequence "D" (Poly. IV:1-V:2)

1) χηραί μὴ ἀμελεσθωσαν.

μετὰ τὸν κύριον οὐ αὐτῶν φροντιστής ἔσο.

IV:1

2) μηδὲν ἄνευ γνώμης σου γίνεσθως

μηδὲ σοῦ ἄνευ θεοῦ τί πράσσεις

ὑπὲρ οὐδὲ πράσσεις.

ἐστάθητι.
3) πιθανότερον συναγωγή γινέσθωσαν.

4) εξ κνώματος πάντας εἴητε.

5) δουλούς καὶ δουλάς ἡμῖν ὑπερηφάνει
ALLED μηδὲ αὕτω φυσιούθωσαν

ALLEL εἰς δίδαν θεοῦ πλέον δουλεύετωσαν
 Yun κρείττονος ἐλευθερίας ἀπὸ θεοῦ τόξωσιν.

 állle ἐκδότωσαν ἀπὸ τοῦ κοινοῦ ἐλευθεροῦσαν
 Yun μὴ δουλοὶ ἐδραθήσιν ἐπιθυμίας.

6) τὰς καμοτεχνὰς φεύγε
μᾶλλον δὲ περὶ τούτων ὄμιλαν ποιοῦ.

7) ταῖς ἀδελφαῖς μου προσέλαβει καὶ τοῖς συμβοῖς ἀγαπᾷ τὸν κύριον
ἀρμεῖσθαι σαρμὶ καὶ πνεῦματα
δομοῦς καὶ τοῖς ἀδελφοῖς μου παράγγελλε ἐν ὀνόματι Ἰησοῦ Χριστοῦ ἀγαπᾷ τὰς συμβοῖς
ὡς ὁ κύριος τὴν ἐκμαθήσαν.
Δυνατόν είναι επίσης να προεξέχετε για να καταλάβετε την προοδευτική σειρά "Ε" (Poly. VI. 1-2).

1) Η επεξεργασία προεξέχετε για να καταλάβετε την προοδευτική σειρά "Ε" (Poly. VI. 1-2).

7) Το παραδείγμα αυτό προέρχεται από την ιστορία του προσωπικού λεξικού που είχε γίνει στην περιοχή της Καστορίας.

8) Είναι δυνατόν η διαδικασία να εξελίξει επ' ολοκλήρου την προοδευτική σειρά "Ε" (Poly. VI. 1-2).

9) Να επικαλύψετε την προοδευτική σειρά "Ε" (Poly. VI. 1-2).

10) Το παραδείγμα αυτό προέρχεται από την ιστορία του προσωπικού λεξικού που είχε γίνει στην περιοχή της Καστορίας.
3) συγκοπίατε ἀλλήλοις
συναθλείτε
συντρέχετε
συμπάχετε
συγκοιμᾶσθε
συνεγείρεσθε
ὡς θεοῦ οἴκονόμοι
καὶ περιεδροί
cαὶ ὀπερέται.

4) ἀρέσκετε ἢ στρατεύεσθε
ἀπ' οὐ καὶ τὰ ὅψωνια κομίζεσθε
μὴ τις ἡμῶν δεσφρτωρ ἔδρεθη

τὸ βάπτισμα ἡμῶν μενέτω
ὡς ὑπαί

ἡ πίστις
ὡς περικεφαλασία

ἡ ἁγάθη
ὡς ὀδρυ

ἡ ἱπομονὴ
ὡς πανοπλία

τὰ δεπότα ἡμῶν
tὸ ἔργα ἡμῶν

ἔνα τὰ ὄχικεπτα ἡμῶν ἢξια κομίζοσθε.
μακροθυμήσατε οὖν μετ' ἄλληςν ἐν πρασίνῃ ός δ' θεὸς μεθ' ὕμων.

δναλίην ὕμων διὰ παντὸς.

Sequence "F" (Poly. VII:1-2)

1) ἐπειδὴ ἡ ἐκκλησία ἡ ἐν τῇ Ἀντισχεσίᾳ τῆς Συρίας εἰρηνεύεται ὡς ἐδήλωθ' μοι διὰ τὴν προσευχὴν ὕμων καὶ γεω εὐθυμότερος ἐγενόμην ἐν ἀμεριμνῇ θεοῦ ἐκνευρεῖ καὶ τῷ παθέν θεοῦ ἐπιτίθηκε τῷ εὐβρίδου με ἐν τῇ ἀναστασίᾳ ὕμων μακριην.

τοῦτον καταχείσαι ὑνα πορευθεῖς εἰς Συρίαν ὀδύση ὕμων τὴν ὄκλον ἀγάπην εἰς ὁδίον θεοῦ
3) Χριστιανὸς οὕτω εξουσίαν ὥς θέλει
'ΑΛΛΑ θεῷ σχολάζει.

4) τούτῳ τὸ ἔργον θεοῦ ἔστιν
καὶ ὑμῖν ὅταν αὐτῶ αἱρέσητε.

πιστεύω γὰρ τῇ χάριτι
ὅτι έτοιμοι ἐστε εἰς εἰδοποιαν
θεῷ ἀνήμουσαν.

5) εἰδὼς ὑμῖν τὸ σύντονον τῆς ἀληθείας
ὅτι ἔληγεν ὑμῖν γραμμάτων παρεκάλεσα.

Sequence "G" (Poly. VIII:1)

1) ἐπεὶ πᾶσαι ταῖς ἐκκλησίαις οὐκ ἠνυνήθην γράφαι
dιὰ τὸ ἔξαιρης θάλην με ἀπὸ Τρικάδος εἰς Νεάπολιν
διὸ τὸ θέλημα προστάσει

γράφεις ταῖς ἐμπροσθεν ἐκκλησίαις
dιὸς θεοῦ γνώμην ἐκτημένος

εἰς τὸ καὶ αὕτοὺς τὸ αὐτὸ ποιῆσαι

οὗ μὲν δυνάμενοι περὶ οὓς πέμψαι
οὗ δὲ ἐπιστολᾶς διὰ τῶν ὑπὸ σου πεισθεῖσιν

Υνά δοξασθῆτε αἰώνιο ἐργα
dιὸς ἄξιος ὄν.
Sequence "H" (Poly.VIII:2-3)

1) ἀσπάζομαι πάντας ἐξ ἀνόματος καὶ τῆς τοῦ Ἐπιτρόπου σὺν ὀλυμ πῇ ἁγίῳ αὐτῆς καὶ τῶν τέκνων.

2) ἀσπάζομαι Ἀτταλον τὸν ἀγαπητὸν μου.

3) ἀσπάζομαι τὸν μέλλοντα καταξιοῦθαι τοῦ εἰς Ζυρίαν πορεύεσθαι.

ξοται ἡ χάρις μετ' αὐτοῦ διὰ πάντος καὶ τοῦ πέμποντος αὐτὸν Πολυμάρπου.

4) ἐρρῶθαι ὅμας διὰ πάντος ἐν θεῷ ἡμῶν Ἰησοῦς Χριστὸς εὐχομαι ἐν ὑμῖν διαμελεῖτε ἐν ἐνεσθητι θεοῦ καὶ ἐπισκοπῇ.

5) ἀσπάζομαι Ἀλιπην τὸ ποθητὸν μοι ὄνομα.

6) ἔρρωσθε ἐν κυρίῳ.
The Letter of Ignatius to the Romans

Sequence "A" : Inscription

1) Ἱγνάτιος
ο καὶ θεοφόρος

2) τῇ ἡλεμένῃ ἐν μεγαλειδητῇ πατρὸς ψυγτοῦ
καὶ Ἰησοῦ Χριστοῦ
τοῦ μόνου υἱοῦ αὐτοῦ

ἀκλῆσομαι
ἡμερμήν
καὶ περιπτισμένη ἐν θελήματι τοῦ θελήματος ταύτα
διὰ ξενίν καὶ ἀγάπην Ἰησοῦ Χριστοῦ
tοῦ θεοῦ ἡμῶν

Ἡτίς καὶ προκαθηταὶ ἐν τῷ πιστὶ κυρίου Ρωμαίων
ἀξιόθεος
ἀξιοπρεπὴς
ἀξιομαχιστός
ἀξιοπεπληρωμένος
ἀξιοπεπληρωμένος
ἀξιοπεπληρωμένος
ἀξιογνώς
καὶ προκαθήμενη τῆς ἀγάπης
Χριστοῦ
πατρόν
καὶ θυσία ἡνεκὲν
καὶ πνεύμα ἡνεκὲν
πάση ἐν τολή οὗτος
πεσομένων
χάριτος θεοῦ ἁδικριτικῆς
καὶ ἀποδείκνυσθαι ἀπὸ πάντως ἀλλοτρίου χράματος

3)
[πλείστα ἐν Χριστῷ]

τῇ θείᾳ ἡμᾶς
ἀμήνοις χαρεῖν.

Sequence "B" (Rom. I:1-II:2)

1) ἡ χαρά ἐν Χριστῷ Ἰησοῦ

διὰ τὸ διακονεῖν εἰς τὴν κοινωνίαν ἡμῶν καὶ πλέον ἡθομήν λαβεῖν

διὰ τῆς ἐν τῇ θείᾳ ἡμῶν ἡμῶν τὰ δεξιότερα προς ὑμᾶς καὶ πλέον ἡθομήν λαβεῖν

ἡ μνεία ἐν τῷ ἐν τῇ θείᾳ ἡμῶν τῶν ὑμῶν καὶ πλέον ἡθομήν λαβεῖν.
2) φοβοῦμαι γὰρ τὴν ὁμίαν ἀγάπην
μὴ ἀστῇ με ἀδικήσῃ

ὅτι γὰρ εὐχερέσις ἂστιν ὁ Θεός ἐπιθυμεῖν
ἐμοὶ δὲ ἀδικολόν ἂστιν τοῦ θεοῦ ἐπιθυμεῖν
δαντερ ὁμεῖς μὴ φεύγησθε μου.

3) οὐ γὰρ θέλω ὁμοιὸς ἀνθρωπουργεῖσαι
ἈΛΛΑ θεῷ ἄρεσκέτε.

II:1

4) οὐτε γὰρ ἔγῳ
οὕτε ὁμεῖς
ποτὲ ἔξω μαρτύρων θεοῦ ἐπιθυμεῖν
δὲν συνήπνηστε χριστωνι ἔρχω ἠδεῖτε ἐπιγραφήναι.

δὲν γὰρ συνήπνηστε ἀπ' ἐμοῦ
ἔγῳ λόγος θεοῦ
δὲν δὲ ἐρασθῆνε τῆς σαρκὸς μου
πάλιν ἔσομαι φωνή.
πλέον μοι μὴ παράσχησθε      τοῦ σπονδισθῆναι θεῷ
dὲ ἔτι θυσιαστηρίου ἔτοιμόν ἔστιν

Ὡς ἐν ἀγάπῃ ἡμῶν γενόμενοι
δότε τῷ πατρὶ ἐν Χριστῷ Ἰησοῦ
ὅτι τοῦ ἐπισκόπου Σωρίας δὲ θεὸς κατηχήσας ἐθρεφθῆναι εἰς δόσιν
ἀπὸ ἀνατολῆς μεταπεμψάμενος

καλὸν τὸ δὴναι ἀπὸ κόσμου πρὸς θέον
Ὡς εἰς αὐτὸν ἀνατέλω.

Sequence "C" (Rom. III:1-3)

1) οδεσποτε ἐβασικάνατε ὀδένι

1:1

ἐγὼ δὲ θέλω
Ὡς καθεῖτα μὲν ἐκαθατον καὶ µαθητεύσαντες
ἐντελεσθε.

2) μόνον μοι δόνομι αἴτεσθε ἡκαθεν τε

2:2

καὶ ἡκαθεν

Ὡς Μὴ μόνον λέγω

ἉΛΛΑ καὶ θέλω

Ὡς ΜΗ μόνον λέγωµαι Χριστιανὸς

ἉΛΛΑ καὶ εὑρεθὼ
3) οὐδὲν φαντάσμα τούτων καλῶν

δ' γὰρ θεὸς ἡμῶν
Ἰησοῦς Χριστὸς
ἐν πατρί ἐν
μᾶλλον φαίνεται.

Οὐ πείσμονής τοῦ ἑργὸς
Ἄλλα μεγέθους ἐστὶν ὁ Χριστιανισμὸς
ὅταν μισθιᾶ ὑπὸ κόσμου.

Sequence "D" (Rom. IV:1-5:3a)

1) ἐγὼ γράφει πάσας ταῖς ἐνυπηρεσίαις
καὶ ἐντέλλομαι τάσιν
ὅτι ἐγὼ ἐκὼν ὑπὲρ θεοῦ ἀποθνῄσκω
ἐξαντλήσας ἡμεῖς μὴ καλύσῃς.

2) παρακαλῶ ὑμᾶς
μὴ εὐνοίᾳ ἤκαρος γένησθε μοι
ὅπως ἐν θηρίων εἶναι βορᾶς
ὅτι ἐν τούς θεοὺς ἐπιτυχεῖν.
3) σήτος εἶμι θεοῦ
καὶ δι᾿ ἑδόντων θηρίων ἄληθομαι
.Popen: καθαρός ἄρτος εὐρεθῶ τοῦ Χριστοῦ.

4) μᾶλλον κολακεύσατε τὰ θηρία
.Popen: μοι τάφος γένωνται:
καὶ μηδὲν καταλίπων τῶν τοῦ σώματος μου
.Popen: κοιμηθεῖς
Bar: τινι γένωνται.

5) τότε ἔσσωμαι μαθητῆς ἄληθος Ἰησοῦ Χριστοῦ
Петербург: θεοῦ ὅταν ὁ σωμάτι μου ὁ κόσμος δέσποιναι.

6) λειτανεύσατε τῶν Χριστῶν ὑπὲρ ἐμοῦ
.Popen: δὲ τῶν ἀγάνων τούτων θυσία εὐρεθῶ.

7) οὐχ ὡς Πέτρος
καὶ Παύλος διατάσσομαι διότι
.Popen: ἐκεῖνοι ἀπόστολοι ἔγινον κατάκριτος
ἐκεῖνοι ἠλευθεροὶ ἔγινον δὲ μέχρι νῦν δοῦλος

'Αλλ' ἐὰν πάθω
东盟: ἀπελευθεροῖς γενήσομαι Χριστοῦ
καὶ ἀναστῆσομαι ἐν αὐτῷ ἠλευθεροῖς.
8) νῦν μανθάνω
dedēménos μηδὲν ἐπιτιμεῖν.

9) ἀπὸ Συρίας μέχρι Ρώμης
diὰ γῆς καὶ θαλάσσης
vukthēs καὶ ἡμέρας dedēménos
deha leopárdois ἐστὶν στρατιωτικὸν τάγμα
οὐ καὶ ἐργαστοχέμενοι
χεῖρους γίνονται
eν δὲ τοῖς ἀδικήμασιν αὐτῶν μᾶλλον μαθητεύομαι
ἀλλιὶ οὐ παρά τούτῳ δεδικαίωμαι.

10) ὁναμην τῶν θηρίων
tῶν ἐμοὶ ἠτοιμασμένων
καὶ ἐθύμοι σύντομα μοι εὑρεθήναι
καὶ κολάκευσώ συντόμως με καταφαγεῖν
οὐκ ἔσπερ τινῶν δειλαίνομενα
οὐκ ἴππαντο
κἂν αὐτᾶ δὲ ἔκοντα μὴ θελήσῃ
ἐγὼ προσβιάζομαι.

11) συγγνώμην μοι ἔχετε
tι μοι συμφέρει ἐγὼ γινώσκω
Sequence "E" (Rom. V: 3b-VII: 1)

1) νῦν ἔρχομαι μαθητῆς εἶναι

μηδὲν μὲ Ιησοῦν τῶν δρατῶν
καὶ δορὰτων

Ὑνα Ἰησοῦ Χριστοῦ ἐπιτύχω.

2) πῦρ
καὶ σταυρός
θηρίων τε συστάσεις
ἀνατομαί
διαιρέσεις
σκορπισμοῖ δοτέων
συγκοπὴ μελῶν
ἀλεομοὶ δλου τοῦ σώματος
κατὰ κολάσεις τοῦ διωβόλου ἐπέμει ἐρχέσθωσαν

μόνον Ὑνα Ἰησοῦ Χριστοῦ ἐπιτύχω.

3) οὐδὲν μοι ἀφελήσει τὰ πέρατα τοῦ κόσμου
οὐδὲ αἱ βασιλεῖαι τοῦ αἰῶνος τούτου

καλὸν μοι ἀποθανεῖν εἰς Χριστὸν Ἰησοῦν
καὶ βασιλεῖεν τῶν περάτων τῆς γῆς.
4) ἔκεινον ἔπτω
τὸν ὑπὲρ ἡμῶν ἀποθανόντα

ἔκεινον θέλω
τὸν δὲ ἡμᾶς ἀναστάντα.

δ δὲ τοιοῦτος μοι ἐπικείται.

σύγγνωτε μοι, ἄδελφοι μὴ ἐμποδίσῃ μοι Ἰησοῦν
μὴ θελήσῃ με ἀποθανεῖν

τὸν τοῦ θεοῦ θέλοντα εἶναι κόσμῳ μὴ χαρίσῃς μηδὲ ἔλη ἐξαπατήσῃς

ἐφετερεμε καθαρῶς φῶς λαβεῖν.

5) ἔκεινον παραγενόμενος ἀνθρώπος ἐσομαι.

6) ἐπιτρέψατε μοι μιμητὴν εἶναι τοῦ πάθους τοῦ θεοῦ μου.

7) εἰ τις αὐτῶν ἐν δικαίῳ ἔχει νομοσάτω καὶ θέλω
καὶ συμπαθεῖται μοι εἴδως τὰ συνέχοντα με.
8) δὲ ἑρχὼν του ἄνων τοῦτου διαρθίσαι με με βούλεται καθ’ τὴν εἰς θεὸν μου γνώμην διαφθείραι.

μηδείς οὖν τῶν παρόντων ὄμων βοηθεῖτω αὐτῷ
μᾶλλον ὦμοι γίνοιτε
toutoστιν τοῦ θεοῦ.

9) μὴ λαλείτε Ἰησοῦν Χριστὸν
κόσμον δὲ ἐπιθυμεῖτε.

Sequence "F" (Rom.VII:2-VIII:3)

1) βασκανεία ἐν ὦμοι μὴ κατοικεῖτω

μηδείς ἔγω

παρῶν παρακαλῶ ὦμοις, πεσοθῆτε μοι

toustoστιν δὲ μᾶλλον πεσοθῆτε

ο ὦ ὀράμω ὦμοιν.
2) ξῆν γὰρ
γράφω εἰμίν
ἐρῶν τοῦ ἀποθανεῖν

δ ἐμὸς Ἑρως ἑστασάμουται
καὶ οὐκ ἔστιν ἐν ἐμοί πῦρ φιλότυλον

ὑδὼρ δὲ ξῆν
καὶ λαλοῦν ἐν ἐμοί
καὶ λέγω μοι λέγων ἔστερον πρὸς τὸν πατέρα

3) οὐχ ἢ δομαὶ τροφὴ φθορᾶς
οὐδὲ ἡδοναῖς τοῦ βίου τοῦ τοῦτον.

Ἀρτον θεοῦ θέλω
δέ ἐστιν σάρξ Ἰησοῦ κριστοῦ
tοῦ ἐκ σπέρματος Δαυεὶδ

καὶ πῦμα θέλω τὸ αἷμα αὐτοῦ
δέ ἐστιν ἁγάμῃ ἄραρτος.

οδήγεται θέλω κατὰ ἀνθρώπους ξῆν

τούτῳ δὲ ἦσται
ἐὰν ὑμεῖς θελῆσατε.

θελῆσατε

 يون καὶ ὑμεῖς θελῆσατε.
4) δι' ἀλγων γραμμάτων αἰτοῦμαι ἡμᾶς, πιστεύσατε μοι.

Ἰησοῦς δὲ Χριστὸς ἐμὲν ταῦτα φανερώσει· ὅτι ἀληθῶς λέγω
τὸ ἀφευδές στόμα ἐν ψωτῷ πατήρ ἐλάλησεν ἀληθῶς.

αἰτήσασθε περὶ ἐμοῦ ἦν ἐπιτόκως.

ὅτι κατὰ σέρκα ἐμὲν ἔγραψα ἘΔΔΔΑ κατὰ γνώμην θεοῦ.

5) ἐὰν πάθω, ἥθελήσατε.

ἐὰν ἀποδοκιμάσθω ἐμισήσατε.

Sequence "G" (Rom. IX:1-2)

μνημονεύσει ἐν τῇ προσευχῇ ἡμῶν τῆς ἐν Συρίᾳ ἐκκλησίας
καὶ τῆς αὐτῆς ἐν οἷς ποίμεν χρῆται. IX:1

μόνος αὕτην Ἰησοῦς Χριστὸς ἐπισκοπῆσει καὶ ἡ ἡμῶν ἁγάθη.
έγω δὲ αὐθόνομα εξ αυτῶν λέγεσθαι

ΟΙΔΕ γὰρ ἡξίος εἰμι
ὅν ἔχοχατος αυτὸν
καὶ ἐκπρωμα
"ΑΛΛΑ
ηλέημα τις εἶναι
dὲν θεοῦ ἐπιτώχω.

Sequence "H" (Rom IX:3-X:3)

1) διπάζεσαι ὡμᾶς τὸ ἐμὸν πνεῦμα
καὶ ἡ ἀγάπη τῶν ἐκκλησίων
τῶν δεξαμενῶν με εἰς ὄνομα Ἰησοῦ Χριστοῦ
οὐχ δὲς παροδεύουτα.

καὶ γὰρ αἱ μὴ προσήκουσαὶ μοι τῇ δόξῃ
τῇ κατὰ σάρκα
κατὰ πάλιν με προῆγον.

2) γράψω δὲ ὡμὴν ταῦτα ἀπὸ Σμύρνης ἀπὸ Ἰησοῦν τῶν ἄξιομακρατέστερων

3) ἐστιν δὲ καὶ ὡμὰ ἡμοὶ σὺν ἄλλοις πολλοῖς καὶ Κρόκος
tὸ ποθητὸν μοι ὄνομα.
4) περὶ τῶν προελθόντων με ἀπὸ Συρίας εἰς Ῥώμην εἰς δόξαν τοῦ θεοῦ πιστεύω ὡμᾶς ἐπεγνωκέναι
οἷς

δηλώσατε ἑγγὺς μὲ θντα.

πάντες γὰρ εἶσιν άξιοι τοῦ θεοῦ
καὶ ὡμῶν
οἷς πρέπον ὡμῖν ἑστίν κατὰ πάντα ἀναπαύσαι.

5) Ξύραψα δὲ ὡμῖν ταῦτα τῇ πρὸ ἐννέα καλανόν Σεπτεμβρίων.

6) Ξρασθε εἰς τέλος ἐν ὑπομονῇ Ἰησοῦ Χριστοῦ.