

Often in ordering articles for publication, I follow a traditional field structure with biblical studies at or near the front of the journal. In this issue, I take a different approach. Our November 2016 issue opens with Libby Byrne's account of art practice as practical theology. Byrne offers a nuanced account of the way art, spirituality and theological reflection can be mutually informative in relation to her, and by extension other people's, experience of chronic illness. We are fortunate to be able to include reproductions of four of Byrne's artworks discussed in her article, and thank her for permission to include these. How might creative practice ground us "in the sacred," in ways that enable transformative responses to experiences such as chronic illness? How might such creative practice constitute theology?

Two articles then develop reflections on trinitarian theologies through critical consideration of the works of well-known scholars. Cameron Coombe considers Jürgen Moltmann's interpretation of Jesus' cry of dereliction in the Gospel of Mark. Agreeing that aspects of Moltmann's approach to Mark warrant criticism, Coombe explores Mark's use of Ps 22 and argues that Moltmann "engages Mark in a way that brings the Second Gospel's unique portrayal of the relationships between Father, Son, and Spirit to the forefront." Margaret Campbell investigates Kathryn Tanner's criticism of Catherine Mowry LaCugna's approach to the Trinity. At stake is the question of whether the Trinity can stand in as a "model for the ordering of human society." Campbell leads her reader to ask: what might a nuanced social trinitarianism look like?

The three articles which follow bring social and religious questions into dialogue with biblical texts. Carolyn Alsen employs contemporary insights from surveillance studies to investigate the way the gaze of the divine, the narrator and various characters—a seeing that may be from above or below, omnipresent or partial—carries meaning. With an ear to postcolonial feminist theory, Alsen offers a reading of Gen 34, in which she is alert to the way seeing and power are inter-implicated. Through surveillance and sousveillance, bodies (particularly the bodies and experiences of women) are both constructed by and resistant to oppressive paradigms.

Concerned to find a way forward for scholarship on the problematic characterization of "the Jews" in the Gospel of John, Les Ball argues for reading the Johannine narrative as literature. While biblical scholars have in recent decades developed narrative, rhetorical, literary critical and reader

response approaches to biblical texts, including the gospels, Ball argues that such approaches are generally applied with historical criticism in the background. For Ball, historical approaches have been afforded the greater value in a hierarchy of hermeneutics. So, appealing to reading approaches to William Shakespeare's *Macbeth* as a parallel, Ball offers a three-stage reading of "the Jews" in John at the levels of story, author, and literature, to argue for John's focus on "true worship."

Mark Keown's investigation of the use of the construction εἴτε ... εἴτε ("either/whether ... or") in Phil 1:18a makes a case for seeking theological insight from careful exegetical work. Situating the use of this construction in the context of Greek usages (including in the Septuagint), Keown makes a case that εἴτε ... εἴτε generally appears in relation to an axiomatic statement, in what he calls an "axiom-either or development" structure. The εἴτε ... εἴτε construction, then, alerts the interpreter to the axiom to which it is joined. In the case of the interpretation of Phil 1:18a, Paul's theology of mission is at issue, and for Keown the truism is that Paul desired all Christians, not only "specialists," to preach the Gospel.

The final article brings us back to the opening question of the sacred. Robert M. Andrews considers tendencies in scholarly work on John Henry Newman to write hagiographic history. With attention both to Newman's history, including his writing, and to the politics of Roman Catholic studies on Newman, Andrews explores ways in which many presentations of Newman have been unduly indebted to the idea of the Romantic hero. He argues for a nuanced understanding of Newman's sanctity that allows for error and development over the course of a life.

Thank you to each of our contributors, our anonymous peer reviewers, book review editor, John McDowell, and our production team, Deborah Guess and Steven Tucker, without whom the journal would not be published with such quality. One change readers may notice in this issue is the addition of abstracts and keywords, which we hope may help both contributors and readers. In particular, we hope this addition will mean that online searches can make contributors' work more widely known. The abstracts and keywords will be uploaded to the website once the issue is published.

I am stepping down as editor in mid 2017 and the search is on for a new editor. See the inside back cover for details.

Anne Elvey
1 September 2016