

# PARABLES, “THROUGH PEASANTS EYES!”

Study 42, “The Great Banquet,” Part VII, Luke 14:15-24

1. The p. can be even called the p. of “The Banquet of the 7 Speeches.” They fall naturally into 7 stanzas, with ideas in the first four and then other key ideas in the last three;

“And he said to him,

‘A man once gave a GB

And he invited many

(1) And he sent his servant at the hour of the

Banquet to say, ‘Come, all is ready now!’

But they all began making excuses.

(2) The first said to him, ‘I have bought a field

And I must go out to see it.

I pray that you have me excused.’

(3) And another said, “I have bought five yoke

of oxen.

and I go to test them

I pray you have me excused.’

(4) And another said, I have married a bride,

And therefore--

I cannot come.’

(5) So the servant came and reported to the

Master. Then the householder in anger said

To his servant, ‘Go out quickly, into streets

And the lanes of the city, Bring in the poor,

Maimed, blind and lame.’

(6) And the servant said, ‘Sir,’ what you have

Commanded has been done,

and there is still room.’

(7) And the master said to the Servant, ‘go out’

Into the highways and the hedges,

And compel to enter, that my house may be filled.’

GREAT BANQUET

MANY INVITED

DO THIS

BECAUSE OF THIS

EXCUSES

I DID THIS

I MUST DO THIS

EXCUSE ME

I DID THIS

I MUST DO THIS

EXCUSE ME

I DID THIS

THUS I MUST

NOT COME

MASTER\_GO

THE STREETS

FILL UP

SERVANT

I WENT

NOT FULL

MASTER\_GO

TO HIGHWAYS

FILL UP

For I tell you (plural)	
None of those men who were invited	THOSE INVITED
Shall taste my banquet	MY BANQUET
to enjoy it must come in. They cannot have the portions sent out for them to enjoy while they busy themselves with other things.”	
1 The <i>Spirit of the Lord</i> is upon me	SPIRIT OF THE LORD
2 For He has sent me to preach to the poor	PREACH
3 He has <i>sent me</i> to proclaim to the captives—Freedom	SEND OUT-FREEDOM
4 and recovering <i>sight to the blind;</i>	SIGHT
3' To <i>send out</i> the oppressed---in <i>freedom</i>	SEND OUT--FREEDOM
2' and to <i>proclaim</i>	PROCLIAM
3' the acceptable <i>year of the Lord</i>	YEAR OF THE LORD

2. As it now stands in Luke, this text is different from Isaiah 61:1-2 at four major points; Lund has observed all four of these changes were necessary to form seven lines with three pairs and a climax at the center. The adding is not literary, but more importantly, theological. These four changes are as follows; The phrase to ‘bind up the broken hearted’ isn’t in line 3. With this removal, the line is manageable and begins with the word send and ends with freedom. Second, a full line is brought in from Isaiah 58:6 and stands in perfect structure as 3’. It begins with send and ends in ‘freedom,’ It is added as it balances all of line 3. The key word ‘to proclaim,’ (kerusso in line 2’ has replaced Isaiah’s word, which means ‘to say or to call.’ This is because the parallel line in 3 has the verb ‘to preach,’ (eungelizo) and in these two verbs we have the great NT word for ‘proclaim.’ After editing they stand in balance with each other. The last part of Isaiah 61:2 is omitted which references judgment on the gentiles. Thus line 1’ is in line with 1. After editing the inverted parallelism is completed. Of special interest for our purposes are three central lines. In such and inverted parallelisms the climax occurs at the middle of the structure. And thus the center deserves special attention. Here we note the following;

3 He has *sent me*---to proclaim to the captives---*freedom*.  
4 And recover sight to the blind;

3' to send out he oppressed in *freedom*.

3. Line 3' as we have noted was brought in from Isaiah 58:6 and placed in this text in order to balance line 3; and line 3 itself had the phrase 'to bind up the brokenhearted,' was removed in order to make it of manageable length. Thus more editing is taking place in 3 and 3' then anywhere else in the entire quotation, and they occur in the middle of the 7 lines. The reason for this special care and placement is evident when the entirety of the discussion in the synagogue is examined.

4. In Luke 4:25-37, Jesus draws on two remarkable heroes of faith from the OT. Both are non-Jews. The first is the widow of Zarephath of Sidon.

The second is Naaman from Syria. The text clearly has two stanzas with four lines in each stanza. This is the step parallelism that we see;

1 *There were many widows in Israel*

2 *In the days of Elijah, (When the heavens were shut for 3 years and 6 months, and there came a great famine over all the land).*

3 *And Elijah was sent to none of them.*

4 *Except to Zarephath of Sidon, a woman, a widow.*

1' *And there were many lepers in Israel*

2' *In the in the time of the prophet Elisha*

3' *And none of them was cleansed*

4' *Except Naaman, the Syrian.*

5. Each of the two stanzas has the same themes; There are (1) many in Israel, (2) the prophet (3) none was helped (4) Except so and so. This sequence is properly followed in each stanza. For our subject it is important to observe the 2<sup>nd</sup> line of the first stanza. The line has some extra historical evidence that the synagogue audience needs to know. However, Theophilus, (To whom Luke was writing) would not know the details of Elijah and would not need this information. Any Greek reader will wonder just what the woman's problem was. In the 2<sup>nd</sup> stanza, we don't need any more information. Even if the reader knows nothing of Naaman, he knows that the leper is cleansed. Thus the literary form of the 8 lines, with repetitive literary form makes it clear that extra information is given in line 2. We are dealing with 2 literary layers, it seems that extra information is there for non-Jewish readers. The parallelism is as precise as Isaiah 49:5-6 and Isaiah 55:10-11 and this is poetry. Luke is led to add this information from the original quote (poem) from Jesus as Luke is writing to a Jewish audience. These types of lines and poetry and form

could remain intact in ME peasant society as evidenced by the Oracles of Amos in Pre Arabic poetry and many other cases. We have no reason to deny that Jesus is the author of these original eight lines.

6. These lines form a 'midrash,' an interpretation of the heart of the Isaiah quote above. In the center of the quote in line 3, the prophet is sent to someone to proclaim freedom. In the matching line 3' he prophet sends out someone else in freedom. This shift occurs in the stanzas we have just studied. Elijah is sent, to the woman, Elisha sends out to his freedom. Putting this aside, we observe;
7. He has sent me to proclaim Freedom, Like Elijah who was sent....  
To send out the oppressed in Freedom, like Elisha who sent Naaman out....  
The centrifugal force of mission, Elijah goes out of Israel and helps the woman of Zarephath and the second is the more common centrifugal force of the mission, Elisha ministers to Naaman who is attracted in and comes to him in Israel. To whom then is this material traceable? Is it strictly a Lucan composition or can it be in some sense attributed to Jesus of Nazareth? The question is to be asked in form and content.
8. In regard to the composite Isaiah quote, we observe that it is perfectly legitimate that the readers skip from passage to passage in his reading, especially if he's reading the prophets. He was not to skip too far, say from the end of the book to its beginning, and should not skip from book to book. But skipping was held legitimate and the extent of the discussion of the Mishna. And in the Talmud (B.T. Megillah) makes it clear that is a relatively frequent practices. Furthermore, St. Paul often gives composite quotes and assumes their legitimacy, see 1 Cor. 2:9. They can be found in the Gospels, see Mark 1:2-3. Thus Jesus could have carefully thought out his theme and prepare ahead of time his composite text from Isaiah 58 and 61. At the same time, the Greek words for 'to preach the good news (euonglizo) and to proclaim,' (kerusso) look as if they are used because these are the great 2 words in the NT for the proclamation of the Gospel. The word 'freedom,' (aphesis) which comes at the end of line 3 and 3' in Isaiah 61 both fit very well with the Hebrew and even greater with the Greek. The Septuagint may have been an assistance to the early Christian Church. We now can affirm that the composite Isaiah text, as it now appears in Luke, represents major themes from Isaiah selected by Jesus in his discussion in the synagogue. The 8 line midrash is traceable to Jesus of Nazareth reflects the centrifugal force of a mission, rarely done by Jesus.