ABSTRACT

Characterizing Jesus:
A Rhetorical Analysis on the Fourth Gospel's Use of Scripture in its Presentation of Jesus

Alicia D. Myers, Ph.D.

Mentor: Charles H. Talbert, Ph.D.

This dissertation explores how the Fourth Gospel's use of Scripture contributes to its characterization of Jesus. Utilizing literary-rhetorical criticism, it approaches the Gospel in its final form, paying particular attention to how Greco-Roman rhetoric can assist in understanding the ways in which Scripture is employed to support the presentation of Jesus. This study, therefore, crosses paths with three areas of current Johannine and New Testament scholarship: (1) literary-critical studies on the Fourth Gospel's characterization of Jesus; (2) studies on the presence (or absence) of Greco-Roman rhetoric in the Gospel; and (3) intertextual studies on John and the New Testament. This dissertation contributes to all three of these areas by expanding on how rhetorical practices affect ancient characterization, demonstrating further evidence in favor of the Gospel's use of rhetoric (particularly the practices of *synkrisis*, *ekphrasis*, and *prosopopoiia*), and, in so doing, offering a new way to use rhetoric to better understand the use of Scripture in the Fourth Gospel and the New Testament as a whole.

The dissertation accomplishes these tasks in three parts.  First, it examines ancient Mediterranean practices of narration and characterization in relationship to the Gospel, concluding with an analysis of the Johannine prologue.  In the second and third parts, the study investigates explicit appeals to Scripture made both in and outside of Jesus' discourses to discover how they contribute to the Gospel's presentation of its protagonist. Through these analyses, this study contends that the pervasive presence of Scripture in quotations, allusions, and references to key figures and events is meant to act as corroborating evidence supporting the evangelist's presentation of Jesus.  Offering clarification of Jesus' words and actions—as well as of those reacting to Jesus within the narrative—Scripture contextualizes Jesus by means of well-known, comparative examples.  In this way, Scripture testifies on behalf of the Johannine Jesus, consistently reinforcing the evangelist's initial presentation of his protagonist in John 1:1-18 and, therefore, increasing the credibility of his *bios* for his Gospel audience, even as it confounds other characters in the narrative itself.

Characterizing Jesus:
A Rhetorical Analysis on the Fourth Gospel's Use of Scripture in its Presentation of Jesus

by

Alicia D. Myers, B.A., M.T.S.

A Dissertation

Approved by the Department of Religion

_____
W. H. Bellinger, Jr., Ph.D., Chairperson

Submitted to the Graduate Faculty of
Baylor University in Partial Fulfillment of the
Requirements for the Degree
of
Doctor of Philosophy

Approved by the Dissertation Committee

_____
Charles H. Talbert, Ph.D., Chairperson

_____
Mikeal C. Parsons, Ph.D.

_____
Jeffrey S. Hamilton, Ph.D.

Accepted by the Graduate School
December 2010

_____
J. Larry Lyon, Ph.D., Dean

# CONTENTS

ACKNOWLEDGMENTS

CHAPTER ONE

Rhetoric, Jesus, and Scripture in the Fourth Gospel: An Introduction

Although fewer explicit quotations appear in the Fourth Gospel than in Matthew

and Luke, Scripture nevertheless forms the foundational narrative on which the Fourth

Gospel is built.[1]  As with other studies on Scripture in the New Testament, studies on the

Gospel of John's use of Scripture have generally centered on questions of the evangelist's

*Vorlage*—be it LXX (or OG), a Hebrew text, or a Targumaic counterpart—and how his

theology has subsequently shaped his quotations.[2]  Even in the wake of R. Alan

Culpepper's inauguration of large-scale narrative critical studies of the Gospel,[3] and

Richard Hays' introduction of the literary phenomenon of intertextuality to New

Testament scholarship in general,[4] scholars continue to focus on quotation forms and

debates on the historical and theological function of Scripture in John's Gospel rather

---

[1] Commenting on the pervasiveness of Scripture in the Fourth Gospel, Paul Miller contends, "John quotes Scripture relatively infrequently.  However, none of the other evangelists has assimilated the overall sweep of the biblical story as completely as John" (" 'They Saw His Glory and Spoke of Him': The Gospel of John and the Old Testament," in *Hearing the Old Testament in the New Testament* (ed. Stanley E. Porter; Grand Rapids: Eerdmans, 2006), 132.

[2] See, for example, Edwin D. Freed, *Old Testament Quotations in the Gospel of John* (NovTSup 11; Leiden: Brill, 1965); Günter Reim, *Studien zum alttestamentlichen hintergrund des Johannesevangeliums* (SNTSMS 22; Cambridge: Cambridge University Press, 1974); Maarten J. J. Menken, *Old Testament Quotations in the Fourth Gospel* (CBET 15; Kampen: Pharos, 1996);  A. T. Hanson, *The Prophetic Gospel: A Study of John and the Old Testament* (Edinburgh: T&T Clark, 1991); Bruce G. Schuchard, *Scripture within Scripture: The Interrelationship of Form and Function in the Explicit Old Testament Quotations in the Gospel of John* (SBLDS 133; Atlanta: SBL, 1992); Margaret Daly-Denton, *David in the Fourth Gospel: The Johannine Reception of the Psalms* (AGJU 47; Leiden: Brill, 2000).

[3] R. Alan Culpepper, *Anatomy of the Fourth Gospel: A Study in Literary Design* (Philadelphia: Fortress, 1983).

[4] Richard B. Hays, *Echoes of Scripture in the Letters of Paul* (New Haven: Yale University Press, 1989).  See also, idem, *The Conversion of Imagination: Paul as Interpreter of Israel's Scripture* (Grand Rapids: Eerdmans, 2005); Richard B. Hays, Stefan Alkier, and Leroy A. Huizenga, eds., *Reading the Bible Intertextually* (Waco: Baylor University Press, 2008).

than on its literary and rhetorical roles. Thus, while scholars are quick to affirm the christological import of Scripture in John, they have yet to explore in detail just how these scriptural appeals contribute to the rhetoric of the Gospel or its characterization of Jesus. These facts are made even more striking in light of Jesus' frequent quotations and allusions to Scripture in his own words and actions, along with those made by other characters and the narrator in response to Jesus.

The present study aims to address this gap in Johannine scholarship in particular, while also offering a new way of reading the use of Scripture in New Testament narratives in general through the use of literary-rhetorical criticism. It will examine the evangelist's use of Scripture in light of *progymnasmata*, rhetorical handbooks, and comparative literature from the Gospel's milieu in order to determine its impact on the characterization of Jesus presented. As a recognized source of authority, Scripture works with the evangelist's rhetoric to persuade his audience of the accuracy of his portrayal of Jesus. In this way, Scripture functions as a key part of the evangelist's characterization, appearing in common rhetorical *topoi* and techniques, to persuade the Gospel audience of the truthfulness of this narrative and of its presentation of Jesus.

*Previous Scholarship and Present Contribution*

The main goal of this study is to examine how Scripture contributes to the Gospel's characterization of Jesus in light of ancient rhetorical techniques. As a result, the present project intersects with three areas of Johannine scholarship: rhetorical criticism; characterization studies; and the Fourth Gospel's use of Scripture. In the following section a brief history of research will be offered for each of these areas, beginning with past scholarship on the use of ancient rhetoric in the Fourth Gospel,

2

followed by studies on its methods of characterization, especially as they pertain to Jesus, and finally moving to discuss previous work on the Gospel's use of Scripture. At the end of each section, the place of the present study and the contributions it aims to make to the current scholarly discussion will be given.

*Ancient Rhetoric and the Fourth Gospel*

Ancient rhetorical analyses of the New Testament have abounded in recent decades spurred on by classicist, George A. Kennedy's preliminary foray into the discussion.[5] While Kennedy was not the first to approach the New Testament from a rhetorical angle, his introductory work laid a clear methodological foundation for other scholars to follow. Complementing previous studies on genres used in the ancient world as well as common literary motifs and expectations, Kennedy's enumeration of ancient rhetorical practices offered New Testament scholars a greater understanding of literary expectations in Mediterranean antiquity. According to Kennedy, using what he calls "classical rhetoric" to study the New Testament is necessary because of the pervasive influence of persuasive speech in the ancient world. He writes,

> What we mean by classical rhetorical theory is this structured system which describes the *universal phenomenon of rhetoric in Greek terms*. Before rhetoric was conceptualized the Greeks practiced it and learned it by imitation with little conscious effort. Though the Jews of the pre-Christian era seem never to have conceptualized rhetoric to any significant degree, the importance of speech among them is everywhere evident in the Old Testament, and undoubtedly they learned its techniques by imitation. *In understanding how their rhetoric worked we have little choice but to employ the concepts and terms of the Greeks*.[6]

---

[5] George A. Kennedy, *New Testament Interpretation through Rhetorical Criticism* (Studies in Religion; Chapel Hill: University of North Carolina Press, 1984). See the recent overview of Kennedy's impact on rhetorical studies in the New Testament in *Words Well Spoken: George Kennedy's Rhetoric of the New Testament* (ed. C. Clifton Black and Duane F. Watson; Studies in Rhetoric and Religion 8; Waco: Baylor University Press, 2008).

[6] Kennedy, *New Testament*, 11; emphasis added.

Kennedy emphasized that approaching the New Testament in this manner did not necessarily imply rhetorical training on the part of New Testament writers. Nevertheless, he argued that these authors were saturated in a Greco-Roman culture and, as a result, would have been exposed to common rhetorical practices in their daily lives.[7] Because they were influenced by ancient rhetoric, therefore, scholars benefit from the knowledge of classical rhetorical theory which equips them to hear the New Testament more like its original audiences would have.

The influence of rhetorical criticism has been most felt in the realm of Pauline studies, as interpreters approach the rhetorical logic and arrangement of various epistles.[8] Although some studies have been conducted, significantly less attention has been given to New Testament narratives, including the Gospels. Noting the relative absence of such studies, C. Clifton Black has recently observed that there is much more to be gained from rhetorical approaches to the Gospels.[9] Black suggests that the real obstacle for rhetorical analysis could be the narrative nature of the Gospels themselves. Indeed, although Kennedy himself offers analyses of several discourses in the Gospels and observations on the overall rhetoric of the narratives, Dennis L. Stamps questions the legitimacy of such an undertaking.[10] For Stamps, Kennedy has not provided enough proof to substantiate

---

[7] Kennedy, *New Testament*, 9-10.

[8] Cf. Hans Dieter Betz, *Galatians* (Hermeneia; Philadelphia: Fortress, 1979); Stanley Stowers, *The Diatribe and Paul's Letter to the Romans* (Chico: Scholars, 1981); Mark D. Nanos, ed., *The Galatians Debate: Contemporary Issues in Rhetorical and Historical Interpretation* (Peabody: Hendrickson, 2002); Kennedy, *New Testament*, 86-96, 141-56.

[9] C. Clifton Black, "Kennedy and the Gospels: An Ambiguous Legacy, A Promising Bequest," in *Words Well Spoken: George Kennedy's Rhetoric of the New Testament* (ed. C. Clifton Black and Duane F. Watson; Studies in Rhetoric and Religion 8; Waco: Baylor University Press, 2008), 68.

[10] Dennis L. Stamps, "The Johannine Writings," in *Handbook of Classical Rhetoric in the Hellenistic Period 330 B.C.—A.D. 400* (ed. Stanley E. Porter; Leiden: Brill, 1997), 617. Stamps cites Burton L. Mack (*Rhetoric and the New Testament* [GBS; Minneapolis: Fortress, 1990], 88) in support of

his claim that the Gospels, while narratives, are structured around oratory.  According to Stamps, therefore, using rhetorical categories is questionable when approaching any of the Gospels, but it is the most problematic for the Gospel of John since, "Kennedy's discussion of the rhetoric or John's gospel is the least clear and least precise of any of his discussions of the four gospels."[11]  Black, however, is not as willing as Stamps to discount the possibility of the evangelist's intentional use of rhetoric in the Gospel of John, particularly in the discourses.  Instead, Black notes that while there are a number of discourses open to rhetorical analysis within the Fourth Gospel, Kennedy's method does not provide a way to understand the larger narrative structure in which the discourses are embedded.[12]

Black's observations explain why the rhetorical studies that do exist on John often center on the rhetoric of Jesus' discourses.  As Black notes, Jesus' extended and elevated discourses are a hallmark of the Gospel, distinguishing it from the Synoptics whose Jesus repeatedly offers brief maxims and parables.[13]  The presence of these discourses provides scholars with the perfect starting place for rhetorical analysis.  Kennedy, Black, and John Carlson Stube have offered rhetorical investigations of the farewell discourse, all three

---

his claim that the Gospel writer does not use "classical rhetorical argumentation."  Mack, however, only suggests that the evangelist works against the normal patterns of rhetorical argumentation to convince his already sympathetic audience, not that he does not employ rhetoric.  Indeed, by subverting classical argumentation the evangelist illustrates awareness of the rhetorical expectations shared by him and his audience.

[11] Stamps, "Johannine Writings," 618.

[12] Black, "Kennedy and the Gospels," 71.

[13] C. Clifton Black, " 'The Words that You Gave Me I Have Given to Them': The Grandeur of Johannine Rhetoric," in *Exploring the Gospel of John: In Honor of D. Moody Smith* (ed. R. Alan Culpepper and C. Clifton Black; Louisville: Westminster John Knox, 1996), 220; see Kennedy (*New Testament*, 108-9) who also notes the similarity between Johannine rhetoric and sublime style.

highlighting the epideictic nature of the discourse and its elevated style.[14]  Other scholars,

such as Andrew T. Lincoln and Harold W. Attridge, have used rhetoric to explore the

juridical nature of many of Jesus' speeches.[15]  The foundational work of these scholars is

helpful in challenging the tendency of some to dismiss rhetoric from the study of the

Fourth Gospel and encouraging further analyses to be performed.

One area that merits this attention is the narrative structure that Black points to as

being potentially troublesome for rhetorical studies of the Gospels.  As this study will

demonstrate, however, rhetoric is present in the way in which a narrative is constructed;

furthermore, rhetorical handbooks and *progymnasmata*, along with comparative

literature, offer a variety of guidelines and examples illustrating this rhetoric.  For

biographical narratives, such as the Fourth Gospel, a key part of this rhetoric appears in

the ways in which authors presented their subjects.  Using common *topoi* and techniques,

ancient authors crafted characters meant to be persuasive for their audiences, often

encouraging either the imitation of their protagonist's virtues or the avoidance of his

vices.  The Fourth Gospel is no exception.  It uses these *topoi*, one of which is Jesus'

speech, to create a convincing portrait of its hero.  Moreover, investigation into the

Fourth Gospel's rhetorical characterization of Jesus also provides a way to approach its

scriptural appeals.  The use of Scripture, while mentioned in previous studies on the

rhetoric of Jesus' discourses, has not received extended attention even though it is a

---

[14] Kennedy, *New Testament*, 73-85; Black, " 'Words that You Gave'," 220-39; John Carlson Stube, *A Graeco-Roman Rhetorical Reading of the Farewell Discourse* (LNTS 309; London: T&T Clark, 2006).

[15] Andrew T. Lincoln, *Truth on Trial: The Lawsuit Motif in the Fourth Gospel* (Peabody: Hendrickson, 2000); Harold W. Attridge, "Argumentation in John 5," in *Rhetorical Argumentation in Biblical Texts: Essays from the Lund 2000 Conference* (ed. Anders Eriksson, Thomas H. Olbricht, and Walter Übelacker; Emory Studies in Early Christianity 8; Harrisburg: Trinity Press International, 2002), 188-99; cf. Mack, *Rhetoric*, 87-88.

prominent feature of Jesus' speeches and the narrative surrounding them.  The present

study will begin to address both of these issues by using ancient rhetoric to explore how

Scripture functions in the Gospel's characterization of Jesus.  Before doing so, however,

it is necessary to discuss how such a project fits in the current state of research on the

characterization of Jesus and the use of Scripture in the Fourth Gospel

*The Characterization of Jesus in the Fourth Gospel*

Characterization studies in the New Testament have their roots in narrative

criticism.  A term created by David Rhoads, "narrative criticism" refers to the

incorporation of modern literary critical methods to the study of New Testament

narratives, with a special emphasis on the Gospels.[16]  Narrative critics turned their

attention away from purely historical critical approaches that sought meaning in authorial

intent and compositional reconstructions toward analyses of the final form of New

Testament narratives.  These critics argue that in their final form the Gospels are unified

and intentional, and thus do not need to be atomized by redaction critics in order to

reconstruct a hypothetical world behind the text.  Narrative critics claim that meaning

derives from the final form of the text itself, which invites the reader into its coherent

story world.  Although nuances to narrative criticism have emerged—particularly in the

acknowledgment of the role of the reader in constructing meaning—the basic tenets of

narrative criticism remain dominant in literary studies.  In particular, the emphasis on

---

[16] Petri Merenlahti and Raimo Hakola, "Reconceiving Narrative Criticism," in *Characterization in the Gospels: Reconceiving Narrative Criticism* (ed. David Rhoads and Kari Syreeni; London: T&T Clark, 1999), 17.

unity and final form continue to allow narrative critics to explore a variety of narrative elements, such as narrators, settings, narrative time, plot, and characters.[17]

While Rhoads focused his work on the Gospel of Mark, R. Alan Culpepper introduced narrative criticism to Johannine studies in his *Anatomy of the Fourth Gospel*. Culpepper's thoughts on characterization, especially of Jesus, are the most significant for the present study. According to Culpepper, characterization is "the art and techniques by which an author fashions a convincing portrait of a person within a more or less unified piece of writing."[18] He includes comments from Aristotle on characterization, but opts for contemporary literary critical methods arguing that they offer more information on understanding "how characters are shaped and how they function" than does ancient rhetoric.[19] Literary critics offer categories of characters, including: autonomous beings vs. plot functionaries; flat vs. round; static vs. developing; and the protagonist vs. intermediate and background characters.[20] With Jesus as the obvious protagonist of the

---

[17] For more information on narrative criticism, see: Mark Alan Powell, *What is Narrative Criticism?* (GBS; Minneapolis: Fortress, 1990); David Rhoads, Joanna Dewey, and Donald Michie, *Mark as Story: An Introduction to the Narrative of a Gospel* (2d ed.; Minneapolis: Fortress, 1999), esp. 1-7; Culpepper, *Anatomy*, 3-11.

[18] Culpepper, *Anatomy*, 105.

[19] Culpepper, *Anatomy*, 101.

[20] Cornelius Bennema has recently challenged the tendency for scholars to classify other characters in the Fourth Gospel with these categories, urging instead for them to recognize that both ancient and modern characters have individuality and personality ("A Theory of Character in the Fourth Gospel with Reference to Ancient and Modern Literature," *BibInt* 17 [2009]: 375-421; idem, *Encountering Jesus: Character Studies in the Gospel of John* [Carlisle: Paternoster, 2009]). He suggests that while a character's action (i.e., response to Jesus in John) is "typical," the character herself is not necessarily so. Bennema's extensive work on developing a theory of character in the Fourth Gospel is commendable, as is his desire to incorporate knowledge gained from consulting ancient literature. Nevertheless, Bennema does not discuss characterization techniques and *topoi* from Greco-Roman rhetoric, but rather relies on categories provided by contemporary literary criticism. While these categories have correspondences to some *topoi*, they overlook others as well as ancient systems of classification. For example, in light of rhetorical practices of characterization laid out in rhetorical handbooks, *progymnasmata*, and ancient literature one must be careful not to divorce action and speech from one's character too sharply (cf. Quint., *Inst*. 11.1.30; Plut., *Alex*. 1.2). As the next chapter will demonstrate, while a character may exhibit personality traits as an

Fourth Gospel, Culpepper argues that he alone has the potential to be an autonomous being, but that he nevertheless remains flat and static throughout the narrative even as others change as a result of their interaction with him. Moreover, Jesus' character is revealed fully by the evangelist in the course of his narrative, more fully than could be known by those who encountered his historical person. According to Culpepper, by carefully crafting his descriptions of Jesus, the words and actions of Jesus, and the reactions he engenders, the narrator aims to offer his readers a "convincing" portrait.[21]

With these parameters in place, Culpepper offers a brief description of Jesus' character in the Fourth Gospel. He observes that Jesus is in some shape or form present throughout time—both prior to the narrative and after its conclusion—stressing his omnipresence. He also underscores the importance of Jesus' unity with the Father that undergirds Jesus' comments and actions, even as they are misunderstood by those around him. For Culpepper, Jesus' unity with the Father explains his rather otherworldliness in the Gospel, his lack of emotion, and rejection by others even as it stresses his divinity. In all this, Culpepper emphasizes the importance of the narrative introduction of Jesus in the Gospel's prologue, setting up the reader so that they can "see that all Jesus does and says points to his identity as the divine *logos*."[22]

---

individual, they behave in a consistent manner that reflects their primary traits (i.e., "ruling passion," *Rhet. Her.* 4.51.65). It is these typical traits that pave the way for the ancients to use characters from history and legend as "types" and ethical examples for their own audiences to emulate or avoid even if they can also acknowledge the individual personalities of certain historical and legendary figures.

[21] Culpepper concludes that "the writer's basic means of characterization are few but highly supple. Characters are fashioned by what the narrator says about them, particularly when introducing them, what they say, what they do, and how other characters react to them" (*Anatomy*, 106).

[22] Culpepper, *Anatomy*, 107.

Culpepper's approach toward characterization in the Fourth Gospel has been echoed by subsequent Johannine scholars.[23] Noticeably absent in this approach toward characterization and its emphasis on contemporary literary methods, however, is an examination into the role of Scripture and the insight ancient rhetorical practices can provide. Turning to the former issue first, Judith Lieu has also noted the lack of attention among scholars to how Scripture is used by figures in the Fourth Gospel.[24] She offers a preliminary analysis, briefly exploring how the narrator, Jesus, and his opponents, incorporate Scripture in the Gospel to encourage further study. Unlike the Synoptics, Lieu finds that John is much more subtle in its appeals to Scripture, choosing to create a consistent backdrop for the narrative rather than creating a pervasive pattern of fulfillment. Looking at Jesus specifically, Lieu highlights how Scripture reinforces Jesus' omniscience and provides a context discernable to the narrator and the Gospel audience rather than for those Jesus meets during his ministry. Instead of pressing the fulfillment of specific and repeated Scripture passages in Jesus' individual actions, the narrator encourages his audience to "trust" in Jesus and only then to discover how his life intertwines with the scriptural narrative they know.[25]

The promising findings of Lieu's initial investigation illustrate that there is much more to learn concerning how Scripture is used by characters in the Fourth Gospel.

---

[23] Cf. Jeffrey Lloyd Staley, *The Print's First Kiss: A Rhetorical Investigation of the Implied Reader in the Fourth Gospel* (SBLDS 82; Atlanta: SBL, 1988), 47-48; Norman R. Peterson, *The Gospel of John and the Sociology of Light: Language and Characterization in the Fourth Gospel* (Valley Forge: Trinity Press International, 1993); Mark W. G. Stibbe, *John as Storyteller: Narrative Criticism and the Fourth Gospel* (Cambridge: Cambfridge University Press, 1992); idem, *John's Gospel* (New Testament Readings; London: Routledge, 1994), 5-31; Colleen M. Conway, *Men and Women in the Fourth Gospel: Gender and Johannine Characterization* (SBLDS 167; Atlanta: Scholars, 1999).

[24] Judith Lieu, "Narrative Analysis and Scripture in John," in *The Old Testament in the New Testament: Essays in Honor of J. L. North* (ed. Steve Moyise; JSNTSup 189; Sheffield: Sheffield Academic, 2000), 144-63.

[25] Lieu, "Narrative Analysis," 161-62.

Specifically, her work can be aided by rhetorical analyses into how intertexts were used in the ancient world and especially how they were employed in the process of creating persuasive characters. This aspect returns to the latter observation on what is missing from predominant characterization studies in John noted previously: no attention is given to ancient rhetorical practices of characterization. In spite of Culpepper's conclusion to the contrary, rhetorical handbooks and *progymnasmata* do contain a great deal of information on ways in which ancient authors and orators constructed characters in a variety of genres. As mentioned above, these ancient resources offer lists of standard *topoi* to be included concerning a character, along with several common rhetorical techniques used to illustrate them. Rather than forcing modern categories back on ancient readers, the guidelines laid out in the handbooks and *progymnasmata* offer insight into how ancient audiences expected to encounter characters in literature and, therefore, into the rhetorical effects of characterization.

A few New Testament scholars have now begun to realize the values of *topoi* lists in reading the Gospels since, like other ancient *bioi*, the Gospels utilize common *topoi* in their characterizations of Jesus.[26] In a recent analysis of the Fourth Gospel, Jerome H. Neyrey argues that the evangelist displays awareness of standard encomiastic *topoi* including origins, education, deeds of the soul, noble death, and comparison in its portrait of Jesus.[27] According to Neyrey, the evangelist incorporates these *topoi* to create two contrasting pictures of Jesus—a negative portrait made by the "outsiders" who reject Jesus, and a positive portrait made by the "insiders" who agree with the evangelist on

---

[26] Michael W. Martin, "Progymnastic Topic Lists: A Compositional Template for Luke and Other Bioi?" *NTS* 54 (2008): 18-41.

[27] Jerome H. Neyrey, "Encomium versus Vituperation: Contrasting Portraits of Jesus in the Fourth Gospel," *JBL* 126 (2007): 529-52.

Jesus' true identity.  Neyrey's analysis, while brief, provides an excellent starting point for the more detailed study performed in the present project.  In the course of this study, Neyrey's *topoi* list will be nuanced to reflect more closely the lists offered in the handbooks and *progymnasmata*, and additional *topoi* used by the evangelist will be included.  Also, instead of positing two conflicting portraits of Jesus, this study will highlight the contrast made between the Gospel audience who is temporally removed from the narrative, and the characters in the text that interact with Jesus face to face. Finally, while Neyrey mentions the role of Scripture in the heading of "comparison," this study will demonstrate that the rhetoric of Scripture is much more pervasive and should not be limited to just one *topos*.

The previous work of these scholars leaves a niche for the present project. Building on the work of narrative critics, this study emphasizes the final form of the Gospel in order to discuss Jesus' characterization.  Instead of investigating the entirety of Jesus' characterization, however, this study will continue the path of Lieu's investigation by focusing on how Scripture contributes to the Fourth Gospel's portrayal of Jesus.  As a result, analysis of the Gospel will be limited to passages containing explicit citations and otherwise clear incorporation of Scripture, such as references to specific figures from scriptural traditions.  Moreover, rather than employing modern categories for characterization as Culpepper and others suggest, this project will continue in the direction of Neyrey's analysis by consulting rhetorical handbooks and *progymnasmata*. It will demonstrate in further detail the extensive use of *topoi* by the evangelist in his characterization of Jesus, adding more categories to Neyrey's earlier work.  In addition, it will highlight the rhetorical techniques used to illustrate the *topoi* employed, *synkrisis*,

*ekphrasis*, and *prosopopoiia* receiving the most attention. Consulting ancient rhetorical

practices to understand how Scripture functions in the Fourth Gospel's characterization

of Jesus not only offers a new way forward into the study of the Gospel of John, but as

the next section will demonstrate, such an approach also opens up new avenues of

research for the use of Scripture in the rest of the New Testament.

*The Use of Scripture in the Fourth Gospel*

Research into the Fourth Gospel's use of Scripture largely focuses on the

evangelist's quotation and theological manipulation of texts and traditions. More

specifically, however, scholars have employed three basic, and overlapping, lenses

through which to view the use of Scripture in the Fourth Gospel and the New Testament

in general. These three include: (1) the lens of Jewish exegetical techniques or methods

of interpretation; (2) the lens of modern literary criticism, especially through Julia

Kristeva's concept of "intertextuality"; and (3) the lens of Greco-Roman rhetoric,

although this final category has been almost exclusively limited to the study of the

Pauline epistles.

The majority of research on the use of Israel's Scriptures in the New Testament

examines correspondences between the practices of the early Jesus followers and the

techniques of Jewish exegetes. The strength of such an approach is its acknowledgment

of the fact that these early believers were Jewish, and as such, encountered Scripture in

the multi-faceted Jewish environs of their milieu. In a manner similar to other authors

from Middle Judaism, New Testament authors appeal to the authority of Israel's

Scriptures in order to bolster their rhetoric. Thus, even noting the consistent employment

of Scripture alone reveals the indebtedness of New Testament authors to developing

Jewish traditions and warrants exploration into connections between contemporaneous Jewish practices and the New Testament writings.

As a result, scholars have compared New Testament citations of Scripture to the documents discovered at Qumran and later rabbinic works. Focusing on the practice of *pesher* at Qumran, Daniel Patte suggests that New Testament authors display similar emphases on eschatology and specific fulfillment of Scripture passages.[28] For this reason, Patte suggests that rather than looking for one particular method of scriptural incorporation in the New Testament, scholars should see *pesher* as exemplifying the general typological mindset of Second Temple Judaism. This, for example, can act as one avenue to understand occasional tendencies toward proof-texting among New Testament authors by providing a precedent among Jewish interpretive techniques for scriptural appeals that might otherwise appear unwarranted. Patte's attention to *pesher* is echoed in the work of other scholars, including Martin Hengel, Donald Juel, and Richard Longenecker.[29] Yet, many of these scholars also leave room for connections between New Testament uses of Scripture and additional rabbinic methods.

---

[28] Daniel Patte, *Early Jewish Hermeneutic in Palestine* (SBLDS 22; Missoula: Scholars Press, 1975), 161-67, 321-23. See also the earlier work of Barnabas Lindars (*New Testament Apologetic: The Doctrinal Significance of the Old Testament Quotations* [London: SCM Press, 1961]) who associates C. H. Dodd's famous work on *testimonia* to practices at Qumran, specifically *pesher*, which he ties closely to Johannine uses of Scripture (15-16). Such interpretations fit well with Leonhard Goppelt's earlier emphasis on the eschatological element in Jewish typological interpretation (*Typos: The Typological Interpretation of the Old Testament in the New* [trans. Donald H. Madvig; Grand Rapids: Eerdmans, 1982], 32-41, 56-58).

[29] Martin Hengel, "The Old Testament in the Fourth Gospel," in *The Gospels and the Scriptures of Israel* (ed. Craig A. Evans and W. Richard Stegner; JSNTSup 104; *SSEJC* 3; Sheffield: Sheffield Academic, 1994), 380-95; Donald Juel, *Messianic Exegesis: Christological Interpretation of the Old Testament in Early Christianity* (Philadelphia: Fortress, 1992), 49-57; Richard N. Longenecker, *Biblical Exegesis in the Apostolic Period* (2d ed.; Grand Rapids: Eerdmans, 1999), xxvii, 80-87, 191-92; E. Earle Ellis, *Old Testament in Early Christianity: Canon and Interpretation in the Light of Modern Research* (Grand Rapids: Baker, 1992), 77; Craig A. Evans, "From Prophecy to Testament: An Introduction," in *From Prophecy to Testament: The Function of the Old Testament in the New* (ed. Craig A. Evans; Peabody: Hendrickson, 2004), 1-22; James L. Kugel and Rowan A. Greer, *Early Biblical Interpretation* (Library of Early Christianity; Philadelphia: Westminster Press, 1986), 127-28; Lawrence Schiffman, "Biblical

Chief among such studies in Johannine spheres is the work of Peder Borgen, who first proposed a detailed analysis of John 6 in light of Philo and synagogue *midrash* practices in 1965.[30]  Borgen's work yielded surprising correspondences in John's careful incorporation and expansion of Pentateuchal and Prophetic traditions in John 6 and the works of Philo and other *midrashim*.  As a result, Borgen's conclusions fueled those proposing a primarily Jewish, rather than Hellenistic, background for the Gospel.  Moreover, Borgen's findings encouraged subsequent analyses into the relationship between the New Testament and more technical Jewish practices, including the rabbinic *middoth*.[31]  Subsequent scholarship uncovered traces of these *middoth*, such as *gezera shewa* and *qal-walhomer*, in the way various passages in the Pauline epistles and Gospels appeal to Scripture.[32]  Convinced by these studies, many Johannine scholars largely assume the reliance of the Gospel writer on Jewish exegetical practices alone, even if they allow room for christological emphases and expansion.  A. T. Hanson is representative of this group when he writes, "Obviously John is well acquainted with the methods of Jewish exegesis of Scripture and uses them himself.  But this is hardly

Exegesis in the Passion Narratives and the Dead Sea Scrolls," in *Biblical Interpretation in Judaism and Christianity* (ed. Isaac Kalimi and Peter J. Haas; LHBOTS 439; London: T&T Clark, 2006), 117-31.

[30] Peder Borgen, *Bread from Heaven: An Exegetical Study of the Concept of Manna in the Gospel of John and the Writings of Philo* (NovTSup10; Leiden, Brill: 1965); see also idem, "John 6: Tradition, Interpretation and Composition," in *Critical Readings of John 6* (ed. R. Alan Culpepper; BIS 22; Leiden: Brill, 1997), 95-114; idem, "The Scriptures and the Words and Works of Jesus," in *What We Have Heard from the Beginning: The Past, Present, and Future of Johannine Studies* (ed. Tom Thatcher; Waco: Baylor University Press, 2007), 39-58.

[31] For a list of the *middoth* and history on their usage, see David Instone-Brewer, *Techniques and Assumptions in Jewish Exegesis before 70 C.E.* (TSAJ 30; Tübingen: Mohr Siebeck, 1992).

[32] Examples of such studies include: Frédéric Manns, "Exégèse Rabbanique et Exégèse Johannique," *RevBib* 92 (1985): 525-38; Ellis, *Old Testament in Early Christianity*; Timothy H. Lim, *Holy Scripture in the Qumran Commentaries and Pauline Letters* (Oxford: Clarendon, 1997); Mogens Müller, "The New Testament Reception of the Old Testament," in *The New Testament as Reception* (ed. Mogens Müller and Henrik Tronier; JSNTSup 230; Copenhagen International Seminar 11; Sheffield: Sheffield Academic, 2002), 1-14; Reimund Bieringer et al., eds., *The New Testament and Rabbinic Literature* (JSJSup 136; Leiden: Brill, 2010).

surprising.  After all, New Testament writers had *no other starting place* when they set

out on the enterprise of reinterpreting Scripture in a christocentric sense."[33]

While portions of Hanson's above comment might be true, questions arise over

just exactly how far this methodology alone can take scholars when definitions of

*midrash* and debates over the use of the *middoth* in the first centuries of the common era

remain unsettled.  Indeed, that "John" had "no other starting point" than Jewish

techniques for his exegesis is a limited observation so long as scholars are unclear as to

what exactly "Jewish" techniques are and how they fit in the larger Greco-Roman

environment.  Highlighting the potential imprecision of terms such as "*midrash*" and

"typology," as well as the dichotomy between Jewish and Greco-Roman interpretation

that these terms can imply, Richard B. Hays suggests turning again to contemporary

literary criticism as an avenue for more in-depth analysis of the use of Scripture in the

New Testament.[34]  In addition to calling for a more nuanced usage of *midrash* and

typology, Hays uses Julia Kristeva's theory of "intertextuality"[35] along with the work of

John Hollander to provide scholars with a new sensibility with which to study Scripture

in the New Testament.

Summarizing Kristeva's term, Stefan Alkier explains "intertextuality" as the

recognition that "every text is written and read in relation to that which is already written

---

[33] A. T. Hanson, "John's Use of Scripture," in *The Gospels and the Scriptures of Israel* (ed. Craig A. Evans and W. Richard Stegner; JSNTSup 104; *SSEJC* 3; Sheffield: Sheffield Academic, 1994), 360; emphasis added.

[34] Hays, *Echoes*, 11-14.

[35] Cf. Julia Kristeva, "Word, Dialogue, and Novel," in *The Kristeva Reader* (ed. Toril Moi; New York: Columbia University Press, 1986), 34-61, esp. 35-37.

and read."[36]  In other words, no text exists in a vacuum; instead, a text is only understood

in the context in which it was written and in which it is read.  As a result, intertextual

approaches are consistently reader-oriented and polyvalent.  For, while an author may

include intentional quotations and allusions to various intertexts, she may have inserted

many unintentional connections as well that are only discovered by different readers.  In

the end, therefore, it is not the author who controls which intertexts are deciphered, or

even necessarily the text itself which contains the additional intertexts, but rather the

individual reader who interacts with and hears the correspondences between texts.  The

theory of intertextuality has potential for New Testament scholars because like other

literary critical approaches, it offers another option than purely historical critical

approaches.  While intertextual studies are interested in the historical context and are

aided by understanding the Jewish exegetical practices of the ancient world, they need

not rely solely on techniques to suggest that implied authors and readers would be well-

versed enough with Scripture in order to decipher a variety of quotations, allusions, and

echoes.

　　　Nevertheless, Hays acknowledges the inherent problem of too much subjectivity

in this reader-oriented approach and responds by placing parameters on the viability of

echoes.  These parameters take the form of seven "tests," which include: the availability

of the intertext; its volume; recurrence; thematic coherence; the historical plausibility of

the interpretation; its connection to the history of interpretation; and the satisfaction

---

[36] Stefan Alkier, "Intertextuality and the Semiotics of Biblical Texts," in *Reading the Bible Intertextually* (ed. Richard B. Hays, Stefan Alkier, and Leroy A. Huizenga; Waco: Baylor University Press, 2008), 4.

rendered by the interpretation.[37]  Even with these guidelines, however, Hays admits that

intertextual readings only offer "shades of certainty" giving surety for interpretations that

score high, but being unable to account for other readings that appear quite probable in

spite of the fact that they score very low.[38]  Following Hays' guidelines, or at least the

general idea of intertextuality, scholars highlight the impact that even latent echoes can

have on one's reading rather than just focusing on explicit citations.  The bulk of research

remains geared toward discovering the impact intertextual links have on particular

passages and works, along with hypotheses concerning the use of Scripture by various

authors, including the Fourth Evangelist.[39]

In spite of the numerous gains made by the theory of intertextuality, however, this

approach also has limitations in practice.  The criticism most often leveled is that

intertextuality, like *midrash* and typology before it, can be vague and imprecise.[40]  Even

with Hays' seven tests or additional proposed categories for intertextual interpretations,

questions remain concerning exactly when a reading becomes too complex or

---

[37] Hays, *Echoes*, 29-32.

[38] Hays, *Echoes*, 32-33.

[39] See, for example, Steve Moyise and Maarten J. J. Menken, eds., *Isaiah in the New Testament* (New Testament and the Scriptures of Israel; London: T&T Clark, 2005); Hays, *Conversion*; Hays, Alkier, and Huizenga, eds., *Reading the Bible Intertextually*; J. Ross Wagner, C. Kavin Rowe, and A. Katherine Grieb, eds., *The Word Leaps the Gap: Essays on Scripture and Theology in Honor of Richard B. Hays* (Grand Rapids: Eerdmans, 2008); Diana M. Swancutt, "Hungers Assuaged by the Bread from Heaven: 'Eating Jesus' as Isaian Call to Belief: The Confluence of Isaiah 55 and Psalm 78(77) in John 6.22-71," in *Early Christian Interpretation of the Scriptures of Israel* (ed. Craig A. Evans and James A. Sanders; JSNTSup 148; *SSEJC* 5; Sheffield: Sheffield Academic, 1997), 218-51; Steve Moyise, *Evoking Scripture: Seeing the Old Testament in the New* (London: T&T Clark, 2008).

[40] Cf. Stanley E. Porter, "The Use of the Old Testament in the New Testament: A Brief Comment on Method and Terminology," in *Early Christian Interpretation of the Scriptures of Israel* (ed. Craig A. Evans and James A. Sanders; JSNTSup 148; *SSEJC* 5; Sheffield: Sheffield Academic, 1997), 80-88.

ideologically motivated.[41]  Moreover, so much attention is given to the possibility of various intertextual echoes through close textual comparisons that additional narrative and rhetorical aspects of the allusions are often ignored.  Instead, intertextual readings have successfully alerted scholars to the pervasiveness of intertextual links, leaving room for others to investigate possible rhetorical functions of scriptural appeals and the role of Scripture in characterization.

Greco-Roman rhetoric can build on both approaches mentioned above by highlighting additional methods of interpretation from Mediterranean antiquity and shedding light on Scripture's narrative and rhetorical functions.  In a manner similar to the study of Jewish exegetical practices, Greco-Roman rhetoric offers insight into basic expectations governing both authors and audiences in the ancient world.  Yet, aside from Christopher Stanley's examination of quotation practices in the letters of Paul, the function of rhetoric in the use of intertexts remains an area largely untouched by New Testament scholars.[42]  Stanley's work provides a way to begin looking at Greco-Roman rhetoric and the use of Scripture in the New Testament because he recognizes the need to examine the rhetorical effects that quotations in particular have on audiences.  He does not use rhetorical handbooks exhaustively, nor does he employ the *progymnasmata* to aid in his discussion.  Indeed, in spite of his rhetorical emphasis, Stanley repeats the general

---

[41] Steven Moyise suggests three categories under the "umbrella" term of "intertextuality": (1) intertextual echo; (2) dialogic intertextuality; and (3) postmodern intertextuality ("Intertextuality and the Study of the Old Testament in the New Testament," in *The Old Testament in the New Testament: Essays in Honor of J. L. Noth* (ed. Steve Moyise; JSNTSup 189; Sheffield: Sheffield Academic, 2000), 14-41). Stefan Alkier offers the categories of production-oriented, reception-oriented, and experimental perspectives ("Intertextuality," 9-11).

[42] Christopher D. Stanley, *Arguing with Scripture*; idem, *Paul and the Language of Scripture: Citation Technique in the Pauline Epistles and Contemporary Literature* (SNTSMS 69; Cambridge: Cambridge University Press, 1992).

consensus that the ancient handbooks, like modern works on rhetorical theory, have little

to say concerning quotations.[43]

Nevertheless, other scholars have acknowledged the potential that Greco-Roman

rhetorical techniques have for the study of Scripture in the New Testament. Noting the

overriding focus on Jewish exegetical practices in this field, and in spite of his

reservations concerning rhetorical studies of the Gospels, Stamps urges scholars to move

toward an appreciation of Greco-Roman techniques. In his brief survey, Stamps notes

the prevalence of incorporating authoritative traditions for persuasion in the works of

Aristotle, Quintilian, and Cicero.[44] Taking into consideration Martin Hengel's work on

the connections between Judaism and Hellenism, Stamps writes that it is "arguable that

rhetoric was a 'universal' influence upon communication conventions in the Greco-

Roman world, including Palestine."[45] Already in 1949 David Daube noted similarities

between Hillel's *middoth* and Greco-Roman rhetorical practices.[46] Daube's own

observations were later supported by Saul Liebermann, who suggested that the rules of

---

[43] Stanley points to the discussion of "ancient witness" and maxims in Aristotle and Quintilian, but concludes: "This is as far as the ancient sources take us" ("The Rhetoric of Quotations: An Essay on Method," in *Early Christian Interpretation of the Scriptures of Israel: Investigations and Proposals* [ed. Craig A. Evans and James A. Sanders; JSNTSup 148; *SSEJC* 5; Sheffield: Sheffield Academic, 1994], 45 n. 1). Cf. Stanley, *Arguing with Scripture*, 12; Alkier, "Intertextuality," 9-10.

[44] Dennis L. Stamps, "Use of the Old Testament in the New Testament as a Rhetorical Device: A Methodological Proposal," in *Hearing the Old Testament in the New Testament* (ed. Stanley E. Porter; Grand Rapids: Eerdmans, 2006), 26-33.

[45] Stamps, "Use of the Old Testament," 25.

[46] David Daube, "Rabbinic Methods of Interpretation and Hellenistic Rhetoric," *HUCA* 22 (1949): 251, 259.

*gezera shewa* and *qal-walhomer* in particular should be recognized as *synkrisis* augmented to fit a Jewish milieu.[47]

While Daube and Liebermann's conclusions were sought under the umbrella of *Religionsgeschichte*, their insightful findings remain significant for those using more literary approaches. In fact, other scholars who emphasize the importance of Jewish exegetical techniques in the study of the use of Scripture in the New Testament have also noted their relationship to the larger Greco-Roman world. Donald Juel, for example, comments that although scholars must recognize that New Testament authors practiced "Jewish scriptural interpretation," they need also to realize that these authors did so "as practiced, of course, in the Hellenized world."[48] Thus, the connections between specific Jewish techniques and their Greco-Roman rhetorical counterparts, especially with *gezera shewa* and *qal-walhomer*, should be acknowledged.[49] Pushing the discussion farther than Juel, Philip Alexander concludes that "the real analogies to the *middot* are to be found in the rhetorical handbooks" since "the way in which the Rabbis develop their arguments is not fundamentally alien to the Graeco-Roman world in which they lived."[50] Although

---

[47] Saul Liebermann, *Hellenism in Jewish Palestine: Studies in the Literary Transmission, Beliefs and Manners of Palestine in the I Century B.C.E—IV Century C.E.* (TS 18; New York: Jewish Theological Seminary of America, 1962), 59-61.

[48] Donald Juel, "Interpreting Israel's Scriptures in the New Testament," in *The Ancient Period* (vol. 1 of *A History of Biblical Interpretation*; ed. Alan J. Hauser and Dian F. Watson; Grand Rapids: Eerdmans, 2003), 285. E. Earle Ellis likewise comments that even when New Testament authors use Scripture in ways comparable to Jewish practices, their interpretations "often reflect adapted forms of the common usage of the Greco-Roman world" (*Old Testament in Early Christianity*, 79). See also Frances M. Young, *Biblical Exegesis and the Formation of Christian Culture* (Cambridge: Cambridge University Press, 1997), 91-94.

[49] Juel, "Interpreting Israel's Scriptures," 291.

[50] Philip Alexander, "Quid Athenis et Hierosolymis? Rabbinic Midrash and Hermeneutics in the Graeco-Roman World," in *A Tribute to Geza Vermes: Essays on Jewish and Christian Literature and History* (ed. Philip R. Davies and Richard T. White; JSOTSup 100; Sheffield: Sheffield Academic, 1990), 115, 117; also see Burton L. Vitosky, "Midrash, Christian Exegesis, and Hellenistic Hermeneutic," in *Current Trends in the Study of Midrash* (ed. Carol Bakhos; JSJSup 106; Leiden: Brill, 2006), 121-25.

addressing a time after the composition of the Fourth Gospel, Alexander's comments are still relevant because they are in service of his overall argument that Jewish hermeneutics are a part of the larger Greco-Roman world. In other words, because Jewish writers and interpreters functioned in a Greco-Roman environment, they were necessarily affected by the practices of this environment, including its rhetorical conventions. Thus, learning more about Greco-Roman rhetoric can help us not only in understanding more about Jewish interpretation practices in general, but also provide insight into their rhetorical goals and possible effects on their audiences.

As this study will demonstrate, exploring Greco-Roman rhetoric and literature when studying the use of Scripture in the New Testament is promising for the very reason that many scholars have shied away from it in the past: namely, because there are no step-by-step instructions on the use of intertexts in rhetorical handbooks. Instead of offering comprehensive instructions, Greco-Roman education and rhetoric is built on the assumption of *mimesis* or imitation. This practice encourages students to pattern their own work on that of paradigmatic figures from the past—such as Homer, Plato, Euripides, Thucydides, and Demosthenes—thus forcing them to memorize these works and establishing a foundation for their incorporation in their own works.[51] It is from this knowledge of past masters that rhetoricians expect their students to pull when they then offer guidance on the use of more specific techniques, such as comparisons, analogous

---

[51] See Fred W. Householder Jr.'s work *Literary Quotation and Allusion in Lucian* (Morningside Heights: King's Crown Press, 1941), 56-64 for a helpful breakdown of ancient authors who were commonly cited as examples for students to follow in various rhetorical handbooks and *progymnasmata*. The pervasiveness of Homeric quotations and re-written Scripture in Mediterranean antiquity has long been acknowledged by scholars. Cf. Christopher D. Stanley, "The Social Environment of 'Free' Biblical Quotations in the New Testament," in *Early Christian Interpretation of the Scriptures of Israel* (ed. Craig A. Evans and James A. Sanders; JSNTSup 148; *SSEJC* 5; Sheffield: Sheffield Academic, 1994), 21-23; Ronald F. Hock, "Homer in Greco-Roman Education," in *Mimesis and Intertextuality in Antiquity and Christianity* (ed. Dennis R. MacDonald; SAC; Harrisburg: Trinity Press International, 2001), 56-77.

examples, and testimony.  Even without comprehensive guidelines, therefore, ancient authors ubiquitously incorporate intertexts to corroborate their arguments, including their characterizations.  In light of these conclusions, a closer investigation into the function of Scripture in the Fourth Gospel's characterization of Jesus through the lens of Greco-Roman rhetoric is warranted, even as one acknowledges the very Jewishness of the evangelist's traditions utilized for his presentation.

*Summary*

Overall, this study will extend research in three areas of Johannine scholarship.  It will further studies on the Gospel's use of ancient rhetoric by looking at how rhetoric functions in the overall construction of the narrative.  This emphasis on rhetoric also contributes to previous scholarship on the Gospel's characterization of Jesus and its use of Scripture.  It will expand Neyrey's initial work on the use of encomiastic *topoi* and also examine common rhetorical techniques employed to illustrate these *topoi*.  The *topoi* and techniques investigated will be limited to those that include clear references to Scripture, highlighting Scripture's rhetorical role in the characterization of Jesus offered in each passage and in the Gospel as a whole.  As a result, this study will illustrate both the thoroughly rhetorical nature of the Gospel as well as the crucial role Scripture plays in its rhetoric.  Such an approach aims to hear the Gospel in a manner similar to its ancient auditors and, therefore, gain a glimpse into how the scriptural narrative influenced their understanding of Jesus and of themselves as his followers.

*Methodology and the Authorial Audience*

The method employed in this study is best described as literary-rhetorical criticism. Rhetorical handbooks—those of Aristotle, Cicero, and Quintilian being the most emphasized—and a variety of *progymnasmata* will be consulted. The similarities in practices described in these works illustrate the pervasiveness of techniques before, during, and after the composition of the Fourth Gospel. Again, while these books say little explicitly about the incorporation of intertexts, they are written on the presupposition of *mimesis* and incorporate examples of techniques from other sources. In addition, there are particular exercises that encourage the inclusion of intertexts—be they quotations or more subtle allusions. Stanley and Stamps have previously noted the use of quotations and intertexts in the practices of testimony (e.g., Aristotle's "ancient witnesses") and examples.[52] Fuller examination of these practices and how they relate to scriptural appeals will be given throughout this project, particularly in light of the evangelist's identification of Scripture as a "witness" on Jesus' behalf (5:39-45).

Other techniques, however, also lend themselves to intertextual exploration. Since the specific focus of this project is on the how Scripture contributes to the Fourth Gospel's characterization of Jesus, rhetorical practices of characterization present in rhetorical handbooks, *progymnasmata*, and exemplified in the literature of Mediterranean antiquity will be outlined in detail, thereby adding to Neyrey's earlier work. As mentioned above, these *topoi* are illustrated in the course of ancient narratives by means of various rhetorical techniques. Several of these techniques invite intertextual, or in the case of the Fourth Gospel, scriptural, references as a means of supporting the *topoi* they illustrate. Those of *ekphrasis*, *synkrisis*, and *prosopopoiia* are explored most prominently

---

[52] Cf. Stanley, "Rhetoric of Quotations," 45 n. 1; Stamps, "Use of the Old Testament," 26-32.

in this study, with the citation practice of *paraphrasis* close behind.  These rhetorical

techniques and their connection to the Fourth Gospel will be further defined in chapter

two.

The emphasis on rhetoric also reveals the present study's focus on the overall

effect of the Fourth Gospel's characterization of Jesus on the audience hearing this

narrative.  This attention to the audience also displays connections to modern literary

criticism, specifically on the practice of audience criticism.  Building on the work of H.

R. Jauss, Peter Rabbinowitz, and Gian Biagio Conte, this project approaches the Gospel

in its final form and attempts to read it in light of its authorial audience.[53]  The authorial

audience, much like the "implied reader" of narrative criticism, is a construct rather than

an actual, known audience.  This construction is based on the historical and cultural

context of the time period and location of the text, even if specifics concerning an author

and/or audience are unknown.  As such, audience criticism aims to discover the most

likely meanings derived from a text, rather than searching for a singular, original

meaning.

According to Rabbinowitz, there are four audiences present when a text is read or

heard: the actual audience; the authorial audience; the narrative audience; and the ideal

narrative audience.  While all these audiences are present, and while it is possible to

encounter a text as a part of any one of these audiences, Rabbinowitz argues that the

actual audience must bridge the cultural, historical, and temporal gap in order to become

---

[53] H. R. Jauss, *Aesthetic Experience and Literary Hermeneutics* (Minneapolis: University of Minnesota Press, 1982); Peter Rabbinowitz, "Truth in Fiction: A Reexamination of Audiences," *Critical Inquiry* 4 (1977): 121-41; idem, "Whirl without End: Audience Oriented Criticism," in *Contemporary Literary Theory* (ed. G. Douglas Atkins and Laura Morrow; Amherst: University of Minnesota Press, 1989), 81-100; Gian Biagio Conte, *The Rhetoric of Imitation: Genre and Poetic Memory in Virgil and Other Latin Poets* (ed. Charles Segal; Ithaca: Cornell University Press, 1986).

as near as possible to the authorial audience in order to understand the meaning of a text. This transformation occurs when the actual audience investigates the historical and cultural background of a work and suspends their belief to follow even the most fantastic of arguments. Thus, one needs both synchronic analyses that follow the argument of a text in its final form and diachronic research concerning the historical and social context of a written work in order to comprehend it. Without this transformation, Rabbinowitz contends, contemporary readers can come up with wild and even "perverse" interpretations of a text.[54]

As Charles H. Talbert explains, this approach operates on the guiding principle that meaning emerges from the shared cultural repertoire between an author and the intended audience. Making use of "background information and presuppositions that make communication possible" in their time period, authors craft their works meant to evoke certain effects on their audiences.[55] Even though it is not possible to reconstruct with absolute certainty what the original meanings were meant to be, rhetorical criticism offers one avenue into expectations governing literature and persuasion available to both authors and audiences in the Mediterranean world. In fact, rhetorical handbooks repeatedly instruct their readers to take into account the audiences who will receive their works so that they will make them as palatable as possible.[56] Furthermore, these handbooks (as well as the literature of the time period) contain audience-oriented evaluations of other works, gauging their effectiveness based on standard rhetorical

---

[54] Rabbinowitz, "Truth in Fiction," 126-29.

[55] Charles H. Talbert, *Reading Luke-Acts in its Mediterranean Milieu* (NovTSup 107; Leiden: Brill, 2003), 17.

[56] Cf. Arist., *Rhet*. 1.2.2-8; 1.9.28-31; 3.14.7-11; *Rhet. Alex.* 29.17-40; Cic. *Orat.* 2.128, 178, 182-87; *Inv.* 1.16.22-23; 1.49.92; 2.75.304-6; *Part. Orat.* 8.28; *Rhet. Her.* 1.4.6-7.11; Quint., *Inst.* 3.7.23-25; 3.8.1-48; 6.1-24; 11.1.43-44.

practices of their time period.[57]  By exploring the rhetorical conventions of the Fourth

Gospel's milieu, this study aims to reconstruct what Talbert calls the "most likely

conceptual world" of the authorial audience in order to determine the probable effects of

the evangelist's use of Scripture in his characterization of Jesus.[58]

Given the above methodology, a word must also be offered concerning the

presuppositions about the Fourth Gospel's authorial audience.  Much has been posited,

and debated, concerning the historical Johannine community in past scholarship.[59]  The

present project, however, is not concerned with reconstructing the historical audience

behind the text, but rather the authorial audience presented in the Fourth Gospel and in

comparative literature of its milieu.  This audience is based on generalizations concerning

persons living in Mediterranean antiquity, particularly concerning shared rhetorical and

literary backgrounds exemplified through the surviving Greco-Roman and Jewish

literature of the time period.  Although language of a "Gospel audience" is used

throughout this study, it is acknowledged that the actual audience—or better audiences—

who received the Fourth Gospel was made up of various individuals, each with particular

---

[57] See, for example, Theon, *Prog*. 60; Polybius, *Hist*. 12.25-26.  Noting Plato and Plutarch's criticisms of poets, Frances M. Young notes that all of this criticism was "audience-centered" because "the intention of the author was to be taken the production of that effect" (*Biblical Exegesis*, 81).  See also David Moessner's recent article that engages the relationship between authorial intent and rhetorical shaping of texts (" 'Managing the Audience': The Rhetoric of Authorial Intent and Audience Comprehension in the Narrative Epistemology of Polybius of Megalopolis, Diodorus Siculus, and Luke the Evangelist," in *The Word Leaps the Gap: Essays on Scripture and Theology in Honor of Richard B. Hays* [ed. J. Ross Wagner, C. Kavin Rowe, and A. Katherine Grieb; Grand Rapids: Eerdmans, 2008], 179-97).

[58] Talbert, *Reading Luke-Acts*, 16.

[59] The most famous examples are, of course, the works of Raymond E. Brown (*The Community of the Beloved Disciple* [New York: Paulist Press, 1979]) and J. Louis Martyn (*History and Theology of the Fourth Gospel* [3d ed.; Nashville: Abingdon, 2003]).  However, other theories on the historical Gospel community are also present; see: Udo Schnelle, *Antidocetic Christology in the Gospel of John* (trans. Linda M. Maloney; Minneapolis: Fortress, 1992); Georg Strecker, *History of New Testament Literature* (trans. Calvin Katter; Harrisburg: Trinity Press International, 1997).  Edward W. Klink III has recently urged scholars to move away from such exploration in favor of a more general approach, such as the one adopted in this study (*The Sheep of the Fold: The Audience and Origin of the Gospel of John* [SNTSMS 141; Cambridge: Cambridge University Press, 2007]).

perspectives and sympathies, and each hearing the Gospel a different number of times. Trying to parse out each of these individuals and their corresponding reactions to the Gospel, however, stretches beyond the scope of the present project.

While various specifics concerning the audience and its individual members are left undetermined, it is clear that the evangelist assumes a familiarity with Israel's Scriptures among his audience, either importing their knowledge of these traditions from their own Jewish (or perhaps God-fearing) background, or through their involvement with the Johannine believers and exposure to the Fourth Gospel. Moreover, by incorporating standard *topoi* and techniques in his characterization of Jesus, he also shows an expectation that his audience will recognize common elements of *bioi* from his time period. The use of these rhetorical techniques, however, does not preclude the evangelist from altering them to fit his own goals; indeed, the employment of Scripture as his main source of authority underscores differences between himself and most other Greco-Roman *bioi* of his milieu. Yet, by incorporating recognizable *topoi* and techniques, the evangelist creates more surprise for his audience when he subverts them, thereby increasing his emphasis on the unique nature of his protagonist. Even though such generalizations concerning the Gospel audience may not be satisfying for all readers, this way of approaching the Fourth Gospel aims to offer a broad overview into the use of Scripture by early Jesus-believers and a peek into how Israel's Scriptures participated in the formation of their self-identity in relation to Jesus Christ.

*Outline of the Study*

The following project will proceed in four parts. The first of these (chapter two) will offer the foundation for what follows by outlining key definitions concerning the

literary practices of Mediterranean antiquity and their relationship to the Fourth Gospel. This chapter will offer an explanation of the idea of the "evangelist's voice" which, as the shared perspective of the narrator and implied author, serves as a unifying factor throughout the study. It will also examine customary practices governing historical narratives, narrators, and characterization in the ancient world, before offering a brief analysis of the Johannine prologue. This prologue, it will be argued, establishes key *topoi* concerning Jesus' character at the outset of the Gospel narrative, privileging the Gospel audience and forming the standards by which they are to judge the remainder of the evangelist's characterization.

Parts two and three (chapters three and four) will analyze the use of Scripture in the Fourth Gospel through two separate foci: first, chapter three will focus on Scripture as communicated by the evangelist's voice through the discourses of Jesus; and second, chapter four will turn to Scripture as it appears outside Jesus' speeches. Chapter three includes scriptural references, including explicit citations and allusions to figures and events from Scripture, made either by Jesus himself or by other characters in the course of Jesus' discourses and dialogues. This chapter, by its very nature, will be limited to those speeches of Jesus that include scriptural appeals. The fourth chapter will perform the same task with regard to Scripture usage outside Jesus' discourses in the form of statements made by characters and in narrative asides.[60] Finally, part four (chapter five) will provide a summary of findings, conclusions with regard to the effect of Scripture on the evangelist's characterization of Jesus and its implications for the Gospel audience, as well as possible avenues for future research.

---

[60] The term "narrative asides" comes from Steven M. Sheeley, *Narrative Asides in Luke-Acts* (JSNTS 72; Sheffield: Sheffield Academic, 1992).

Examining the Fourth Gospel's use of Israel's Scriptures through the lens of Greco-Roman rhetoric offers a new way to approach the characterization of Jesus in this Gospel. Such an approach recognizes the pervasive influence of ancient rhetorical practices on the entirety of the Gospel narrative, rather than just in portions of Jesus' discourses. Moreover, this study illustrates how Scripture participates in this rhetoric. By crafting Jesus' references to and imitation of Scripture in a manner consistent with the characterization offered of him in the prologue, the evangelist reinforces his own characterization of Jesus through the authoritative testimony of Scripture. In this way, the evangelist aims to persuade his audience that Jesus truly is the *Logos* of God made flesh. With an appreciation for the role rhetoric can play in understanding the use of Scripture in the Gospel of John, it is hoped that this study will lay the foundation for a variety of other rhetorical and characterization studies, as well as have an impact on methodological approaches to the study of Scripture in the New Testament as a whole.

CHAPTER TWO

Evangelist and Protagonist:
Narrator, Narrative, and Person in Mediterranean Antiquity


The purpose of this chapter is twofold: first, to define the concept of the

"evangelist's voice" in light of other ancient Mediterranean narratives; second, to

introduce ancient techniques of characterization through an analysis of the Johannine

prologue.  As a whole, this chapter seeks to introduce and define key concepts that will

recur throughout the study.  To do so, this chapter offers an overview of ancient

rhetorical expectations governing historically-rooted narratives and characterization

before initiating the exploration of Jesus' characterization in the Fourth Gospel through

the use of Israel's Scriptures with an examination of the paradigmatic Johannine

prologue.

The first portion of this chapter presents the evangelist's voice as that of the

narrator, who speaks to the authorial audience on behalf of the implied author.  In order

to provide a context from which to interpret the role of the evangelist's voice in the

Gospel of John, the chapter will explore the rhetorical guidelines for narratives found in

*progymnasmata* and rhetorical handbooks and exemplified by a variety of historically-

rooted and fictitious narratives, both Greco-Roman and Jewish in origin.  Special

attention will be given to the role of narrators in this literature to support the conclusion

that the evangelist's voice is a reliable guide whose goal is to persuade the Gospel

audience of Jesus' identity as the *Logos* of God made flesh.

The survey of ancient Mediterranean narratives reveals several key elements that are consistently included by authors and orators, one of them being that of "person." The second portion of the chapter explores how these ancient composers crafted the person(s) in a narrative (i.e., their methods of characterization). The *topoi* and techniques introduced in this section of the chapter are crucial to the overall characterization of Jesus in the Gospel of John, but will be compared to the presentation of Jesus in the prologue in this chapter in particular. While not all of the rhetorical techniques or *topoi* outlined in this section are present in the prologue, this passage nevertheless lays the foundation for the characterization of Jesus in the Fourth Gospel. It establishes the evangelist's perspective as an external and reliable narrator who, like other narrators of historically-rooted narratives in his milieu, guides the audience to be receptive of his presentation. These first eighteen verses also introduce the evangelist's protagonist, Jesus, placing him in the context of Israel's Scriptures and establishing core components of his person to which his subsequent behavior is to be compared. As such, the Johannine prologue creates the audience's privileged position not only from which they can observe other characters' reactions to Jesus, but also from which they can determine the believability of the Gospel account given to them through the evangelist's voice.

*Hearing the Evangelist's Voice:*
*Narrator and Narrative in Mediterranean Antiquity and the Fourth Gospel*

As mentioned in the introductory chapter, the following project is unified around the idea of the "evangelist's voice." It is necessary, therefore, to provide a definition for this term before moving on to analyze the Gospel itself. This term does not refer to the real author, or perhaps more accurately authors, responsible for the composition of the

Fourth Gospel.  Rather, consistent with the method of literary, and audience, criticism, the term "evangelist's voice" describes the voice of the implied author who is constructed by the audience listening to the final form of the Gospel.  As R. Alan Culpepper explains, the "implied author has no voice and never communicates directly with the reader."[1] Instead, the implied author uses the evangelist's voice, or his narrator, to communicate to his audience.  Throughout the Gospel, the narrator speaks for the implied author to share his interpretation of Jesus to the audience who listens.  While there is a *technical* distinction between the implied author and the narrator, this distinction is insignificant in the Fourth Gospel since they share a singular point of view.[2]

As other scholars have noted, the narrator intrudes relatively frequently into the narrative of John providing clarifying commentary, retrospective interpretation, insider knowledge about characters, as well as translations or cultural descriptions for the audience.[3]  These intrusions are made by an omnipresent and omniscient observer of

---

[1] R. Alan Culpepper, *Anatomy of the Fourth Gospel: A Study in Literary Design* (Philadelphia: Fortress, 1983), 16.  Also see Adele Reinhartz, *The Word in the World: The Cosmological Tale in the Fourth Gospel* (SBLMS 45; Atlanta: Scholars, 1992), 18, 25; Daniel Marguerat and Yvan Bourquin, *How to Read Bible Stories: An Introduction to Narrative Criticism* (trans. John Bowden; London: SCM, 1999), 10-11.

[2] Culpepper writes, "The distinction between the two [the implied author and the narrator] help to highlight the aesthetic and rhetorical choices which the 'real' author made in writing the gospel, but there is no reason to suspect any difference in the ideological, spatial, temporal, or phaseological points of view of the narrator, the  implied author, and the author" ("The Narrator in the Fourth Gospel: Intratextual Relationships," *SBLSP* 21 [1982]: 92; idem, *Anatomy*, 16-17, 43).  Scott Richardson suggests a similar attitude toward the narrator and implied author of Homer's works writing that the difference between the two is "negligible" since the narrator is the reliable spokesperson for the implied author throughout his works (*The Homeric Narrator* [Nashville: Vanderbilt University Press, 1990], 4).

[3] For more complete, although consistently divergent, lists of narrator comments in the Fourth Gospel, see: Merrill Chapin Tenney, "The Footnotes in John's Gospel," *BSac* 117 (1960): 350-64; John J. O'Rourke, "Asides in the Gospel of John," *NovT* 21 (1979): 210-19; Gilbert Van Belle, *Les parenthéses dans l'évangile de Jean: Aperçu historique et classification texte grec de Jean* (Studiorum Novi Testamenti Auxilia 11; Leuven: Leuven University Press, 1985), 63-104; idem, "Les parenthèses johanniques," in *Four Gospels 1992* (3 vols.; ed. F. Van Segbroeck et al.; BETL 100; Leuven: Leuven University Press, 1992), 3:1904-14; F. Neirynck, "Parentheses in the Fourth Gospel," *ETL* 65 (1989): 119-23; Charles W. Hedrick,

events external to the text rather than by an actual character in the text itself.[4]  In other

words, the evangelist's voice speaks as one outside of the action of the text, rather than as

an internal participant.  As an undramatized narrator speaking from his external

standpoint, the narrator consistently provides reliable information for the audience.[5]

Even if the information the narrative provides is delayed, the audience must still rely on

him in order to understand the narrative in general, as well as the person of Jesus in

particular.[6]  The narrator's physical detachment from the narrative he reports, and the

reliable information he offers, results in the audience's identification of his voice with the

implied author since they hear only one, consistent voice telling the story.[7]

---

"Authorial Presence and Narrator in John," in *Gospel Origins and Christian Beginnings* (ed. James E. Goehring et al.; Sonoma: Polebridge Press, 1990), 77-81; Culpepper, *Anatomy*, 17.

[4] Ancient literature contemporaneous to the Fourth Gospel has examples of both narrators who participate as characters in the text as well as those who function as observers.  Examples of internal narrators appear in Lucian's *Peregrinus* and *Alexander* and Achilles' Tacitus' *Leucippe and Clitophon*; external narrators appear in *Joseph and Aseneth*, Chariton's *Chaereas and Callirhoe*, and Ps.-Callisthenes' *Alexander Romance*.  For a discussion of internal and external narratives in Greek literature see, I. J. F. de Jong, "Introduction. Narratological Theory on Narrators, Narratees, and Narratives," in *Narrators, Narratees, and Narratives in Ancient Greek Literature* (ed. Irene de Jong, René Nünlist, and Angus Bowie; Studies in Ancient Greek Narrative 1; Leiden: Brill, 2004), 1-2.

[5] Derek Tovey makes the interesting claim that the narrator of the Fourth Gospel moves from being an external narrator to an internal narrator throughout the course of the Gospel.  According to Tovey, the narrator does this by addressing the audience with first person pronouns and by blurring his identity with other characters in the Gospel (such as Jesus) and eventually the Beloved Disciple (*Narrative Art and Act in the Fourth Gospel* [JSNTSup 151; Sheffield: Sheffield Academic, 1997], 59-68).  Nevertheless, Tovey notes that "the narrator never properly leaves the authorial narrative situation [external narrator] even when the narrator appears to withdraw into a reflector-character [internal narrator], or where scenic presentation is dominant.  This is perhaps why narrative critics can describe the narrator as being omniscient throughout" (60).  Moreover, as will be shown below, ancient narrators often use first and second person language in order to emphasize their omniscient and authoritative perspective.

[6] Jeffrey L. Staley, *The Print's First Kiss: A Rhetorical Investigation of the Implied Reader in the Fourth Gospel* (SBLDS 82; Atlanta: Scholars Press, 1988), 116-18; idem, "Subversive Narrator/Victimized Reader: A Reader-Response Assessment of a Text-Critical Problem, John 18.12-24," *JSNT* 51 (1993): 82-83.

[7] Culpepper summarizes this idea nicely when he writes, "in John, the narrator is undramatized and serves as the voice of the implied author" (*Anatomy*, 16).  See also James L. Resseguie, *The Strange Gospel: Narrative Design and Point of View in John* (BIS 56; Leiden: Brill, 2001), 21-22.

While the above conclusion represents the majority opinion concerning the Johannine narrator, not all Johannine scholars are convinced by this analysis. Charles W. Hedrick, for example, argues that the implied author regularly drops his guise and enters into the narrative in order to correct mistakes made by the narrator, or to provide missing information necessary for the audience.[8] Hedrick supports this claim is by citing Achilles Tatius' fourth-century novel *Leucippe and Clitophon* to suggest that unreliable narrators were commonplace in antiquity.[9] Hedrick is right to note the frequent intrusions and limited perspective of the narrator of *Leucippe and Clitophon*. His comparison of this novel to the Fourth Gospel, however, is not without significant problems because he overlooks the rhetorical expectations governing historically-rooted narratives. Two of these problems will be laid out briefly below to illustrate the importance of knowing rhetorical expectations concerning narratives in Mediterranean antiquity.

The first problem with Hedrick's comparison is the fact that unlike the narrator of the Fourth Gospel, the narrator of *Leucippe and Clitophon* is an actual character in the text: namely, Clitophon. As a result, he displays a limited perspective from which to tell his story and pauses often to instruct his listener with various maxims.[10] While Hedrick

---

[8] Hedrick, "Authorial Presence," 87-88. Other scholars who argue for disjunction in the Johannine narrator include, Barry W. Henaut, "John 4:43-54 and the Ambivalent Narrator. A Response to Culpepper's *Anatomy of the Fourth Gospel*," SR 19 (1990): 287-304; Tom Thatcher, "The Sabbath Trick: Unstable Irony in the Fourth Gospel," *JSNT* 76 (1999): 53-77.

[9] Hedrick also mentions Ezra-Nehemiah and Chronicles as possible examples, but does not go into detail concerning either. Moreover, like *Leucippe and Clitophon*, Ezra-Nehemiah makes use of internal narrators in contrast to the external narrator of the Fourth Gospel ("Authorial Presence," 91-92).

[10] Using maxims in narratives was a regular practice in the ancient world. In fact, J. Morgan argues that narrator asides are no more common in *Leucippe and Clitophon* than in other comparable works of its milieu ("Achilles Tatius," in *Narrators*, 496). For examples and general discussion on the use of maxims in narrative see Theon, *Prog.* 91-92; Homer, *Il.* 2.24, 204; 12.243; 16.688-70; *Od.* 15.74; 18.30; Hdt., 1.8, 32; 8.3.1; Thuc. 4.108.4; Hesiod, *Th.* 590-93; Xen. *Hell*. 4.5.6, 18; 5.27; 7.3.2; Chariton, *Chaer.* 1.3.7; 2.6.4; 4.5.4; I. J. F. de Jong, "Homer," in *Narrators*, 16; idem, "Herodotus," in *Narrators*, 105-6; R. Nünlist, "Hesiod," in *Narrators*, 29; T. Rood, "Thucydides," in *Narrators*, 118; V. Gray, "Xenophon," in

finds these interruptions intrusive, the insertion of maxims was common and indeed

especially fitting to the narrative style of *Leucippe and Clitophon*, which is arranged as a

dialogue between an older and wiser Clitophon and his unnamed listener.[11]  The second

issue is that of genre.  Unlike the Fourth Gospel, Tatius' work is a fictional novel; not a

*bios* of a historical person.[12]  Thus, while Tatius may seek to craft "believable"

characters, he can create any ending he should so choose for them since they are fictional.

The Fourth Evangelist, however, does not have that same freedom.  Instead, for his *bios*

to be persuasive, it must align with facts already known about the historical person of

Jesus.  Having a reliable narrator plays an important role in the "historical" writings of

the ancient world because they appear to offer a fuller presentation of the facts.[13]  For the

Fourth Gospel to have an unreliable narrator, therefore, would be to reduce drastically its

---

*Narrators*, 134-38; J. Morgan, "Chariton," in *Narrators*, 483-85; Lausberg, *Handbook of Literary Rhetoric*, 391-92.

[11] On formatting a narrative as a dialogue, see: Theon, *Prog*. 87, 89-90. Also see Lucian, *Alexander* and *Peregrinus* in which the narrator frames the narrative as part of a letter to a friend with dialogue-like incursions.  As a dialogue, the maxims belong to Clitophon as the narrator of his own tale.

[12] For more information on Gospel genre and *bioi* from Mediterranean antiquity see, Charles H. Talbert, *What is a Gospel?* (Philadelphia: Fortress, 1977); idem, "Biography, Ancient," *ABD* 1:745-49; idem, *Reading John: A Literary and Theological Commentary on the Fourth Gospel and the Johannine Epistles* (rev. ed.; Macon: Smyth & Helwys, 2005), 65; Richard A. Burridge, *What are the Gospels? A Comparison with Graeco-Roman Biography* (2d ed.; Grand Rapids: Eerdmans, 2004); idem, "Biography," in *Handbook of Classical Rhetoric in the Hellenistic Period 330 B.C. – A.D. 400* (ed. Stanley E. Porter; Leiden: Brill, 1997), 371-91; David E. Aune, "Greco-Roman Biography," in *Greco-Roman Literature and the New Testament: Selected Forms and Genres* (ed. David E. Aune; SBLSBS 21; Atlanta: Scholars Press, 1988), 107-26; Craig S. Keener, *Gospel of John: A Commentary* (2 vols.; Peabody: Hendrickson, 2003), 1:11-34.

[13] This is not to suggest that there were no unreliable narrators in antiquity; Lucian of Samosata provides an excellent example.  In *A True Story* Lucian's narrator provides a first person narrative of his incredible travels to the ends of the earth, the moon, and the realms of the dead.  Nevertheless, Lucian includes a lengthy preface explaining that his narrative is unreliable and that it is meant as a criticism of various historians who include mythological elements in their histories (1.1-4).  For Lucian, the idea of including myth was detrimental to histories *because* audiences trust the narrators of histories, rather than questioning their inclusion of fantastical material.  In this way, Lucian's *A True Story* actually reinforces the prevalence of the reliable narrator in antiquity, since he takes such pains first to inform his audience that his narrator *is* unreliable and second to exaggerate the dangerous presence of myth in histories in his own outrageous tale.  These same sentiments are also reflected in Lucian's more serious, though no less entertaining, *How to Write History*, which will be discussed in more detail below.

persuasiveness by contradicting audience expectations concerning historical genres of the milieu. Indeed, consulting rhetorical handbooks, *progymnasmata*, and other examples of ancient narratives highlights the problems with Hedrick's proposal and pushes one toward the view that the narrator of the Fourth Gospel is reliable. In order to substantiate this claim further, the following section will set out rhetorical expectations concerning narrators and narratives in the ancient world in greater detail.

*Narrators and Narratives in Mediterranean Antiquity*

The *progymnasmata* and other rhetorical handbooks argue that (the best) narratives consistently have three qualities: (1) clarity; (2) conciseness; (3) and credibility.[14] After mentioning these "virtues," rhetorical works generally provide instructions for their readers concerning how to achieve them.[15] Clarity is achieved through a logical organization of events, avoidance of long digressions, inclusion of necessary information, and use of clear style and language. The insertion of "allegorical accounts" is discouraged, as are poetic words, tropes, archaisms, foreign words, and ambiguous language, such as amphiboly or double-meanings. Conciseness is considered more important for speaking than for writing; indeed, Aristotle ridicules this aspect of

---

[14] Quintilian suggests that these three properties come from the "school of Isocrates," who termed them "lucid, brief, and probable" (*Inst.* 4.2.31). Given their early date, it is no surprise that these three elements appear in a variety of discussions on narrative, even if additional elements are added. See Theon, *Prog.* 79; Quint., *Inst.* 4.2.31-32; Cic., *Top.* 26.97; *Inv.* 1.20.28; *Part. or.* 1.20; *Rhet. Her.* 1.9.14; Arist., *Rhet. Alex.* 30.1438a.10-13; Anonymous Seguerianus, 63. Aphthonius adds "hellenism" to the list of "virtues" (*Prog.* 3R [Kennedy]) and John of Sardis repeats his list (*Prog.* 19). Nicolaus adds "charm" and "grandeur," but then writes that "in the opinion of more exact writers there are only three virtues: clarity, brevity, persuasiveness" (*Prog.* 14 [Kennedy]). For additional references and a more detailed discussion of narratives in both speeches and written forms, see Heinrich Lausberg, *Handbook of Literary Rhetoric: A Foundation for Literary Study* (2d ed.; trans. Matthew T. Bliss, Annemiek Jansen, and David E. Orton; ed. David E. Orton and R. Dean Anderson; Leiden: Brill, 1998), 136-60.

[15] Quint., *Inst.* 4.2.36-53; *Rhet. Her.* 1.9.14-16; Theon, *Prog.* 80-85; Ps.-Herm., *Prog.* 5; Nic., *Prog.* 14-17; John of Sardis, *Prog.* 20-30; Cic., *Inv.*1.20.28-21.29. The order is reversed in *Rhet. Alex.* 30.1437b.1-9, which provides instructions first and then offers a summary statement in lines 10-13. Aphthonius gives his readers a sample narrative instead of further instructions in *Prog.* 22.

narrative and Theon acknowledges that it is often appropriate for historical writings to

"spin things out and to begin far back and to explain some things that seem incidental"

(*Prog.* 83 [Kennedy]).[16] Nevertheless, the *progymnasmatists* and rhetorical handbooks

disapprove of needless repetition and the use of synonyms. Credibility is a narrative's

"most special feature," however, and even if it is impossible to achieve clarity and

conciseness an author cannot dispense with credibility (*Prog.* 79 [Kennedy]).[17]

For a narrative to be credible and therefore persuasive, Theon writes, "it is

suitable to aim at what is appropriate to the speaker and to other elements of the narration

in content and style" (*Prog.* 84 [Kennedy]). The narrative "elements" to which Theon

refers include: person, action performed, place, time, manner, and cause.[18] Each of these

elements is then defined further: "action" includes whether or not it was great or small,

dangerous, possible, difficult, necessary, advantageous, just, or honorable; "time"

includes past, present, and future; "place" incorporates size, distance, and location;

"manner" includes whether the action was done willingly or unwillingly; and the "cause"

refers to the sake for which the action was performed (*Prog.* 79). The element of

"person" is particularly important for the present study and includes "origin, nature,

training, disposition, age, fortune, morality, action, speech, manner of death, and what

followed death" (γένος, φύσις, ἀγωγὴ, διάθεσις, ἡλικία, τύχη, προαίρεσις, πρᾶξις,

---

[16] Arist., *Rhet.* 3.16.4-7; cf. Quint., *Inst.* 4.2.44-51; *Rhet. Her.* 1.9.15; Theon, *Prog.* 84; Nic., *Prog.* 14; Lausberg, *Handbook of Literary Rhetoric*, 141-42.

[17] See also, Cic., *Top.* 26.97; *Rhet. Her.* 1.9.16; Cic., *Inv.* 1.20.29; John of Sardis, *Prog.* 30. Quintilian writes, "These virtues which I have just mentioned belong of course to other parts of the speech too. Obscurity must be avoided throughout the pleading, proportion must be preserved everywhere, and everything which is said ought to be credible" (*Inst.* 4.2.35 [Russell, LCL]). Commenting from his own study of the handbooks and of rhetoric in general, Lausberg concludes, "The ultimate is to achieve *persuasion* of the narrative's veracity, which is attained through plausibility" (*Handbook for Literary Rhetoric*, 140-41; emphasis original; cf. 151-53).

[18] Quint., *Inst.* 4.2.36; Aphth., *Prog.* 3R; John of Sardis, *Prog.* 18. Nicolaus mentions that others add a seventh element of "material" used in the action (*Prog.* 13-14 [Kennedy]).

λόγος, θάνατος, τὰ μετὰ θάνατον, *Prog.* 78 [Kennedy]).[19]  In order for a narrative to be

convincing, ancient authors focused on creating "appropriate" characters, who spoke and

acted in accordance with their "person" and who fit the situations in which they found

themselves.  Even if something (or someone) "incredible" was described, it was to be

narrated in a "believable way" so as not to detract from the credibility of the narrative

(*Prog.* 84 [Kennedy]).

In the same way, narratives could be criticized if they did not meet the

requirements of clarity, conciseness, and credibility.  Topics for the refutation of a

narrative vary, but largely center on the failing of one or more of these three narrative

virtues.  A few examples include: arguing that a narrative was impossible or incredible;

that the author omits or adds too much; or that the order of headings is not logical.[20]

Theon, for example, criticizes Theopompus for his lack of conciseness and clarity.

According to Theon, Theopompus' "lengthy digression(s) distract the thought of the

hearers," while his omission of crucial information concerning Philip and allegorical

retelling of events leave his readers confused (*Prog.* 80-81 [Kennedy]).  Lucian also

criticizes Theopompus, along with a variety of other historians, for inserting too many

poetical descriptions, foreign words, inappropriate styles, exaggerated eulogies meant to

flatter their readers, and inappropriate characterizations.[21]  Narratives could also be

criticized if a "writer contradicts himself in the narration" since such contradictions

undermine the credibility of the narrative (Theon, *Prog.* 93 [Kennedy]).  Quintilian

---

[19] Quint., *Inst.* 4.2.2; Ps.-Herm., *Prog.* 16-19; Aphth., *Prog.* 22R; John of Sardis, *Prog.* 18-19; Aristotle also states that narratives should show "character" (ἦθος; i.e., ethical teaching) in their presentation of persons (*Rhet.* 3.16.8-9).

[20] Theon, *Prog.* 76-78, 93-96; Ps.-Herm, *Prog.* 11; Aphth., *Prog.* 27-28; Nic., *Prog.* 29-33; John of Sardis, *Prog.* 68-71; Quint., *Inst.* 2.4.18-19; cf. Cic., *Top.* 25.93; Arist., *Rhet. Alex.* 13.1431a.7-24.

[21] Lucian, *How to Write History*, 27-28, 45, 59.

similarly advises his readers, writing, "If anyone needs to be told to avoid damaging or inconsistent points in a Narrative, it is pointless to teach him the rest, although some textbook writers actually produce this piece of advice as a secret unearthed by their own wisdom" (*Inst.* 4.2.60 [Russell, LCL]).

While authors of fictions and fables had to concern themselves with the elements of clarity, conciseness, and credibility, they necessarily had more freedom in the construction of their narratives than authors composing historical narratives. In the construction of historical writings, in which audiences knew the historical figures described, the series of events, and the eventual outcome, authors were charged with the task of stringing together a sequence and characterizations that made sense of historical tradition.[22] Lucian is explicit about this fact in his *How to Write History* when he instructs Philo that a historian is a reporter of events and persons, rather than their author (38). As such, a historian is not as "free" as poets are in the use of language, descriptions, and characterizations, but they must include *all* necessary information (even if it is unflattering) in a clear and concise style as a reflection of the truthfulness of the narrative.[23] According to Lucian, the best narrator for this type of work was a one who keeps a "birds-eye view" of the material as "Zeus in Homer" (49-50 [Fowler]).[24] It is

---

[22] "Historical narratives" are those narratives which describe things that "actually happened" or are "acknowledged to have happened" in contrast to those things which are fictitious: Theon, *Prog.* 78; Ps.-Herm., *Prog.* 4; Aphth., *Prog.* 22; Nic., *Prog.* 11-12; John of Sardis, *Prog.*15-16. Theon describes several genres of historical writings, including: genealogical history; political history; mythical history; preservation of "fine sayings"; general histories; and most important for our discussion, biography (*Prog.* 104P). See also Theon, *Prog.* 83, in which he provides instructions for writing a "history" of Cylon. Libanius' narratives are all concerning people, both mythical and historical (Gibson, *Libanius's* Progymnasmata, 9-41).

[23] Lucian, *How to Write History*, 8-11, 43, 55-59.

[24] K. Kilburn (LCL) translates this section: "In brief let him [the historian] be then like Homer's Zeus. . . . When the battle is joined he should look at both sides and weigh the events as if it were in a balance, joining in pursuit and flight. All this should be in moderation, avoiding excess, bad taste, and

from this omnipresent and omniscient vantage point that Lucian argues a historian can give a full, lucid, and "truthful" representation of historical events and persons for the sake of posterity.[25]

The standards explained by Theon, other *progymnasmatists*, and rhetorical handbooks were not meant to restrict artistry in the construction of even historical narratives. Indeed, although Theon discourages lengthy excurses and awkward distractions, he does admit that to exclude these altogether is also a mistake since they "give the hearer's mind a rest."[26] Quintilian and even Lucian agree that there is room for some digressions and poetical touches. Theon also admits that maxims can add "charm" to a narrative if used properly (*Prog*. 91 [Kennedy]). The inclusion of quotations and allusions to myth and historical legends is also important, some of which function as proofs by incorporating past authority, while others clarify or amplify characters and events by setting them alongside other well-known examples.[27] Variety is encouraged

---

impetuosity; he should preserve an easy detachment: let him call a halt here and move other there if necessary, then free himself and return if events there summon him; let him hurry everywhere . . . and fly from Armenia to Media, from there with a single scurry of wings to Iberia, then to Italy, to avoid missing any critical situation."

[25] Lucian's use of the term "truthful" is, of course, subjective. The techniques Lucian describes are all in an attempt to "convince" the reader that the writing is truthful. Therefore, historiographies, despite Quintilian's comments to the contrary (*Inst.* 10.1.31-33) are still rhetorical. Indeed, historians often argue with one another over the accuracy of their histories in hopes of proving their work is superior to others (cf. Arrian, *Anab*. 1 praef. 3; 6.11.2; 7.30.3). Also see Josephus' description of the various reasons why authors compose histories in his *Jewish Antiquities* (1.1-2) and Aphthonius' encomion of Thucydides in which he praises him as "a guardian of what the war brought; for he did not allow time to erase memory of what each state was doing" (*Prog*. 37.23R [Kennedy]).

[26] *Prog*. 80-81 (Kennedy); Ps.-Herm., *Prog*. 4-5; Nic., *Prog*. 16-17. Theon also includes advice on where to include digressions and encourages their use once a student becomes a better writer (*Prog*. 71). Hermogenes includes instructions on lengthening narratives in *Inv*. 2.7.120-25, though he does not mention the usual virtues of clarity, conciseness, and credibility in his discussion. See George A. Kennedy, trans., *Invention and Method: Two Rhetorical Treatises from Hermogenic Corpus* (Writings from the Greco-Roman World 15; Atlanta: SBL, 2005), 51.

[27] Lucian, *How to Write History* 59; Quint., *Inst.* 10.1.34; Theon, *Prog*. 110-11; Hdt., 7.159.1; Suet., *Caes.* 30, 49, 55, 84; *Aug.*7, 40, 65; *Tib.* 21, 28, 53; *Cal.*, 22, 30. Plutarch quotes and alludes to a

through changing the form of narratives, particularly if they are well-known, from a "straightforward statement" into questions, commands, wishes, or a dialogue.[28]  Such changes did not alter the content of the narratives, but only the form of delivery in an attempt to retain audience attention and rouse their emotions.  As with conciseness and clarity, therefore, the artistic touches and variations mentioned by rhetoricians also play into the desire to convince one's audience that the narrative is credible.

Offering descriptions of common rhetorical practices, the instructions of *progymnasmatists* and authors of rhetorical handbooks largely reflect the practices of their milieu, even among Jewish works.  In particular, the emphasis on *mimesis* in Greco-Roman education means that at the very least the exemplars of style represent the ideal of clear, concise, and credible narratives which students were instructed to imitate.  Among those consistently cited as models are Herodotus and Thucydides, whose works function as the standards of historiography.[29]  Moreover, although not biographies in a strict sense, their works were also cited in laying out guidelines for biographical writing since they

---

variety of sources in his *Parallel Lives* to support the presentation of his subjects with comparisons or corroborating evidence (cf. *Alc*. 1.3, 4; 4.4; 6.2-4; 10.2-3; 11.1-2; 12.1-2; 13.5; 14.2; 20.4; 23.6; 32.2-3; 33.1; *Alex*. 7.1-2; 10.4; 15.1; 18.4; 26.3; 28.3; 51.5; 53.2-4; 54.1).  For a fuller discussion see, William C. Helmbold and Edward N. O'Neil, *Plutarch's Quotations* (Philological Monographs 19; London: American Philological Association, 1959).  Also see Christopher Pelling, "Homer and Herodotus," in *Epic Interactions: Perspectives on Homer, Virgil, and the Epic Tradition Presented to Jasper Griffin by Former Pupils* (ed. M. J. Clarke, B. G. F. Currie, and R. O. A. M. Lyne; Oxford: Oxford University Press, 2006), 75-104 and Jasper Griffin's discussion of the repetition of history and use of exemplars in *Latin Poets and Roman Life* (Classical Life and Letters; London: Duckworth, 1985), 188-91.

[28] Theon offers the example of changing Thuc., 2.2-6 into each of these forms (*Prog.* 87-91).  See also the numerous examples of narratives in Libanius' *progymnasmata* in which he includes straightforward narratives, narratives beginning with a question, narratives beginning with maxims, along with telling the same narrative in a variety of forms (Gibson, *Libanius's* Progymnasmata, 11-41).

[29] Theon, *Prog.* 66 cites Hdt., 1.31; 5.71 and Thuc., 1.126; 2.68 as the best examples of "factual" narratives.  Thucydides and Herodotus are also frequently quoted in the various *progymnasmata* and rhetorical handbooks. See Theon, *Prog.* 84-85, 91-92, 118-19; Ps.-Herm. *Prog.* 4, 22; John of Sardis, *Prog.* 17; Quint., *Inst*. 10.1.31-34; Lucian, *How to Write History* 5, 15, 18-19, 26, 38-39, 42, 54, 57.  Also see Craig A. Gibson, "Learning Greek History in the Ancient Classroom: The Evidence from the Treatises on Progymnasmata," *CP* 99 (2004): 117.

include brief biographical sketches in their larger histories.[30]  Both Herodotus and

Thucydides make use of third person omniscient and omnipresent narrators, much in the

same way that Homer did before them, and include overt comments to guide their

audience's interpretation.[31]  Periodically, the narrators' intrusions occur in the first person

to explain earlier passages, offer summaries, introduce new sections, provide proofs

through quoting other sources, and to buttress the overall reliability of the narrator's

account.  Yet, the ideal of an external narrator rather than an internal narrator is

emphasized throughout.  Indeed, Thucydides even writes about himself in the third

person when he participates in the events of his narrative rather than breaking the external

narrator mode.[32]  In this way, Thucydides and Herodotus exert what T. Rood calls

"strong narrative control" by limiting the competing voices in the narrative, reinforcing

the accuracy of their testimony and sources, and including narrative asides for

clarification and interpretative guidance.[33]

---

[30] Theon, *Prog.* 66, 83-84.  See Philip Stadter, "Biography and History," in *A Companion to Greek and Roman Historiography* (2 vols.; ed. John Marincola; Blackwell Companions to the Ancient World; Malden: Blackwell, 2008), 2:528-31; L. V. Pitcher, "Characterization in Ancient Historiography," in *Companion to Greek and Roman Historiography*, 1:102-17.

[31] Cf. Richardson, *Homeric Narrator*, 197-99; de Jong, "Herodotus," 102-6; Rood, "Thucydides," 115-18.  See also David Moessner's article on the importance of arrangement in Polybius, Diodorus Siculus, and the book of Acts.  Moessner argues these authors purposefully and carefully craft their histories in order to guide audience interpretation through "synchronisms," which often appear in the form of narrative asides, that encourage the audience to connect otherwise disparate events.  Polybuis and Diodorus use this device emphasize the role of Fortune and Fate/Providence in controlling history, while the author of Luke-Acts emphasizes the role of Israel's Scriptures (" 'Managing the Audience': The Rhetoric of Authorial Intent and Audience Comprehension in the Narrative Epistemology of Polybius of Megalopolis, Diodorus Siculus, and Luke the Evangelist," in *The Word Leaps the Gap: Essays on Scripture and Theology in Honor of Richard B. Hays* [ed. J. Ross Wagner, C. Kavin Rowe, and A. Katherine Grieb; Grand Rapids: Eerdmans, 2008], 182-83, 187-88, 196-97).

[32] Cf. Thuc., 1.1.1; 2.70.4; 4.104.4.  See Rood, "Thucydides," 114-17.  Xenophon also speaks about himself in the third person, cf. Xen., *Anab.* 1.8.15.  V. Gray discusses Xenophon's anonymity and attempts at objectivity in his *Hellenica* and *Anabasis* ("Xenophon," in *Narrators*, 129-30).

[33] Rood, "Thucydides," 123.  See also Steven M. Sheeley, *Narrative Asides in Luke-Acts* (JSNTS 72; Sheffield: Sheffield Academic, 1992), 40-96.

This trend is repeated when examining other historiographies and biographies of Mediterranean antiquity. Xenophon and Polybius also talk about themselves in the third person to maintain an external narrator, although Polybius eventually moves toward internal narration.[34] Arrian remains anonymous throughout his *Anabasis of Alexander* and includes lengthy excurses underpinning his presentation of events. Appian likewise interrupts his narrative with organizational comments, commentary, and historical descriptions from his external narrator.[35] Xenophon, Plutarch, and Philostratus also make use of external narrators in their attempts to persuade their audiences about their evaluation of the subjects at the center of their biographies.[36] Like the evangelist of the Fourth Gospel, Xenophon uses an undramatized and overt narrator and, like Plutarch after him, uses first person plural passages to evoke concord between himself and his readers.[37] In each of these instances, the real authors employ rhetorical techniques in

---

[34] Rood, "Polybius," 149-51, 153.

[35] T. Hidber ("Appian," in *Narrators*, 175-83) calls Arrian an "exceptionally sovereign and self-confident narrator" highlighted in his excurses, evaluative judgments (*Anab.* 3.2.1; 3.18.12; 4.7.4; 4.9.1; 5.1.2), and external vantage point (*Anab.* 2.16.6; 5.7.1) which all assert his reliability.

[36] V. Gray, "Xenophon," in *Narrators*, 392, 396-98; C. B. R. Pelling, "Plutarch," in *Narrators*, 405-6; T. J. G. Whitmarsh, "Philostratus," in *Narrators*, 424, 436. Cf. Xen., *Cyrop.* 3.3.59; 7.1; 8.2; 8.8.2, 27; Plut., *Aem.* 1.5-8; *Alex.* 4.3-4 (here Plutarch suggests Alexander's humors were out of balance to minimize his excessive drinking). Also see the *synkrises* found at the end of many of Plutarch's *Lives*.

[37] Gray, "Xenophon," 397; Pelling, "Plutarch," 405-6, 412. Cf. Xen., *Cyrop.* 2.2, 10; 4.5; 6.16, 17; 8.1.40; Plut., *Cim.* 1.8; *Them.* 32.6; *Sull.* 34.4; *Alex.* 69.8. Authors and orators were also encouraged to interrupt their works with addresses to the audience when constructing encomia or invectives. Quintilian explains, "Aristotle however thinks that the place where praise or blame is given makes a difference. For much depends on the character of the audience and the generally prevailing opinion, if people are to believe that the characteristics of which they especially approve are present in the person to be praised, and those which they hate in the person to be denounced. In this way, there will be no doubt about their judgement, because it will have preceded the speech. One should also always put in some praise of the audience itself, for this makes them well disposed; and whenever possible this should be combined with serving the interests of the case" (*Inst.* 3.7.23-24 [Russell, LCL]).

order to create the most persuasive narrative *persona* for their narrative.[38]  For

historically-rooted narratives, such as historiographies and biographies of historical

figures, this is an external narrator who is outside of the events of the text, identifies with

the audience, and provides reliable information often through overt intrusions to guide

the audience's interpretation.

Similar patterns are discernible among Jewish historiographies and biographies of

this time period as well.  As Gregory Sterling notes, Jewish traditions of writing history

stretch back to a "relatively early date," several being found within the biblical text

itself.[39]  The importance of history and biography in Jewish tradition did not prevent their

being influenced by Hellenistic practices governing these genres.  Nevertheless, it is the

biblical text that remains the primary object of *mimesis* for these practitioners, if not the

basis for their narratives entirely.  As such, Josephus recounts the biblical story and crafts

it to fit Greco-Roman historiographic norms in his *Jewish Wars* and *Antiquities*.  Philo

constructs a biography for the biblical personality of Moses that elaborates on the biblical

text to include aspects found in contemporaneous Greco-Roman biographies.  And the

author of 1 Maccabees formulates his history of events from the Greco-Roman period

into biblical form.[40]  Sterling writes, "Hellenism had an impact on virtually all of these

---

[38] V. Gray argues that authors employ persuasive *personae* in line with Aristotle's instruction in *Rhet*. 1.2.3 that "speakers persuade their audiences by projecting a persuasive character and making the audience emotionally disposed to accept the persuasion, as well as by presenting them with logical proofs" ("Xenophon," 128 n. 1).  The difference between narrators chosen for particular purposes is aptly demonstrated in the differences between the primary narrator in Philostratus' *Life of Apollonius* and the narrator of his *Lives of the Sophists*.  In his *Life of Apollonius* Philostratus attempts to persuade his audience about Apollonius' identity as a divinely sent holy man while in his *Lives of the Sophists* he uses a much more didactic narrator to instruct his readers (Whitmarsh, "Philostratus," 424, 436-37).

[39] Gregory Sterling, "The Jewish Appropriation of Hellenistic Historiography," in *Companion to Greek and Roman Historiography*, 1:231.

[40] Sterling includes a list of other Jewish historiographies, which includes such works as: Demetrius, *On the Kings in Judea*; Eupolemous, *On the Kings in Judea*; 1 Esdras; 1 Maccabees; Jason of

[Jewish] authors and their histories; conversely, the biblical tradition exerted an enormous influence on the majority of Jewish historians, no matter what language they used."[41] Like their Greek and Roman counterparts, Jewish historians and biographers regularly rely on third person, external, god-like narrators.[42] These narrators often punctuate the narratives with interpretive remarks, maxims, or explanations, and summarizing statements to guide their readers, even breaking in with first person comments to unite themselves with their audiences.[43] It is possible to detect, therefore, similar concerns among Jewish authors as among Greco-Roman authors: namely, to create a credible narrative meant to persuade its audience that it offers a believable account of events or persons.

The believability of these narratives, moreover, was aimed at affecting the audiences' lives with overt rhetorical goals. Philo hoped that his audience would imitate Moses (*Mos.* 1.158). Josephus crafted a polemic against Greek superiority in

---

Cyrene; 2 Maccabees; Ps.-Hecateaus, *On the Jews*; Thallus, *Histories*; Josephus, *Jewish War*; *Jewish Antiquities*; Justus of Tiberias, *A Chronicle of the Jewish Kings*; *Jewish War*; and Ps.-Philo, *Biblical Antiquities* ("Jewish Appropriation," 233). Although not included by Sterling, perhaps one could add the *Damascus Document*. Some Jewish biographical writings can be found among these histories, such as Josephus' panegyric of Moses in *Ant.* 1.18-26 and in the descriptions of the Hasmoneans in 1 Maccabees. Purely biographical works are more difficult to find. Philo's *Life of Moses* is the most obvious, however, one might also cite Philo's *On the Life of Abraham*, *On the Life of Joseph*, or even his invective *Against Flaccus*. Other Jewish biographies include the *Life of Adam and Eve* and the *Lives of the Prophets*. Biographical traditions and narratives about biblical characters are also present in a variety of ancient Jewish writings even if the genre of these writings cannot be defined as *bios*. See, for example, the testimonies of Abraham, Isaac, Jacob, and the Twelve Patriarchs or the elaborations of the biblical text in *Jubilees*, *Ladder of Jacob*, the *Ascension of Isaiah*, or the even the *Genesis Apocryphon*.

[41] Sterling, "Jewish Appropriation," 231.

[42] A few examples will suffice. See Philo, *Life of Moses*; *Abraham*; *Against Flaccus*; *Joseph*; Josephus, *Jewish Antiquities*; *Jewish Wars*; Ps.-Philo, *Biblical Antiquities*; 1 Maccabees; 2 Maccabees. Philo uses a third person narrator in his *Life of Moses*, however, he also makes use of first person preface to justify work as well as a variety of first person transitional statements similar to those mentioned above in Herodotus and Thucydides (cf. *Flacc.* 6-7; *Jos.* 13, 34, 54). Josephus' works also include first person prefaces (see n. 55).

[43] See, for example, Philo, *Mos.* 1.8, 39, 40-41, 46, 51, 62, 66-67; 2.5; *Abr.* 35, 69, 72-76; *Jos.* 22, 28-36, 58-63; *Flacc.*9, 27, 29, 33, 36, 42; Josephus, *J.W.* 1.1-30, 34, 118, 138, 226; *Ant.* 1.1-26.

historiography by preserving his own accounts of Jewish history (*J.W.* 1.4-8, 13-16; *Ant.* 1.1-2). And the author of 1 Maccabees insists that God protected the Jewish people through the Hasmoneans. Like the authors of the larger Greco-Roman world of which they were a part, Jewish historiographers and biographers utilized what they believed to be the most effective narrative *persona* for their goals. While these *personae* may have very different beliefs than those of a Herodotus or Arrian, they nevertheless often show themselves in similar forms in order to convey their narratives and convince their audiences according to the cultural norms of the day.

Authors of fictional works also repeatedly make use of external, omniscient, omnipresent, and reliable narrators to tell their tales. While these authors are not interested in convincing their audiences that the events recorded *actually* happened, they do attempt to persuade them that they *could* have happened.[44] Chariton, for example, uses an external and reliable narrator who J. Morgan describes as "the most obtrusive" of this genre due to his frequent intrusions. Chariton's chosen narrative *persona* has access to his characters' innermost thoughts and dreams, while also taking on the air of a historian to describe various cultural customs and locations, or even that of a poet in his frequent citations and allusions to Homer. The narrator's god-like perspective constantly keeps the audience informed of behind-the-scenes information unavailable to characters in the text itself. In a manner similar to that of the narrator of the Fourth Gospel, Chariton's narrator repeatedly uses dramatic irony and, as Morgan summarizes, often

---

[44] See, for example, the novels by Chariton (*Chaereas and Callirhoe*), Xenophon of Ephesus (*An Ephesian Tale*), Heliodorus (*An Ethiopian Story*) along with the Jewish novels *Joseph and Aseneth*, Judith, and Tobit.

"draw[s] attention to the truth behind appearances."[45]  Chariton's interest in conveying a

historically coherent story—although not a historically factual one—means that he

employs a narrator in line with others found in historically-rooted narratives.[46]

Nevertheless, some authors of fictions do make use of less reliable or less

informative narrators.  J. Morgan cites the example of Longus' narrator in *Daphnis and

Chloe*, who often misses the more colorful meanings behind the story he relates.  Yet, this

narrator, like Clitophon mentioned above, is a fictional character alongside those about

whom he reports.  Although anonymous, the narrator is set up as a country bumpkin who

is concerned with preserving modesty relayed in the first lines of the work.  Thus, the

narrator corresponds to this characterization of himself when he overlooks the eroticism

of what he reports (*proem.* 1-4).[47]  According to Morgan, Longus' use of such a narrator

is evidence of his own awareness of the "artificiality of his genre," which aims primarily

to entertain and delight its audience, rather than to inform and instruct.[48]

Yet, rather than undermining the importance of reliable narration in

Mediterranean antiquity, Longus' technique highlights the contrast between his rhetorical

goals and those of his historically-minded counterparts.  In light of their aim to persuade

their audiences of the accuracy of their portrayal of events and persons, authors of

historically-rooted narratives repeatedly make use of external narrators who are

---

[45] Morgan, "Chariton," 481.  For more on the similarities between the Fourth Gospel and *Chaereas and Callirhoe* see Tovey, *Narrative Art and Act*, 213-20.

[46] Morgan argues that Chariton's "narrative persona is . . . historiographical rather than novelistic" in order to create a "romantic story [that] plays itself out in the interstices of real history."  Surveying a variety of other novels, Morgan concludes that "Greek novels, pretty well without exception, strive, then, for historiographical authority and authenticity, for believability" even though these fictions do not intend to deceive ("Fiction and History: Historiography and the Novel," in *Companion to Greek and Roman Historiography*, 2:553-54, 555).

[47] J. Morgan, "Longus," in *Narrators*, 517-18.

[48] Morgan, "Longus," 516.

undramatized, omniscient, and omnipresent. These narrators also frequently intrude on the narratives they report with asides, commentaries, summaries, and proofs from other attested sources or from their own travels and knowledge of the persons involved. Through these techniques, narrators of historically-rooted narratives create harmony between themselves and their audiences, banking on their trust and even indulgence during asides, since the narrator acts as authoritative guide. Rather than undercutting this trust with numerous voices, these narrators regularly control the audience's interpretation through their overt comments in order to provide their audiences with a clear, concise, and credible narrative.

*Implications: The Evangelist's Voice in the Fourth Gospel*

Returning to the Gospel of John one notices a variety of connections to the above discussion of narratives in the Greco-Roman world. Beginning with a look at similarities between the Fourth Gospel and the rhetorical handbooks, the importance of credibility comes to the fore. Like other ancient narrators, the evangelist is concerned that this narrative is believable; indeed, he includes several explicit asides emphasizing the truthfulness of his story (19:35; 20:30-31; 21:24). Moreover, the evangelist places the motif of truth both on Jesus' lips and in the mouths of those who encounter and oppose him throughout the narrative.[49] The evangelist also appeals to various witnesses throughout his Gospel, repeatedly including famous figures and writings to provide testimony supporting his characterization of Jesus (cf. 1:7, 19; 5:31-36; 8:13-18). Included among these witnesses are exemplars from Israel's Scriptures, such as Abraham and Moses, and characters from within the Gospel who refer to Scripture to explain

---

[49] E.g., 1:9, 14, 17; 4:23-24, 37; 5:33; 6:32; 7:28; 8:16, 32, 40, 44-46; 14:6, 17; 15:1, 26; 16:7, 13; 17:3, 8, 17, 19; 18:37-38.

Jesus' identity (cf. 1:45; 5:39-47; 8:53-56). Similar to the writings of other Jewish authors, the Fourth Gospel frequently incorporates Scripture through quotations and allusions by characters, especially Jesus, to justify their actions. Jesus, for example, appeals to the authority of Scripture to explain his coming death while the evangelist cites Isaiah in order to explain Jesus' rejection (3:14-15; 12:37-43).

The focus on credibility throughout the Gospel is reflected in the evangelist's use of various narrative elements, including person, action, time, place, manner of action, and cause. As a *bios*, the Gospel focuses its attention on its main subject, Jesus, and narrates all other elements around his focus on Jesus' person. Like other historical narratives mentioned above, the evangelist is limited in his construction of Jesus' person since there were historical traditions surrounding him. The evangelist molds these traditions so as to convince his audience that his interpretation of Jesus' person is accurate. To be credible, the various aspects to Jesus' person, including his origin, nature, training, disposition, age, fortune, morality, action, speech, manner of death, and what follows death, must be consistent with one another and with the traditions available to the evangelist's audience. The evangelist, therefore, addresses his audience through his characters, including Jesus, and through various narrative asides in order to paint a credible portrait of Jesus. To do so, he utilizes an external, omniscient, and omnipresent narrator, like other historical narrators in antiquity, to maintain a bird's-eye view of the action and to report credible, even if delayed, information to his audience.

The Gospel also expresses interest in conciseness and clarity as a part of its aim to be a credible witness concerning Jesus. The evangelist informs his audience that he has been concise in his presentation by writing that, "Jesus did many other signs before his

disciples, which have not been written in this book.  But these have been written so that

you might believe that Jesus the Son of God is the Christ" (20:30-31a)."[50]  Like other

ancient historians and biographers, the evangelist has selected certain traditions while

omitting others, including only what he considers necessary for the persuasiveness of his

narrative.[51]  Nevertheless, like other ancient authors, he also hints at the superlative

nature of Jesus' actions, informing his audience that even more evidence exists in favor

of his presentation.[52]

The interest of clarity is perhaps more difficult to perceive, but it is also present in

the Gospel.  Aside from being written in an accessible style, many would say elementary,

the evangelist avoids repeating himself or signs throughout the narrative, which contrasts

the doublets found in the other canonical gospels.[53]  Moreover, the evangelist also

frequently guides his audience so that they can understand the narrative unfolding before

them, supplying clarifications for his readers when Jesus speaks obscurely, and elevating

his audience with dramatic irony (cf. 2:21; 6:71; 12:33).[54]  Rather than undermining the

reliability of the narrator, such explanations reinforce the relationship between the

evangelist and his audience since he provides the audience with insider-information

---

[50] Cf. 21:25.  Richard Bauckham also notes John's "selectivity" as a similarity between his Gospel and historiographical works in *The Testimony of the Beloved Disciple: Narrative, History, and Theology in the Gospel of John* (Grand Rapids: Baker Academic, 2007), 104.

[51] Appian, *Rom. Hist.* praef. 13.50-52; Plut., *Alex.* 1.1; *Numa* 1; Lucian, *How to Write History*, 56-57; Josephus, *J.W.* 1.17-18; Philo, *Mos.* 2.292; 1 Macc 16:24.  Also see Bauckham, *Testimony*, 103-4.

[52] See the discussion of epilogues in encomia and *synkrisis* in n. 82 below.

[53] Such as the feeding miracles in Matt 14:13-21; 15:32-39; Mark 6:30-44; 8:1-10.  While discussing how to make a narrative clear Theon writes, "One should also guard against confusing the times and order of events, as well as saying the same thing twice.  For nothing else confuses the thought more than this" (*Prog.* 80 [Kennedy]).

[54] Culpepper, *Anatomy*, 152, 168; Van Belle, *Parenthesés*, 106-12; Hedrick, "Authorial Presence," 82; Bauckham, *Testimony*, 104-5.

otherwise unavailable to them.[55] As a result, Culpepper explains, "The implication is that unless the readers see Jesus in light of the narrator's temporal and ideological point of view, they cannot understand who Jesus was."[56] Even in instances where no explanation is provided, the evangelist has prepared his audience for seeking double-meanings to Jesus' statements through previous explanations, and most importantly, through the prologue that serves as a foundation for his characterization of Jesus. All these tools create a narrator on whom the audience can rely even in the face of an otherwise bewildering Jesus.

The importance of credibility brings to mind questions concerning the purpose of the Gospel: was it written to create belief in Jesus or to confirm it?[57] As a *bios*, the Gospel aims to persuade its audience that this narrative presents an accurate characterization of its subject; but this does not necessarily imply an entirely evangelistic intent. Instead, *bioi* were concerned to persuade their audiences that *this version* of their

---

[55] Duke, *Irony*, 29-30; O'Day, *Revelation*, 29-31, 90. Culpepper writes, "The readers who resolve the gospel's misunderstandings, as they must for a successful reading of the gospel, find themselves drawn again toward a fuller comprehension of the narrator's ideological point of view" (*Anatomy*, 164).

[56] Culpepper, "Narrator in the Fourth Gospel," 89.

[57] The traditional center of debate on this issue is John 20:30-31 and the textual variant it contains. Gordon D. Fee demonstrated that the original reading of 20:31 is indeed the present subjunctive πιστεύητε, implying that durative belief is the type discussed in the Gospel's purpose statement. He suggests that 20:31 alongside other ἵνα clauses in the Gospel support the conclusion that the Gospel confirms already existent faith ("On the Text and Meaning of John 20:30-31," in *The Four Gospels 1992* [3 vols.; ed. F. Van Segbroeck et al.; BETL 100; Leuven: Leuven University Press, 1992], 3:2193-2205). Although convinced by Fee's textual analysis of 20:31, D. A. Carson remains confident that the Gospel was written in order to create faith among Hellenistic Jews since evangelism does not stop at the moment of conversion ("Syntactical and Text-Critical Observations on John 20:30-31: One More Round on the Purpose of the Fourth Gospel," *JBL* 124 [2005]: 693-714; cf. idem, "The Purpose of the Fourth Gospel: John 20:31 Reconsidered," *JBL* 106 [1987]: 639-51). Charles H. Talbert, however, rightly notes that the solution cannot be determined by the tense of πιστεύω alone since the Fourth Gospel uses present and aorist subjunctive forms of the verb to describe both "coming to faith" and "continuing in faith." Instead, Talbert suggests that 20:31 should be translated "that Jesus, the Son of God, is the Christ" according to similar uses of εἰναὶ in the Johannine epistles. As a result, the Gospel's purpose is a continuation of the anti-docetic argument from the epistles meant for those already having come to faith (*Reading John*, 267-68).

subjects' character was true, even in the face of other existing options for information.[58]

Having presented a convincing portrait of their subjects, *bioi* often had a didactic function

meant to compel their audiences to imitate virtuous characters while avoiding the habits

of wicked ones.  In the same way, the Fourth Gospel also aims to persuade its audience

that its presentation of Jesus is correct, and as a result, it provides a pattern to be imitated

by its audience.  The Johannine Jesus encourages the audience to imitate his divine focus,

his love for them, and to follow his teachings as a way to live out their faith.  Thus, it

does not seem that a question of whether the Gospel was written *either* to create *or* to

confirm faith is sufficient, since the Gospel could have served both functions depending

on the nature of the audience and its individual members.  However, the way in which the

evangelist consistently elevates his audience—effectively bringing them closer to their

Savior in spite of temporal and physical distance—would be particularly poignant for

believers repeatedly consulting this story as a means to reaffirm their faith.

Noting the connections between the Fourth Gospel and expectations for historical

narratives in Mediterranean antiquity paves the way for studying the Gospel in light of

rhetorical techniques of its milieu.  Through Jesus' speeches, the speeches of other

characters in the narrative, descriptions, and narrative asides, the evangelist offers his

audience a unified voice to relay his characterization of Jesus.  The repeated appeals to

Scripture reinforce the credibility of the narrative as proofs of the evangelist's

presentation.  Like other ancient historical narratives, the Fourth Gospel makes use of

---

[58] Several of Plutarch's *bioi* had to compete with other writings on his subjects, many of which he consulted and incorporated into his own work.  In his *Life of Alcibiades*, for example, Plutarch nuances the negative presentations of Alcibiades from the works of Plato while mixing in information from Thucydides, Herodotus, and Euripides, along with other ancient authors in an attempt to persuade his audience that Alcibiades was a consistently inconsistent character, neither completely good nor completely bad.  Also see the various traditions concerning Coriolanus and Alexander the Great.

narrative conventions in order to convince its audience that its interpretation of historical

persons and events is credible. By blending the voices of the narrator and the implied

author into one, the Gospel offers its audience a dependable guide whose perspective

grants them access to Jesus, the *Logos*, and offers them a way to live out their faith in

him.

<div style="text-align:center">

*Introducing the Protagonist:*
*Characterization in Mediterranean Antiquity and the Johannine Prologue*

</div>

The evangelist's voice begins the Gospel of John with the ever-important, and

ever-discussed, prologue. In these first verses, the evangelist establishes his omniscient

and omnipresent perspective, while also employing a few first-person passages to unite

himself with his audience (1:12-13). In a manner similar to other narrators of

historically-rooted narratives in his milieu, the evangelist sets himself up as being

trustworthy by means of his bird's-eye perspective, his appeals to authoritative sources,

and his use of rhetorical techniques. The prologue quickly focuses on the protagonist of

the Gospel, Jesus, providing the audience with crucial information about his person given

through the authoritative voice of the evangelist. In this second, major portion of the

chapter, we will begin our examination of how Israel's Scriptures contribute to the

characterization of Jesus through an analysis the Johannine prologue. The analysis builds

on the conclusions concerning the Fourth Gospel's narrator and narrative from the first

half of this chapter by examining practices of characterization from Mediterranean

antiquity.

As one of the most discussed passages of the Bible, or at least of the New

Testament, the Johannine prologue has a long history of interpretation. Debates about the

prologue range from questions of *Vorlage* and its possible life outside the Gospel,[59] to

suggestions of a history of redaction,[60] and ideas concerning the prologue's structure and

its relationship to the rest of the Gospel.[61]  Research on the prologue's connection to the

Gospel have coalesced into a general consensus that the prologue "sets the stage" as a

"prelude" or "overture" for the rest of the Gospel by introducing main themes, the plot,

and most importantly for this study, the major characters.[62]  Of these characters Jesus as

[59] Theories of the prologue's *Vorlage* range wide from Gnostic and Stoic sources to emphases on Philonic, Jewish Wisdom, as well as syncretistic and mystical literature.  See Rudolf Bultmann, "The History of Religions Background of the Prologue to the Gospel of John," in *The Interpretation of John* (ed. John Ashton; Philadelphia: Fortress, 1986), 18-35; Raymond E. Brown, *The Gospel According to John* (AB 29-29a; Garden City: Doubleday, 1966), 1:32-34; Michael Theobald, *Im Anfang war das Wort* (SBS 106; Stuttgart: Katholisches Biblewerk GmbH, 1983), 98-109; Martin Scott, *Sophia and the Johannine Jesus* (JSNTSup 71; Sheffield: Sheffield Academic, 1992), 241-42; Craig A. Evans, *Word and Glory: On the Exegetical and Theological Background of John's Prologue* (JSNTSup 89; Sheffield: Sheffield Academic, 1993), 99; Stephen Patterson, "The Prologue to the Fourth Gospel and the World of Speculative Jewish Theology," in *Jesus in Johannine Tradition* (ed. Robert T. Fortna and Tom Thatcher; Louisville: Westminster John Knox, 2001), 323-32; Masanobu Endo, *Creation and Christology: A Study on the Johannine Prologue in the Light of Early Jewish Creation Accounts* (WUNT 149; Tübingen: Mohr Siebeck, 2002).   Many scholars also emphasize the variety of backgrounds present in the prologue, looking more at John's milieu than for direct dependency.  See especially Talbert, *Reading John*, 73-74, 292-93 as well as Keener, *Gospel of John*, 1:363; Peter M. Phillips, *The Prologue of the Fourth Gospel: A Sequential Reading* (LNTS 294; London: T&T Clark, 2006), 140-41.

[60] Bultmann, "History of Religions," 31-32; Bernard, *Critical and Exegetical*, 1:cxlv, 7-8; Lagrange, *Jean*, 1; Lindars, *Gospel of John*, 82; Rudolf Schnackenburg, *The Gospel According to St John* (3 vols.; trans. Kevin Smyth; New York: Crossroads, 1980), 1:223-24; Brown, *Gospel*, 1:1; Theobald, *Im Anfang*, 75-95; D. Moody Smith, *John* (ANTC; Nashville: Abingdon, 1999), 55; Werner H. Kelber, "The Birth of a Beginning: John 1:1-18," in *The Gospel of John as Literature: An Anthology of Twentieth-Century Perspectives* (ed. Mark W. G. Stibbe; New Testament Tools and Studies 17; Leiden: Brill, 1993), 221.

[61] For an overview of various structures proposed for the Johannine prologue, see: R. Alan Culpepper, "The Pivot of John's Prologue," *NTS* 27 (1981): 1-31; Talbert, *Reading John*, 69-70; Staley, *Print's First Kiss*, 53-57; Stibbe, *John*, 29-30; Mary Coloe, "The Structure of the Johannine Prologue and Genesis 1," *ABR* 45 (1997): 40-55; Theobald, *Im Anfang*, 15-17, 34; idem, *Evangelium*, 1:104-5; Endo, *Creation and Christology*, 187-205.

[62] Bultmann, *Gospel of John*, 13; Brown, *Gospel*, 1:19; Culpepper, *Anatomy*, 107-8; Theobald, *Im Anfang*, 129-30; Smith, *John*, 63-64; Warren Carter, "The Prologue and John's Gospel: Function, Symbol and the Definitive Word," *JSNT* 39 (1990): 37-40; John Painter, "Earth Made Whole: John's Rereading of Genesis," in *Word, Theology, and Community in John* (ed. John Painter, R. Alan Culpepper, and Fernando F. Segovia; St. Louis: Chalice Press, 2002), 73-74; Derek Tovey, "Narrative Strategy in the Prologue and the Metaphor of a Logos in John's Gospel," *Pacifica* 15 (2002): 138-39; Martin Hengel, "The Prologue of the Gospel of John as the Gateway to Christological Truth," in *The Gospel of John and Christian Theology* (ed. Richard Bauckham and Carl Mosser; Grand Rapids: Eerdmans, 2008), 268.

the *Logos* is clearly the focus, but attention is also given to the Father, John (the Baptist), Moses (and Scripture), the cosmos, and believers.

Scholars also often note repeated allusions to Scripture and traditional Wisdom ideas that reinforce the introduction of Jesus, adding weight to the evangelist's words through their testimony. Of the allusions to Scripture, the most apparent are those to Genesis and Wisdom texts. Starting his Gospel with the proclamation of ἐν ἀρχὴ the evangelist connects his narrative to Genesis and establishes its importance on the cosmological scale.[63] He then reinforces the creation imagery with discussions of light (φῶς), darkness (σκοτία), and life (ζωὴ). Rather than just incorporating ideas from Genesis, however, the evangelist makes use of Jewish creation theology in general, especially Wisdom traditions, the most often cited being Sirach 24 and Proverbs 8. In addition, Brown has suggested a connection to Isaiah in the references to John (the Baptist) in vv. 6-8 and 15, which prepare for his quotation of the prophet in 1:23 and perhaps 1:29.[64] More clear references occur in association with Moses in vv. 17-18, in which Jesus is set in relationship to the paradigmatic prophet and lawgiver. As Stan

---

[63] For extended analyses of these motifs, see Peder Borgen, "Logos was the True Light: Contributions to the Interpretation of the Prologue of John," *NovT* 14 (1972): 115-30; idem, "Creation, Logos and the Son: Observations on John 1:1-18 and 5:17-18," *ExAud* 3 (1987): 88-97; John Painter, "Earth Made Whole," 65-84; idem, " 'The Light Shines in the Darkness . . . : Creation, Incarnation, and Resurrection in John," in *The Resurrection of Jesus in the Gospel of John* (ed. Craig R. Koester and Reimund Bieringer; WUNT 222; Tübingen: Mohr Siebeck, 2008), 21-46; Coloe, "Structure of the Johannine Prologue," 40-55; William Kurz, "Intertextual Permutations of the Genesis Words in the Johannine Prologue," in *Early Christian Interpretations of the Scriptures of Israel: Investigations and Proposals* (ed. Craig A. Evans and James A. Sanders; JSNTSup 148; *SSEJC* 5; Sheffield: Sheffield Academic, 1997), 179-90.

[64] Brown, *Gospel*, 1:28.

Harstine notes, Moses' introduction in the prologue anticipates his continued presence throughout the Gospel as well as the presence of his writings.[65]

This programmatic introduction elevates the audience of the Gospel over the characters present in the text.  It establishes the narrator's omniscient and omnipresent perspective as he travels from pre-history to the audience's present situation to offer a synopsis of Jesus' identity.  As such, Duke, Culpepper, and O'Day emphasize that these eighteen verses establish the basis for all of John's irony throughout the rest of the Gospel.[66]  Privileged with key, insider-information, the audience is set up to view Jesus and his interactions with other characters from the exalted vantage point of the prologue instead of the face-to-face perspective of the characters in the story.  Kasper Bro Larsen adds that such a perspective "sets the stage" for the conflict over recognizing Jesus in the chapters that follow.[67]  Informed by the evangelist, the Gospel audience is put in a unique position to determine whether or not other characters in the story have recognized Jesus for who he really is in contrast to who he may appear to be.

While these areas of scholarly consensus are helpful for our understanding of the prologue, they are incomplete since they do not engage with the literary expectations of the milieu as expressed in rhetorical handbooks and *progymnasmata* and so only tell us part of the cultural repertoire of John's authorial audience.  The following section will

---

[65] Harstine, *Moses as a Character*, 46.  Also see Stefan Schapdick, "Religious Authority Re-Evaluated: Character of Moses in the Fourth Gospel," in *Moses in Biblical and Extra-Biblical Traditions* (ed. Axel Graupner and Michael Wolter; *BZAW* 372; Berlin: Water de Gruyter, 2007), 188-90.

[66] Culpepper, *Anatomy*,107-8, 213; Duke, *Irony*, 140-41; O'Day, *Revelation*, 33-34; cf. Staley, *Print's First Kiss*, 47-50; Reinhartz, *Word in the World*, 17-19; Phillips, *Prologue*, 294; Fernando F. Segovia, "John 1:1-18 as Entrée into Johannine Reality: Representation and Ramifications," in *Word, Theology, and Community in John* (ed. John Painter, R. Alan Culpepper, and Fernando F. Segovia; St. Louis: Chalice Press, 2002), 33-34; Kelber, "Birth of a Beginning," 223.

[67] Larsen, *Recognizing the Stranger*, 74.

explore how the prologue introduces Jesus' character in light of ancient rhetorical

techniques and how such an introduction lays the foundation for the presentation of Jesus

through scriptural quotations and allusions in the remainder of the Gospel.  Consonant

with the discussion of Greco-Roman narratives above, the section begins with an outline

of the content and techniques of characterization in the ancient world followed with an

overview of expectations concerning ancient characters.  With this foundation set, the

section turns to illustrate how the *topoi*, techniques, and expectations relate to the

prologue.  Hearing Jesus' introduction in light of rhetorical practices of John's milieu

reinforces both the Gospel's connectedness with its culture, as well as the evangelist's

presentation of Jesus as the unique *Logos* incarnate.

*The "Person" in the Narrative:* Topoi*, Techniques, and Expectations*

The person, or persons, of a narrative is the acting agent who causes or reacts to

the events unfolding around her or him.  Whether the narrative is driven by the character,

that is, the ethical choices of the protagonist (as in comedies and biographies), or it is

more focused on the events themselves (as in tragedies and historiographies), the

portrayal of persons formed an integral part of ancient narratives.[68]  It is not surprising,

then, that Theon is in good company when he lists "person" (πρόσωπον) as one of his six

---

[68] Modern scholars recognize the distinction between emphasis on person/character or on events as the key distinction between biography and historiography (cf. Charles H. Talbert, "The Acts of the Apostles: Monograph or 'Bios'," in *History, Literature, and Society in the Book of Acts* [ed. Ben Witherington III; Cambridge: Cambridge University Press, 1996], 58-61).  There are, however, noticeable overlaps between historiographies and biographies, such as those mentioned in the section on narrative above.  Moreover, some ancient works seem to bridge the gap between history and biography.  For example, Philip Stadter considers Arrian's *Anabasis of Alexander* a "biography in all but name," while Tacitus' *Agricola* includes sections of material that would seem to fit the historiographical genre better ("History and Biography," in *Companion to Greek and Roman Historiography*, 2:531).  Nevertheless, the basic distinction between historiography and biography as that of a focus on events or people is reflected in the rhetorical handbooks of the day (cf. Quint., *Inst.* 4.2.2; 10.1.31-34).

elements of narrative laid out in the previous section.[69] Theon further describes what one

should (or could) include in the presentation of a person in the course of the narrative

with a list of aspects or "topics" (*topoi*). These aspects, or *topoi*, are connected to other

similar topic lists in the ancient world, and to ancient *bioi* in particular. As such, these

*topoi* form the content of characterization commonly found in Mediterranean antiquity.

*Topoi* were often communicated via the rhetorical techniques of *synkrisis*, *ekphrasis*, and

*prosopopoiia*, which serve as the methods of presentation, or the "how" of ancient

characterization. With these relatively standard rhetorical *topoi* and techniques, ancients

presented relatively standard characters meant to persuade their audiences on the basis of

their consistency.

*Rhetorical* topoi *of characterization*. In his discussion of the presentation of Jesus

in the Fourth Gospel, Jerome H. Neyrey focuses on encomiastic topic lists, dividing them

into five sections: origin (geography, generation, and birth); nurture and training

(education); accomplishments (deeds of body, soul, and fortune); comparison; and

finally, noble death and posthumous honors.[70] Neyrey's list does indeed reflect much of

what is included in the *topoi* for encomia found in *progymnasmata* and Quintilian.

Nevertheless, Neyrey does not observe that similar lists appear in discussions of

narratives concerning the presentation of persons in general, regardless if they were to be

presented in an encomia or not. Neyrey's five-fold division of the *topoi* is a combination

of lists offered by Theon, Ps.-Hermogenes, Aphthonius, and Quintilian adjusted

chronologically (that is, to reflect the chronology of a person's life) instead of topically.

---

[69] Quint., *Inst.* 4.2.36; Aphth., *Prog.* 3R; Nic., *Prog.* 13-14; John of Sardis, *Prog.* 18.

[70] Jerome H. Neyrey, "Encomium versus Vituperation: Contrasting Portraits of Jesus in the Fourth Gospel," *JBL* 126 (2007): 533.

The combination of lists, while offering a concise synopsis, has the potential to be somewhat misleading since none of the rhetoricians actually offer this exact outline. For example, although Neyrey includes them in his category of "accomplishments," aspects of the body and soul are not considered "deeds" by any of the rhetoricians he lists aside from the fourth-century Aphthonius. Indeed, for Theon, "goods of the soul" anticipate the "noble actions" performed as a result of them (*Prog.* 110; cf. Ps.-Herm., *Prog.* 16 [Kennedy]). Thus, while Neyrey's list of encomiastic topics offers a helpful starting place, a more detailed overview is warranted before turning to the evangelist's characterization of Jesus.

In his outline of elements to include in a narrative, Theon suggests that students incorporate the following information on the persons they present: "origin, nature, training, disposition, age, fortune, morality, action, speech, manner of death, and what followed death" (*Prog.* 78 [Kennedy]).[71] Theon then repeats this list in more detail in his description of constructing encomia, dividing the "goods" (ἀγαθῶν) of a person into three spheres, including: (1) external goods (birth, education, friendship, reputation, official position, wealth, children, good death); (2) goods of the body (health, strength, beauty, "acuteness of sense"); and (3) goods associated with the mind (ψυχὴ) or character (ἦθος), such as being "prudent, temperate, courageous, just, pious, generous, magnanimous, and the like," followed by the "the actions resulting from these." Of the noble actions (καλαὶ)

---

[71] Cf. Ps.-Herm., *Prog.* 16-19; Aphth., *Prog.* 22R; John of Sardis, *Prog.* 18-19; Arist. *Rhet.* 3.16.1-4. The author of *Rhetorica ad Herennium* instructs, "A narrative based on the persons should present a lively style and diverse traits of character, such as austerity and gentleness, hope and fear, distrust and desire, hypocrisy and compassion, and the vicissitudes of life, such as reversal of fortune, unexpected disaster, sudden joy, and a happy outcome. But it is in practice exercises that these types will be worked out" (1.8.13 [Caplan, LCL]).

resulting from a good character, those done freely on behalf of others with lasting

repercussions are the most praiseworthy (*Prog.* 109-10 [Kennedy]).

Quintilian also mentions the inclusion of person in his discussion of narratives

(*Inst.* 4.2.2). He reserves the listing of the qualities of person, however, for his exposition

on epideictic works.[72] Quintilian uses the broad category of time to organize praise of a

person and includes three categories: that which precedes the subject (origins, ancestry,

and auguries); qualities pertaining to the subject's life; and what follows the subject's

death. His list of qualities of a person's life is very similar to that of Theon, and includes

the division of qualities of "mind, body, and external circumstances" (*Inst*. 3.7.12

[Russell, LCL]). Quintilian, moreover, clearly articulates the difference between the

"comparatively trivial" praise given for one's body and "accidental circumstances," such

as beauty and wealth, and the superior praise given for deeds performed by a subject as a

result of the qualities of the mind (*Inst*. 3.7.12-15 [Russell, LCL]). He explains, "All

external goods, and all things that come to men by chance, are praised not because a man

has them, but because he has made honourable use of them. . . . Praise of the mind is

always real praise" (*Inst*. 3.7.14-15 [Russell, LCL]).[73]

Ps.-Hermogenes offers a comparable collection of *topoi*, which he also mentions

in his explanation of encomion. He includes national origin, marvelous occurrences at

birth, nurture, upbringing, training, description of body, pursuits, deeds, external goods

(i.e., relatives, friends, possessions, servants, and luck), time, manner of death, and events

---

[72] Quint., *Inst.* 3.7.10-22; cf. 5.10.24-31.

[73] Aristotle likewise elevates "goods of the soul," writing: "Now things good have been divided into three classes, external goods on the one hand, and goods of the soul and the body on the other; and of these three kinds of goods, those of the soul we commonly pronounce good in the fullest sense and the highest degree" (*Eth. nic*. 1.8.2 [Rackham, LCL]).

after death (*Prog*. 15-17).  Like Theon, Ps.-Hermogenes lists aspects concerning the

body and mind prior to the discussion of deeds, which again suggests one's deeds

illustrate ethical qualities mentioned.  He also encourages the use of *synkrisis*, or

comparison, throughout the encomia (*Prog*. 17 [Kennedy]).  Aphthonius presents a

similar list, but his division is much closer to that proposed by Neyrey.  He begins with

origins and then moves to upbringing before discussing "the greatest heading of

encomion, deeds," which he divides into body, mind, and fortune.  He also presents

*synkrisis* as a separate *topos* and adds that at the end of the encomion there should be "an

epilogue rather fitting a prayer" (*Prog*. 22R [Kennedy]).[74]

The fact that many of these lists appear in discussions of encomia and panegyric

rhetoric is not particularly surprising since many biographies *are* encomiastic in nature.[75]

Indeed, the goodness of a person was often used as a way to justify the writing of a

biography because, as noted above, this person was believed to exhibit qualities that

others would do well to imitate.[76]  Invective biographies also made use of encomiastic

topic lists, simply using the same topics as starting places for describing the vices of their

---

[74] Interestingly, Aphthonius' sample epilogues emphasize the brevity of the information provided in order to reinforce the greatness of the subject praised much as John 20:30-31 and 21:24-25 do.  In his encomion of Thucydides, Aphthonius closes by saying, "Many other things could be said about Thucydides, if the mass of his praises did not fall short of telling everything" (*Prog*. 38 [Kennedy]).  His encomion of Wisdom concludes, "Many other things could be listed about wisdom, but it is impracticable to go into them all" (*Prog*. 40 [Kennedy]).  See also the epilogues for his invective against Philip (*Prog*. 31R), his *synkrisis* between Achilles and Hector (*Prog*. 33R); 1 Macc 9:22; *Rhet. Her*. 4.51.64.  Michael W. Martin compares this epilogue technique to that of Philo's *Life of Moses*, but does not mention its similarity to the Fourth Gospel ("Progymnastic Topic Lists: A Compositional Template for Luke and Other *Bioi*?" *NTS* 54 [2008]: 32).  For other similar lists of topics for encomia and invective, see: Arist., *Rhet*. 1.9.33-34; Nic., *Prog*. 50-54; John of Sardis, *Prog*. 139,5; *Rhet. Her*. 3.6.10-8.15.  For more examples of encomia and invectives, see Gorgias, *Encomion of Helen*; Gibson, *Libanius's* Progymnasmata, 197-319.

[75] Historiographers also employed many of these *topoi* to shape believable characters as a part of their attempts to offer trustworthy accounts of events.  See, Pitcher, "Characterization," 1:102-17.

[76] Quintilian notes the similarities between panegyric and deliberative rhetoric writing, "But the whole thing [encomiastic type of oratory] has some similarities to deliberative oratory, because its subjects of praise are often the same as the subjects of advice in that type of speech" (*Inst*. 3.7.28 [Russell, LCL]).

subjects and creating characteristics for their own audiences to reject.  By laying out a

person in full, from their origins, to their training, education, deeds, words, death, and

any events happening after their death, biographers could set up their subjects as either

objects of imitation or avoidance for their audiences.[77]  Plutarch, for example, makes the

*mimetic* aim of his *Parallel Lives* clear in the introduction of his *Life of Aemelius Paulus*,

writing:

> I began the writing of my "Lives" for the sake of others, but I find that I am
> continuing the work and delighting in it now for my own sake also, using history
> as a mirror and endeavouring in a manner to fashion and adorn my life in
> conformity with the virtues therein depicted. . . .  But in my own case, the study of
> history and the familiarity with it which my writing produces, enables me, since
> I always cherish in my soul the records of the noblest and most estimable
> characters, to repel and put far from me whatever base, malicious, or ignoble
> suggestion my enforced associations may intrude upon me, calmly and
> dispassionately turning my thoughts away from them to the fairest of my
> examples. (*Aem.* 1.1, 5 [Perrin, LCL])

Although the connection between the Gospels and ancient *bioi* has been

established by previous scholars, Michael W. Martin has recently added to this work by

illustrating how closely the encomiastic topic lists offered in *progymnasmata* correspond

to the information offered about subjects of *bioi* in general, as well as to the specific

presentation of Jesus in the Gospel of Luke.[78]  Supporting the conclusions of Philip

Shuler that the encomiastic topic lists of Quintilian, Theon, and Ps.-Hermogenes show

the genre of the Gospels to be that of encomiastic biography, Martin presents a detailed

analysis of the similarities between the *progymnastic* topic lists and the biographies of

Plutarch (*Alcibiades* and *Coriolanus*), Philostratus (*Life of Apollonius*), Philo (*Life of*

---

[77] See also Theophrastus' comments about the reasons for writing his *Characters* (2-3) and Philo's description of Moses as a person whom others should imitate (*Mos.* 1.158).

[78] Martin, "Progymnastic Topic Lists," 18-41.

*Moses*), Josephus (*Life*), and Luke.[79]  Martin highlights that all four of these authors

mention their subject's origins, their birth narratives, upbringing and training, career and

deeds, death, and events after death.

Moreover, each author makes extensive use of the technique of *synkrisis* to

amplify the characteristics of the person presented in the *bioi*.  Martin argues that it is the

pervasiveness of *synkrisis* in particular that reveals how much influence these

*progymnastic* topic lists had on the *bios* genre in the ancient world.[80]  The importance of

*synkrisis* is perhaps most clearly demonstrated in Plutarch's *Parallel Lives*.  In these

*Lives*, however, Plutarch uses this technique in an extraordinary way, comparing his

subjects with extended, formal *synkrises* at the end of most of his *bioi* and crafting the

overarching structure of his entire *Parallel Lives* as a comparison of Greeks and Romans.

Nevertheless, Martin's analysis shows that ancient biographers regularly created

*synkrises* from the topic lists laid out in the *progymnasmata* and Quintilian, although

Martin leaves the latter out of his discussion.

Martin's article ultimately suggests that the author of Luke appears to have had at

least some exposure to *progymnastic* training.[81]  Neyrey also believes that the "author of

the Fourth Gospel knows the traditional code for praising persons as is found in the

encomium exercise in the *progymnasmata*" since "anyone who learned to write would

most likely have learned it as a key element in being schooled to write materials for

public persuasion."[82]  While the question of whether or not these authors had any formal

---

[79] Martin, "Progymnastic Topic Lists," 25-41.

[80] Martin, "Progymnastic Topic Lists," 27-28.

[81] Martin, "Progymnastic Topic Lists," 41.

[82] Neyrey, "Encomium," 529-30.

training is open to debate, the similarities noted by Neyrey and Martin remain significant.

Their findings encourage further analysis, particularly into the techniques, such as

*synkrisis*, *ekphrasis*, and *prosopopoiia*, used to illustrate these common *topoi*. By

examining these techniques, the intertextual aspects of ancient characterization practices

become clear, thereby providing a foundation for understanding the use of Scripture in

the Fourth Gospel's characterization of Jesus. It is to these techniques, and their

intertextual aspects, that this section now turns.

*Rhetorical techniques of characterization:* synkrisis, ekphrasis, *and* prosopopoiia.

As evidenced by his attention to *synkrisis* in *bioi*, Martin acknowledges that a variety of

rhetorical techniques are used by ancient biographers in the presentation of their subjects

via the topic lists. While Martin stresses the importance of *synkrisis*, mentioning that it is

the only topic given in some *progymnastic* lists (i.e., those of Apthonius and Nicolaus) to

receive separate attention in the *progymnasmata*, he does not offer any discussion of the

technique itself.[83] *Synkrisis* is commonly defined as "language setting the better or the

worse side by side" (Theon, *Prog.* 112 [Kennedy]).[84] It can manifest itself in three

---

[83] Martin, "Progymnastic Topic Lists," 24. S*ynkrisis* also remained central to encomiastic topic lists among later rhetoricians. John of Sardis, for example, explicitly cites the overlap between *synkrisis* and the descriptions of encomion and invective in his *progymnasmata* (180,16-181).

[84] Ps.-Hermogenes defines *synkrisis* as "a comparison of similar or dissimilar things, or of lesser things to greater or greater things to lesser" (*Prog.* 18 [Kennedy]); Aphthonius calls it "a comparison, made by setting things side-by-side, bringing the greater together with what is compared to it" (*Prog.* 31R [Kennedy]); Nicolaus describes *synkrisis* as "a speech setting the better or worse side by side" (*Prog.* 60 [Kennedy]). Definitions of *synkrisis* or comparison are also found in Arist., *Rhet.* 1.9.39-41; 2.23.4-5, 12, 17; Quint., *Inst.* 5.10.86-93; 8.4.10-14; 9.2.100-1; Cic., *Top.* 3.23; 18.68-71; *Orat.* 2.40.172; *Part.* 55; *Rhet. Her.* 1.6.10. *Rhetorica ad Herennium* 4.45.59-48.61 discusses "comparison" (παραβολή) as a figure of speech. For formal examples, see the various *synkrises* at the end of most of Plutarch's *Parallel Lives*; Gibson, *Libanius's* Progymnasmata, 321-53.

forms: a comparison to the greater, to the lesser, or to show equality.[85]  Such comparisons

were used to "amplify" (αὔξησις) a person's good qualities or intensify their bad ones,[86]

as well as to prove, clarify, and vivify the narration.  Lucian, for example, emphasizes the

wickedness of Alexander the False Prophet by setting his "wickedness" (κακία) in

contrast to Alexander the Great's "virtue" or "heroism" (ἀρετή) (*Alex.* 1).  Similarly,

Plutarch amplifies, vivifies, and "proves" Alcibiades' ambiguous qualities by comparing

him to a chameleon, Helen, and Achilles (*Alc.* 23.4-6).  Philo, likewise, reinforces Moses'

superiority by comparing him to other shepherds, lawgivers, prophets, and kings.[87]  With

these comparisons, authors and orators crafted evaluative judgments into their works,

sometimes explicitly and other times more subtly, with the hopes that they could

convince their audiences to come to the same conclusions.  In fact, Ps.-Hermogenes calls

*synkrisis* the "best source of argument in encomia," and implicitly, therefore, for

invective as well, because of its persuasive effects (*Prog.* 17 [Kennedy]).

---

[85] Ps.-Hermogenes writes, "Now sometimes we introduce comparisons on the basis of equality, showing the subjects we compare as equal, either in all respects or in most; sometimes we prefer one or the other, while also praising what we placed second.  Sometimes we blame one thing completely and praise the other. . . .  There is also comparison with the better, where you bring the lesser to show it is equal to the greater" (*Prog.* 19-20 [Kennedy]).  Sallust (*Bell. Cat.* 54) creates a *synkrisis* of two equally good men, Cato and Caesar.  See also Theon, *Prog.* 108; Aphth., *Prog.* 31R-32R; Nic., *Prog.* 60; Cic., *Top.* 3.11; 18.68; Quint., *Inst.* 5.10.86-88; 5.11.5-16.

[86] This aspect of *synkrisis* made it a useful *topos* for the construction of forensic speeches, parts of which were sometimes referred to as *topoi*.  Theon writes, they were "called a *topos* because starting from it as a 'place' we easily find arguments against those not admitting that they are wrong" (*Prog.* 106 [Kennedy]).  *Synkrisis* was a key part of these *topoi* because by comparing a crime (or virtuous deed) to another, rhetoricians amplified and vivified the deed to gain a stricter punishment (or reward).  See Theon, *Prog.* 108-9; Ps.-Herm., *Prog.* 12; Aphth., *Prog.* 17R; Nic., *Prog.* 42-47; Quint., *Inst.* 5.10.72-73, 11.22-26; *Rhet. Her.* 2.14.21-22; 2.30.47-49; Cic., *Top.* 3.23; 18.68-71; *Part.* 55; Arist., *Rhet.* 1.9.38-41.

[87] Martin, "Progymnastic Topic Lists," 32-33.  Cf. Philo, *Mos.* 1.63, 152; 2.12, 192.  The connections between Jewish *middoth* and *synkrisis* were mentioned in chapter one.

The practice of *synkrisis* has noticeable connections to intertextuality, since the comparisons made are often to other well-known exemplars from history or legend.[88] Indeed, Aristotle encourages those composing *synkrises* to utilize famous examples, writing, "And you must compare (συγκρίνειν) him with illustrious personages, for it affords ground for amplification and is noble, if he can be proved better than men of worth" (*Rhet*. 1.9.39 [Freese, LCL]).[89] Theon agrees, explaining, "It is not without utility also to make mention of those already honored, comparing their deeds to those of the person being praised" (*Prog*. 111 [Kennedy]). In this manner, the practice of *synkrisis* resonates with the larger emphasis on *mimesis* in the ancient world mentioned above. Commenting on the common use of well-known figures in rhetoric, Ruth Webb writes that there was:

> [a] practical advantage of using familiar epic and legendary figures as the raw material for these exercises. The basic characteristics of the persons and actions involved were agreed, what really mattered was what the rhetor or his students could do with them and the possibilities for argument that they offered. . . . These stories are elements of a common cultural property, to be manipulated and exploited as a demonstration of the art of argumentation. Their utility for the purpose lies precisely in the fact that they are well known.[90]

---

[88] See *Rhet. Her*. 4.49.62. In this passage the author describes "exemplification" (παράδειγμα) on the heels of "comparison," since they are both used for the same reasons (i.e., embellish, prove, clarify, vivify). Quintilian also notes similarities between examples and comparison (*Inst*. 5.11.1-2). Examples can be historical or fictional and are "common to all branches of Rhetoric" (Arist., *Rhet*. 2.20.1 [Freese, LCL]), but were considered particularly effective in epideictic and deliberative rhetoric (Arist., *Rhet*. 3.17.5-8; *Rhet. Her*. 3.5.9; cf. Arist., *Rhet. Alex*. 8.1429a-30a; Quint., *Inst*. 5.11.1-44).

[89] Writing in the fifth century C.E., Nicolaus the Sophist echoes Aristotle's much earlier claim concerning *synkrisis*, referring to Homer as an exemplar. He explains, "We should not amplify our subjects by elimination of things that provide the basis of comparison, but our subjects will be great if they seem greater than the great, as in the Homeric line (*Iliad* 20.158, of Hector and Achilles, respectively), 'The man who fled was good, but by far a better man pursued.' " Nicolaus also includes examples of a comparison between Themistocles and Pausanias ("although you did many great things, my deeds are much greater than yours") and, from Demosthenes, he notes the comparison between the suffering of Diodorus and Euctimon ("he suffered many great wrongs, but I suffered much greater ones") (*Prog*. 61-62 [Kennedy]).

[90] Ruth Webb, "The *Progymnasmata* in Practice," in *Education in Greek and Roman Antiquity* (ed. Yun Lee Too; Leiden: Brill, 2001), 302.

As a result of their familiarity, appealing to famous figures from history and legend was an effective way to evoke an entire background narrative into one's own work, immediately creating a context for the interpretation of one's own composition and the person or event at its center.

With respect to the exercise of *synkrisis*, such a move could give unfamiliar characters a point of connection to the audience. Writing about a specific type of comparison in particular, that of παραβολή or *similitudo*, which focuses on the similarities between two persons or objects, Quintilian writes: "Underpinning all this [that is, the use of *similitudo*] is the virtue of bringing the object before our eyes not only plainly but also concisely and rapidly" (*Inst*. 5.11.82 [Russell, LCL]). Grundy Steiner argues that this is exactly part of the intended effect of Chariton's *synkrisis* between Ariadne and Callirhoe in his novel *Chaereas and Callirhoe*.[91] According to Steiner, Ariadne acts as a "graphic analogue" for the otherwise unknown Callirhoe, and therefore "enables the reader to visualize almost as if physically present" Callirhoe's beauty, innocence, and the urgency of her situation.[92] *Synkrises* could also foreshadow upcoming events or establish a pattern for the narrative to follow, perhaps only to be undermined unexpectedly by the author. Chariton, for example, hints at a tragic ending for his heroine with his *synkrisis* of Callirhoe and Ariadne. Yet, unlike Ariadne, Callirhoe is reunited with her husband rather than rejected, abandoned, or even left to be with her second aptly-named husband (Dionysius) in Chariton's tale.

---

[91] Grundy Steiner, "The Graphic Analogue from Myth in Greek Romance," in *Classical Studies Presented to Ben Edwin Perry by His Students and Colleagues at the University of Illinois, 1924-60* (Illinois Studies in Language and Literature 58; Urbana: University of Illinois Press, 1969), 124, 128-29. Cf. Edmund P. Cueva, "Plutarch's Ariadne in Chariton's *Chaereas and Callirhoe*," *AJP* 117 (1996): 474.

[92] Steiner, "Graphic Analogue," 124.

Another rhetorical technique, already hinted at in *synkrisis* and which lends itself

well to the encomiastic topic lists used for characterization, is *ekphrasis*. *Ekphrasis* is

"descriptive speech, as they say, vivid and bringing what is being shown before the eyes"

(Ps.-Herm., *Prog*. 22 [Kennedy]).[93] Nicolaus adds that *ekphrasis* differs from other parts

of narration because it "tries to make the hearers into spectators" through its vivid

descriptions (*Prog*. 68 [Kennedy]). Ancient authors composed *ekphrases* of persons,

animals, events, actions, places, times of day or year (including festivals and seasons),

objects, as well as *ekphrases* that mix a variety of descriptions together.[94] The most

apparent *ekphrases* in characterization are those that describe the appearance of the

person being portrayed. Such descriptions satisfy the *topos* of a person's body mentioned

in the encomiastic topic lists and occur frequently in ancient narratives.

These vivid descriptions provide insight into the moral character of the subject

being discussed and are regularly combined with *synkristic* elements in order to compare

the subject with a famous figure from the past.[95] Lucian, for example, crafts an *ekphrasis*

of Alexander of Abonoteichus as a part of his extended *synkrisis* between him and

Alexander the Great. He "draws . . . a word-picture" of Abonoteichus as "tall and

---

[93] Theon defines *ekphrasis* as "descriptive language, bring[ing] what is portrayed clearly before the sight" (*Prog*. 118 [Kennedy]). Almost identical definitions are offered in Aphth., *Prog*. 45-45; Nic., *Prog*. 68-69; Ps.-Herm., *Prog*. 22-23; cf. Quint, *Inst*. 8.3.61-72; 9.2.40-44; *Rhet. Her*. 4.39.51; 4.60.68-69; Cic., *Orat*. 3.53.202-205. This figure is also included among the *topoi* used in amplification, which is not surprising considering the potential connection between *ekphrasis* and *synkrisis* (Quint., *Inst*. 5.11.82; cf. *Rhet. Her*. 2.30.49; Theon, *Prog*. 109; Ps.-Herm., *Prog*. 12; Nic., *Prog*. 45). For examples of formal *ekphrases* see, Aphth., *Prog*. 38R-41R; Gibson, *Libanius's* Progymnasmata, 429-507. See also Lausberg, *Handbook of Literary Rhetoric*, 359-61, 496.

[94] Noting the similarity between the *topoi* of narrative and *ekphrasis*, Webb suggests Theon is "illustrating a point of contact between *ekphrasis* and *diegema* [narrative]; each element of the story can be narrated simply, or expanded so as to become visible to the mind's eye" ("*Progymnasmata*," 311).

[95] Mikeal C. Parsons discusses the prevalence of physiognomy in the Greco-Roman world in *Body and Character in Luke and Acts: The Subversion of Physiognomy in Early Christianity* (Grand Rapids: Baker, 2006). Cf. Chad Hartsock, *Sight and Blindness in Luke-Acts: The Use of Physical Features in Characterization* (BIS 94; Leiden: Brill, 2008).

handsome," with "long hair," "fair skin," and eyes that "shone with a great glow of fervor and enthusiasm" that is reminiscent of Alexander the Great's curled locks, fair complexion, and melting gaze described by Plutarch.[96]  In *Joseph and Aseneth*, Aseneth is described as having "nothing similar to the virgins of the Egyptians" but was rather "in every respect similar to the daughters of the Hebrews" being "tall as Sarah and handsome as Rebecca and beautiful as Rachel" (1.5-6 [*OTP*]).  Not only does this description foreshadow Aseneth's eventual marriage to Joseph, but it encourages the audience that her character is ultimately in line with that of Sarah, Rebecca, and Rachel as well.

While less discussed, *ekphrases* of actions, events, places, and times also have significance in characterization, particularly since the discussion of person's deeds is described as the most important *topos* in some encomiastic topic lists (cf. Ps.-Herm., *Prog*. 16; Aphth., *Prog*. 22R).  Like physical descriptions, these *ekphrastic* moments can also incorporate intertextual references, setting the actions of the subject in comparison with or contrast to those of another well-known figure.[97]  The Gospel of John, like the other canonical Gospels, does not offer a physical description of Jesus.  Nevertheless, *ekphrastic* language is employed by the evangelist with the repeated emphasis on the festivals and seasons during which Jesus performs his signs and delivers his speeches (cf. Theon, *Prog*. 118).  *Ekphrastic* language also surfaces when the evangelist appeals to

---

[96] Lucian, *Alex*. 3, 11 (Harmon, LCL); Plut., *Alex*. 4.1-2.  Alexander was a popular figure for later imitators as is evidenced by statues of emperors cast in the style of Alexander.  See Dorothea Michel, *Alexander als Vorbild für Pompeius, Caesar und Marcus Antonius: Archäoligische Untersuchungen* (Collection Latomus 94; Revue d'Études Latines 60; Bruxelles: Latomus, 1967), plates 1-12.  Also see Plut., *Caes*. 11.2-3; Suet., *Caes*. 7; *Aug*. 18, 50, 94.

[97] For example, the reunion scene of Chaereas and Callirhoe is described in light of the famous reunion of Odysseus and Penelope, complete with a quotation from Homer's epic (*Chaer*. 8.1; cf. *Od*. 23.296).  Pelling argues that Herodotus' description of the Spartans' struggle to claim Leonidas' body in book seven recalls the fight the Achaeans had over Patroclus in the *Iliad* ("Homer and Herodotus," 92-93). Demainte, the evil step-mother of Heliodorus' *Ephesian Story*, is set in comparison to Phaidra, as she attempts to seduce of her stepson (*Aeth*. 1.9- 14; cf. Eur., *Hippolytos*).

Scripture to depict Jesus' mission, either through Jesus' own words, those of other characters, or in narrative asides (cf. Quint., *Inst*. 5.11.6).  As will be demonstrated in the following chapters, by incorporating celebrated events and persons from Scripture to contextualize Jesus, the evangelist effectively sets Jesus into a visual context connecting him to Scripture and contributing to his larger characterization.

*Prosopopoiia*, also called *ethopoiia*, is another important technique connected to the topic lists.  This technique is defined as "the introduction of a person to whom words are attributed that are suitable to the speaker and have an indisputable application to the subject discussed" (Theon, *Prog*. 115 [Kennedy]).[98]  Although most commonly associated with the lengthy speeches crafted for historical figures in the works of Herodotus and Thucydides, rhetorical handbooks do not limit the definition so precisely.  Instead, *prosopopoiia* overlaps significantly with other discussions of attributed-speech, particularly dialogue, a technique common to the Fourth Gospel and a technique with which *prosopopoiia* is included in some handbooks.[99]  For this reason, Craig A. Gibson suggests that rather than looking for examples of *prosopopoiia* that conform exactly to the exercise described in the *progymnasmata*, scholars should be prepared for how the formal technique mutates in actual practice.  He explains, "Although prosopopoiia begins

---

[98] The language of *prosopopoiia* and *ethopoiia* can be problematic.  Theon classifies all attributed-speech as *prosopopoiia*.  Similarly, Quintilian speaks of "impersonation" (*prosopopoiia*), as does Cicero (*persona ficta inductio*) (*Orat*. 3.53.205), whom Quintilian mentions by name (*Inst*. 3.8.49; 9.2.29); the author of *Rhetorica ad Herennium* writes of "personification" (*prosopopoiia*) (*Rhet*. *Her*. 4.49.63).  Yet, other rhetoricians and *progymnasmatists* prefer alternative terms using *prosopopoiia* for speech crafted for inanimate objects, *ethopoiia* for speech attributed to historical persons, and *eidolopoiia* for speech attributed to a deity or a dead person.  Given the language of Quintilian, Cicero, and Theon, however, and for the sake of consistency, the term *prosopopoiia* will be used throughout this study unless it directly quotes another rhetorician who uses *ethopoiia*.  For definitions of *prosopopoiia* see: Quint., *Inst*. 3.8.49-54; 9.2.29-37; Ps.-Herm., *Prog*. 20; Aphth., *Prog*. 44-45; Nic., *Prog*. 64-65; John of Sardis, *Prog*. 194.  Also see Anderson, *Glossary of Greek Rhetorical Terms*, 60-61, 106-7; Lausberg, *Handbook of Literary Rhetoric*, 495-96.

[99] Quint, *Inst*. 9.2.29-32; Theon, *Prog*. 68; *Rhet*. *Her*. 4.43.55-57; 4.49.63-53.66.

as an *exercise* with certain formal characteristics and no real rhetorical contexts, students take away from it a *skill* to be applied elsewhere" so that "the *artificial context* of the original exercise drops away in actual practice."[100]

In other words, rather than standing as an independent exercise, *prosopopoiia* is incorporated alongside other techniques in actual rhetorical situations. As such, *prosopopoiia* is frequently used in the expansion of fables, anecdotes, maxims, *topoi*, and narratives. For this reason, Gibson concludes that *prosopopoiia* is not "a stable building block of discourse learned in school and plopped into texts" but "one ethopoetic technique among many that accomplished writers used in order to advance their rhetorical goals." [101] By adding speech to a variety of exercises, authors aimed to contribute to the believability of their characters and the events depicted (cf. Quint., *Inst.* 9.2.29-32). Moreover, carefully crafted words could vary the style of a given tale— especially if it was already known (cf. Theon, *Prog.* 87-90)—in order to drive the plot forward or add a dramatic pause before a climactic event.[102]

---

[100] Craig A. Gibson, "Prosopopoeia in the New Testament: Where Should We Look, and What Should We Expect to Find?" (paper presented at the annual meeting of the SBL, Philadelphia, November, 2005), 9; used with permission; emphasis original. Gibson writes elsewhere on the lack of specifics about using *prosopopoiia* suggesting that "[p]erhaps the practice seemed so obvious and necessary to the theorists as not to merit any comment" ("Learning Greek History," 115).

[101] Gibson, "Prosopopoeia in the New Testament," 10. See also, Webb, who writes, "The *progymnasmata* furnished speakers with a store of techniques of presentation and argumentation, with flexible patterns on which to model their own compositions, and a set of common narratives, personae and values to appeal to. When authors of more advanced treatises appeal to their readers' knowledge of the *progymnasmata*, their words suggest that they saw the exercises as a source of techniques and material to be adapted to the task at hand. And the effects of the training they offered are naturally seen not in just speeches but in various type [*sic*] of literature" ("*Progymnasmata*," 290-91). A good example of this fact is *Rhet. Her.* 4.49.63-51.65 in which the statements given to the "boastful man" act as part of the illustration of the practice of "character delineation."

[102] John Marincola, "Speeches in Classical Historiography," in *Companion to Greek and Roman Historiography*, 1:120; Webb, "*Progymnasmata*," 299, 302. Mikeal C. Parsons also notes the use of dialogues as a way to expand or vary a narrative in his *Acts* (Paideia; Grand Rapids: Baker Academic, 2008), 265.

Nevertheless, *the* key aspect of any attributed-speech in the ancient world—be it a

formal *prosopopoiia*, an anecdote, or a dialogue in a history, philosophical diatribe,

biography, novel, or drama—is its appropriateness to both the character to whom it is

attributed and the situation in which it is delivered.  Indeed, the author of *Rhetorica ad*

*Herennium* makes this clear by offering a brief narrative  "dialogue" (διάλογοι),

concluding that in his example "the language assigned to each person was appropriate to

his character—*a precaution necessary to maintain in Dialogue*" (*Rhet. Her.* 4.52.65

[Caplan, LCL]; emphasis added).  Quintilian likewise warns his readers that "a speech

which is out of keeping with the speaker is just as bad as one which is out of keeping

with the subject to which it ought to have been adapted" (*Inst*. 3.8.51 [Russell, LCL]).  A

person's words were appropriate if they were consonant with their personality, origin,

nature, social status, age, education, career, gender, occasion, and those to whom they are

addressed.  The emphasis on appropriateness is evident in a variety of other

*progymnasmata* and rhetorical handbooks;[103] however, numerous other examples can be

cited from literature as well.  Thucydides famously describes his practice of speech-

writing explaining,

> [T]he speeches are given in the language in which, as it seemed to me, the several
> speakers would express, on the subjects under consideration, the sentiments most

---

[103] Theon writes, "In order for the narration to be credible one should employ styles that are natural for the speakers and suitable for the subjects and the places and occasions" (Theon, *Prog*. 84 [Kennedy]; cf. *Prog*. 115-18).  Aristotle provides guidelines for particular characters, that is, how a certain individual should be presented depending on their age, social location, and fortune in *Rhet*. 2.12.1-17 and also writes, "Appropriate style also makes the fact appear credible" (*Rhet*. 3.7.4 [Freese, LCL]); cf. Arist., *Rhet*. 3.7.1-11; Quint, *Inst*. 3.8.49-54; 9.2.29-32; Theon, *Prog*. 68; Ps.-Herm., *Prog*. 21; *Rhet. Her.* 4.49.63-53.66).  Commenting specifically on orations, Quintilian likewise emphasizes the need to recognize one's audience, the character whom one represents, as well as the time and location of one's speech (*Inst*. 11.1.31-47).  See also, John of Sardis, who writes attributed-speech "makes the language alive and moves the hearer to share in the emotion of the speaker by presenting his character" (*Prog*. 194 [Kennedy]) and Nicolaus, who says that attributed-speech is used to "move the hearer to pleasure or to tears" (*Prog*. 67 [Kennedy]).

befitting the occasion, though at the same time I have adhered as closely as possible to the general sense of what was actually said. (1.22.1 [Smith, LCL])[104]

Callisthenes comments that "anyone attempting to write something must not fail to hit upon the character, but must make speeches appropriate to the person and the circumstances" (*FGrHist* 124 F 44).[105]  According to John Marincola, the assumption reflected in Seneca's comment that, "as is men's speech, so is their lives" (*Ep*. 114.1) was a "truism for the ancients" so that a writer "could reveal a character's nature by the type of speech he composed for him."[106]  Reflecting this truism, Plutarch writes, "a slight thing like a phrase or a jest often makes greater revelation of character than battles where thousands fall" (*Alex*. 1.2 [Perrin, LCL]).[107]

Crafting speech for characters, then, was a crucial part of characterization. Speeches reflected a person's educational level and social status through the use of quotations, paraphrases, and allusions to other literature.  They could also contribute to *synkrises* by reflecting the speech of another figure from the past, perhaps by quoting or paraphrasing a famous phrase, as with Chaereas' quotation of the *Iliad* when he hears a rumor of his beloved Callirhoe's supposed death.  Recalling Achilles' words to the departed Patroclus he cries, "Even if in Hades people forget the dead, even there I shall remember you, my dear" (*Chaer*. 5.10 [Reardon]; *Il*. 22.389-90).  Chaereas' quotation of

---

[104] See also, Dion. Hal., *AR* 7.66.2-3; 11.1.3-4 (Marincola, "Speeches," 1:126).

[105] Marincola, "Speeches," 1:122.

[106] Marincola, "Speeches," 1:119. See also Quint., *Inst*. 11.1.30: "Speech indeed is very commonly an index of character, and reveals the secrets of the heart.  There is good ground for the Greek saying that a man speaks as he lives" (Russell, LCL) and Jesus' comment in Luke 6:45: "The good person out of the good treasure of the heart produces good things, and the evil person out of evil produces evil things; for out of the fullness of the heart the mouth speaks" (cf. Matt 12:34).

[107] Marincola argues that historians made good use of Plutarch's idea as well (1:120; cites Xen., *Hell*. 2.3.56; Arrian, *Anab*. 2.12.8; 4.20; 5.18; 7.1.5-6).

these words is but one part of the larger comparison between himself and Achilles that pervades the narrative, presenting Chaereas as a handsome and loyal man who is prone to passionate outbursts.[108] If the words spoken by a character do not fit the person or situation, however, they exposed an author to criticism. Theon, for example, criticizes Euripides for having his Hecuba "philosophize inopportunely" because as a woman, Hecuba has no business discussing philosophy (*Prog*. 60 [Kennedy]). And Polybius undercuts Timaeus by arguing the speeches he crafted for characters were meant more to highlight his own rhetorical ability than to reflect the historical characters or situations (12.25-26).[109] For these authors, to portray a character appropriately through speech, particularly if that character was well-known from history or tradition, shows one's knowledge of the past and adds to the credibility and, therefore, to the persuasiveness of the work.

The three techniques discussed above function as methods of presenting *topoi*, or the content of ancient characterization. As the "how" of ancient characterization, *synkrisis*, *ekphrasis*, and *prosopopoiia* are found throughout ancient Mediterranean literature in a variety of combinations and forms. Indeed, the overwhelming presence of *synkristic* language, which can manifest itself in formal *synkrises*, in *ekphrases*, or even through references made in the speeches of characters, should be apparent. The combination of *prosopopoiia* with quoting and paraphrasing other literary or traditional works will be particularly relevant in later chapters of this project. All of these

---

[108] Indeed, it is Chaereas' passion that initially begins the main plot of the story when he hears a false report of Callirhoe's disloyalty and kicks her in the side, causing her to appear as dead only to be entombed and then kidnapped by pirates (1.4-11). Other connections between Chaereas and Achilles are made throughout the narrative with regard to his appearance (1.1), his actions (3.6; 5.10), and his relationships with his friend, Polycharmus (1.5).

[109] See Marincola, "Speeches," 1:123-26. Also note Dionysius of Halicarnassus' criticisms of Thucydides on similar grounds (*Thuc*. 14-15, 18, 34; "Speeches," 1:126-27).

techniques act as vehicles to incorporate intertexts in support of an author's

characterization, and as such, provide a way to approach the use of Scripture in the

Fourth Gospel's characterization of Jesus from a rhetorical angle. The definitions offered

above will remain operative for the remainder of the study; however, they are only a

portion of the necessary background for ancient characterization. Having explored the

aspects of person—both in content (*topoi*) and presentation (techniques)—the discussion

will now turn to the expectations guiding the characterizations offered in ancient

Mediterranean literature.

*Rhetorical expectations of characterization*. The pervasiveness of the idea that

character was consistent in Mediterranean antiquity is reflected in the description and

practices of the *topoi* and rhetorical techniques mentioned above. Although the emphasis

on appropriateness is most explicit in discussions of *prosopopoiia*, it nevertheless runs as

an undercurrent throughout ancient rhetoric and literature. Characters acted, spoke, and

lived in ways that were consistent with their origins, upbringing, social status, gender,

age, etc. Characters, like people in daily life, were supposed to be predictable, adhering

to particular roles and norms according to the expectations of society.[110] Behind this idea

lies at least partly the Platonic cosmology so prevalent in the milieu, which claims

material images seen in the world are merely shadows or "impressions" made by the real

---

[110] That, of course, does not imply that they always were; nevertheless, even those characters who break typical roles themselves often reflect other types. See, for example, the mother who steps outside societal boundaries to secure a place of power for her son (cf. Agrippina: Tacitus, *Ann.* 12.25-26, 41.2-3, 66-69.; Suet., *Claud.* 29; 43-45; *Nero* 34; Suet., *Vesp.* 4; Olympias: Plut., *Alex.* 9.3-10.4; 77; Diod. S. 18.49-19.11; Just. 8.7.5; 9.7.12; Livia: Tacitus, *Ann.* 1.4.3-5; 1.10.5; 5.1.2-3; Suet., *Calig.* 23; cf. Jezebel: 2 Kgs 8:26-11:20; 2 Chr 22:2-23:21; 24:7). For more on this character type, see Patricia A. Watson, *Ancient Stepmothers: Myth, Misogyny and Reality* (Mnemosyne 143; Leiden: Brill, 1995).

"types" that exist in the realm of ideas.[111]  These perfect types imprint themselves more

profoundly on some than on others, but regardless, stand as the ideal representations of

particular objects, animals, and persons.[112]

In literature and drama, famous figures from history and mythology often

manifest themselves as epitomes of particular character-types or stamps.  Thus,

references to Achilles evoke ideas of masculine beauty and heroics,[113] allusions to

Coriolanus conjure images of a great man turned traitor,[114] mention of Lucretia offers the

audience an image of the ideal Roman matron who sacrifices her own life for the sake of

family honor,[115] and references to Moses in Jewish literature resonate with images of an

ideal lawgiver, prophet, and king.[116]  Moreover, these character types reappear

throughout history, orchestrating events similar to those of the past.  As such, Herodotus

crafts the Persian War as another Trojan War, Alexander imitates Heracles and Achilles,

---

[111] The verb τυπόω most often has a meaning of "impressing" or "engraving" an image onto a surface, as in a seal impressing its image on wax, while the noun τύπος can refer to the seal leaving the impression, an image, a kind (type), or an example.  Plato uses the image of an "impression" when describing figures as stamped copies of their counterparts in the realm of ideas (*Tim*. 50c); he also uses τύπος to describe images (*Leg*. 656e; *Soph*. 239d) or types of objects (*Theat*. 171e; *Rep*. 387c; 402d).

[112] On souls being more or less adept at receiving impressions, see Philo, *Somn*. 2.45; *Ebr*. 137.  For ethical connections made to animals, see Aelian, *On Animals* and Parsons, *Body and Character*, 23, 26.

[113] Cf. Chariton, *Chaer*. 1.1; Achilles Tatius, *Leuc*. *Clit*. 6.1; Plut., *Alc*. 23; Lucian, *Dial*. *Mort*. 18.

[114] Plut., *Coriolanus*; Cic., *De amicitia*; *Epistulae ad Atticum*; Aulus Gellius, *Noct*. *att*. 3.277; Livy, *Hist*. 2.33-41; Dion. Hal., *Rom*. *Ant*. 4.128; Appian, *Rom*. *Hist*. 2.3.5. Cf. Alan D. Lehman, "The Coriolanus Story in Antiquity," *CJ* 47 (1952): 329-36.

[115] Cf. Livy, *Hist*. 1.57-60.  For discussions of this legend in Roman culture, see: Sarah B. Pomeroy, *Goddesses, Whores, Wives, and Slaves: Women in Classical Antiquity* (rev. ed.; New York: Schocken Books, 1995), 157, 160-161; Brigette Ford Russell, "Wine, Women, and the Polis: Gender and the Formation of the City-State in Archaic Rome," *GR* 50 (2003): 77-84; Ian Donaldson, *The Rapes of Lucretia: A Myth and Its Transformations* (Oxford: Clarendon Press, 1982).

[116] Cf. Ezra 3:2; Neh 1:7-8; Psalm 90; Dan 9:11; Sir 24:23; 45; Bar 1:20; 2:28; 2 Macc 2; 1 Esd 1; 5; 7; 8; 9; 4 Esd 1:13; 14:3; Philo, *Mos*. 1.158; 2.292; *Testament of Moses*; 4Q377.  See also Wayne A. Meeks, *The Prophet-King: Moses Traditions and the Johannine Christology* (NovTSup 14; Leiden: Brill, 1967); Harstine, *Moses as a Character*, 126-29.

Plutarch presents Publicola as a second and greater Solon, and Cicero curses Mark Antony as a "new Hannibal." Jasper Griffin suggests the idea of repetitious history is rooted in Pythagorean and Stoic philosophies, but that it is "generally familiar" in the Greco-Roman milieu.[117] Dionysius of Halicarnassus, therefore, explains the sudden re-emergence of Attic oration during his lifetime was part of the "natural cycle bringing the old order round again" (*Ant. or*.1.2.2). With a plethora of character-types surfacing in both positive and negative ways throughout Greco-Roman literature, Griffin concludes, "Romans thought of history as a whole . . . as full of *exempla*" to imitate or exploit in their own lives.[118]

The souls of children were believed to be the most malleable to the impressions of particular character-stamps, which explains the emphasis on education at such a young age.[119] Elite males had the most access to education, not only because of its cost, but also because of the power which these boys would wield as adults; they had to be shaped correctly for civil service. Yet, all children were formed by the narratives passed down to them through myths, histories, and legends told to them by those around them on a daily basis, with the goal of offering them virtuous models to imitate. It was as a result of this

---

[117] Griffin, *Latin Poetry*, 188.

[118] Griffin, *Latin Poetry*, 191. Particular individuals could epitomize specific traits, as with the examples listed above. There were also a variety of unnamed character types, such as the "sycophant" or "flatterer" (cf. Theophr., *Characters*; Theon, *Prog*. 103P, *Rhet. Her.* 4.49.63-52.65).

[119] Cf. Plato, *Rep*. 377a-b in which Socrates asks Adeimantus, "Do you not know, then, that the beginning in every task is the chief thing, especially for any creature that is young and tender? For it is then that it is best moulded and takes the impression (τύπος) that one wishes to stamp upon it" (Shorey, LCL). Biblical texts, as well as Jewish texts outside the Bible, also reflect the idea of God shaping people's receptivity, or lack thereof. In Israel's Scriptures this often manifests itself in language of the malleability of hearts. Thus, Pharaoh does not let the Hebrews go because both God and he participate in the hardening of his heart (Exodus 7-14); Isaiah is told that the people will not listen to his words because of their hard hearts (Isa 6:9-10); Ezekiel promises that God will turn the people's hearts from stone to flesh as a metaphor for salvation (Ezekiel 37); and Jeremiah's new covenant describes the hearts of the people being written upon by God so that they will all know the commandments (Jer 31:31-34).

habitual imitation that children's souls were thought to be molded or impressed with the stamp of virtue.  Indeed, even Theon uses this language of stamp and impression when discussing the reasons behind his encouragement of reading aloud examples from the classic canons of Greco-Roman literature for students to imitate.  He writes, "*Anagnosis* (reading aloud), as one of the older authorities said—I think it was Apollonius of Rhodes—is the nourishment of style; for we imitate most beautifully (κάλλιστα . . . μιμησόμεθα) when our mind has been stamped (τυπούμενοι) by beautiful examples (καλῶν παραδειγμάτων)" (*Prog*. 61 [Kennedy]).  Later Theon includes more detail, explaining,

> Now I have included these remarks [that is, a list of examples from ancient literature], not thinking that all are useful to all beginnings, but in order that we may know that training in exercises is absolutely useful not only to those who are going to practice rhetoric but also if one wishes to undertake the function of poets or historians or any other writers.  These things are, as it were, *the foundation of every kind (idea) of discourse*, and depending on how one instills them in the mind of the young, necessarily *the results make themselves felt in the same way later*.  Thus, in addition to what has been said, the teacher himself must compose some especially fine refutations and confirmations and assign them to the young to retell, in order that, *molded* (τυπωθέντες) *by what they have learned, they may be able to imitate* (μιμήσασθαι). (*Prog*. 70-71 [Kennedy]; emphasis added)

For Theon, young minds were easily molded to conform not only to the rhetorical styles of his milieu, but also to the ideals and values reflected in those rhetorical exercises, making a thorough knowledge of the classical canons of literature indispensable for later life.[120]

The malleability of children's souls explains the emphasis on education, training, and anecdotal stories from a subject's youth in encomia and biographical writings in

---

[120] Quint., *Inst*. 10.1.1-2.28; cf. Webb, "*Progymnasmata*," 302.  On the imitation of virtues by children to form habits—both good and bad—see Plato, *Rep*. 3.395c-d.

general.[121]  Yet, the malleability and urgency expressed in the need to shape children also reflects the idea that at some point, a person's soul could no longer change, or develop; it simply existed as the image cast by the character-type to which it was most exposed, or perhaps, most inclined through ancestry.  As a result, even relatively young people could manifest a particular character-type that would only continue to be revealed in fuller form in their adulthood.  Thus, Plutarch's story of Alexander's taming of Bucephalas points toward his future success in taming the world as conqueror and king.  Alexander's father, Philip, recognizes the significance of the event, uttering the prophetic statement, "My son, seek thee out a kingdom equal to thyself; Macedonia has not room for thee" (*Alex.* 6.5 [Perrin, LCL]).  Once a person's main character was stamped according to the common types found in history and legend, audiences expected that person to act and speak in accordance with that character.  Rather than developing throughout their lives, characters in ancient Mediterranean literature were revealed to the audience through the description of how a person was formed (ancestry, education, upbringing) and how they manifested that form in anecdotal stories from their youth.  Any deviance from this type had to be explained by the author, lest the work be criticized for its inconsistency and incredibility.

Arguably, however, a few people could shatter these expectations, either by exceeding them or by falling short of them.  For example, Theon argues that one could praise an individual who rises above their humble origins to achieve great things (*Prog.*

---

[121] Christopher R. Pelling, "Childhood and Personality in Greek Biography," in *Characterization and Individuality in Greek Literature* (ed. Christopher Pelling; Oxford: Clarendon Press, 1990), 235-36.

111-12).[122]  Nevertheless, the example of such a character-type is rife in history; Theon

identifies Odysseus and Democritus in this category, to which one could add the story of

Moses, so that even this seemingly contrary example becomes one more standard

character-stamp.  Other characters seem to contradict their good upbringing with later

traitorous acts, such as Alcibiades and Coriolanus.  Alcibiades' fluctuations and changing

alliances repeatedly surface in Plutarch's story of his life: he is a devoted pupil of

Socrates, but then he quickly chases after a variety of pedogical lovers (4.1-5.3; 6.2-4); he

is a celebrated Olympic champion and also an accused cheater (11.1-2; 12.1-3); he wins

victories as an Athenian general before being exiled and joining the side of the Spartans,

only to be cast out from their midst after seducing the king's wife (16-23.8); and he even

flirts with male and female attributes with his flamboyant dress (2.2; 13.3; 16.1), lisping

voice (1.3-4), and burial in his concubine's clothing (39.1-4).  Alcibiades, however, is *not*

fundamentally an inconsistent character; instead, it is his extreme inconsistency that acts

as a constant in Plutarch's presentation.[123]  Alcibiades' liminality also conforms to other

consistently inconsistent character-types, which Plutarch captures in his *synkrises*

between Alcibiades and Coriolanus, Achilles, and even Helen.

When viewed in this light, even characters in conversion stories correspond to

particular types.  Conversion stories can be found throughout Mediterranean antiquity,

manifesting themselves in stories of philosophers or deities gaining adherents in "pagan"

---

[122] See also Theon, *Prog.* 110; Quint., *Inst.* 3.7.12-13. Quintilian writes, "Fortune, too, sometimes confers dignity, as with kings and princes (for they have a richer soil to display their virtue), but sometimes also lets the slightness of a man's resources enhance the glory of his good deeds.  All external goods, and all things that come to men by chance, are praised not because a man has them, but because he has made honourable use of them" (*Inst.* 3.7.13 [Russell, LCL]).

[123] Tim Duff writes, "Alkibiades can, like Achilles, change his outward manner of life; like the youthful Achilles, he can cross the boundaries of gender, but his character, like Achilles', stays the same" (*Plutarch's* Lives: *Exploring Virtue and Vice* [Oxford: Clarendon Press, 1999], 237).  See also Pelling, "Childhood and Personality," 237.

circles, the conversion of biblical characters in Jewish literature, and the new faith of

Gentiles and non-Messianic Jews in the New Testament and Apocryphal Acts.[124]  The

central element to all these stories is the radical conversions that take place, changing the

life of the main figure from what was before to what will be after.  This "change,"

however, often is not wholly unexpected nor is it wholly out of character for the subject

under-going conversion.  For example, in the *Apocalypse of Abraham* and *Testament of

Job* both Abraham and Job illustrate reluctance to follow the idolatrous practices around

them; instead, they seek God through contemplation before receiving a divine revelation.

In *Joseph and Aseneth*, Aseneth transfers the extreme devotion she once displayed to her

idols and her virginity to Joseph's God and Joseph himself.  Likewise, Paul shifts his

self-proclaimed Pharisaic zealousness for the law to zealousness for Christ (Acts 9; 26:5-

6).  And Democritus calls Protagoras to study philosophy only after seeing an example of

his superior "cleverness" in his daily tasks (*Noct. att*. 5.3.1-6).[125]

Yet, that *some* change does take place can hardly be disputed; indeed, this is the

whole point of the conversion story.  The change itself, however, does not happen

"naturally" but only as a result of a divine or super-human encounter, perhaps with a

charismatic figure, that radically reshapes the life of the soon-to-be convert.  Abraham

---

[124] Greco-Roman: Plut., *Mor*. 434.45d-f; Horace, *Odes* 1.34; Ovid, *Metamorph.* 3.574-698; Diog. Laert., *Lives*, 2.6.48; Aulus Gellius, *Noct. att.* 3.13.1-5; 5.3.107.  Jewish: Jdt 5:17-21; 6:2-8; 14:6-10; *Testament of Job* 2-5; *Apocalypse of Abraham* 1-7; *Joseph and Aseneth*.  NT: Acts 3:1-44; 8; 9; 10. Apocryphal Acts: *Acts of Paul* 1-2, 6; *Acts of John* 63-81.  See Charles H. Talbert, *Reading Acts: A Literary and Theological Commentary* (rev. ed.; Macon: Smyth & Helwys, 2005), 83-85.  For more comparative Jewish materials, see Randall D. Chesnutt, *From Death to Life: Conversion in Joseph and Aseneth* (JSPSup 16; Sheffield: Sheffield Academic, 1995), 152-253.

[125] This example is particularly interesting, since even after his "conversion" to philosophy, Protagoras retains some of his common, vulgar ways.  Having been recruited by Democritus away from his job as a hired laborer, Protagoras does indeed study philosophy, but only as another means of making money.  In the next line, Aulus Gellius informs his readers that Protagoras was not a "true philosopher but the cleverest of sophists; for in consideration of the payment of a huge annual fee, he used to promise his pupils that he would teach them by what verbal dexterity the weaker cause could be made the stronger" (*Noct. att*. 5.3.7 [Rolfe, LCL]).

hears a voice from the fire (*Apoc. Ab*. 8.1-6); Job is instructed by an audible light (*T. Job* 3.1-4.11); Aseneth meets Joseph and also receives a visit from an angel (*Jos. Asen*. 8.1-9.4; 14-17); Paul sees the risen Christ (Acts 9:1-8); Protagoras meets Democritus, "a man esteemed before all others for his fine character and his knowledge of philosophy" (*Noct. att.* 5.3.4). The fact that such extraordinary events must take place in order to evoke a change, even if it is just a redirection of notable characteristics, reflects the idea that the soul is less malleable in adulthood. As adults, even young adults, the characters of these people have already been established; their souls have been cast and they now display that form. It is only with a radical intervention that the soul can be reshaped for a new purpose and be recast through the impression and imitation of an ideal stamp.[126] For Philo, this ideal stamp would be that of Moses (*Mos.* 1.158). For many Greco-Roman philosophers, Pythagoras and Socrates were the ideal models. And for the writers of the Gospels, the ideal stamp is none other than Jesus Christ himself, who is the perfect impression of the Father.

The belief that people reflected particular character types, cast and formed at a young age and made manifest in their adult lives, both reflects and results in the emphasis on consistency found in the literary presentation of characters in the ancient world. A standard list of *topoi* is consulted for constructing a character because it was these things that influenced the molding of a soul at a young age (ancestry, birth, education) and that exposed such a molding in adulthood (deeds, offices, words, manner of death, etc.). Moreover, the repetition of standard character types throughout history meant that

---

[126] This fact may explain why Jesus instructs his disciples that they must approach him "like children" to enter into the Kingdom of God (Mark 10:13-14; Matt 19:13-14; Luke 18:15-16; cf. John 13:33; 1 John). In other words, the disciples must become malleable again in order to be reshaped by following a new model: Jesus. It is through their own experience with Jesus, along with the continued presence of the Holy Spirit among the Gospel audience, who acts as the divine catalyst able to recast their hearts.

authors had a ready supply of figures to whom they could compare their subjects, perhaps through a formal *synkrisis* or simply *synkristic* language from *ekphrastic* descriptions or *prosopopoetic* utterances. Such comparisons immediately contextualize, evaluate, and vivify these figures for audiences, while also reinforcing the idea of standard character delineations rather than character development.

From the above discussion, it is clear that the way in which a character is introduced plays a significant role in the rest of their characterization, since it reveals their point of origin and the most prevalent influences during their malleable years. It is based on this introduction that the foundation for a character is laid. For the character to be believable, he or she must conform to this introduction—unless the audience is given an extreme reason why the character would suddenly change. As a key goal of narratives in general, credibility was enhanced through consistent characterization and harmed by inconsistent characterization. For ancient authors, the introduction of a character set the stage for how that person would act and speak later in life. Paying attention to consistency and, therefore, appropriateness, authors ensured the credibility not only of their characterizations, but also of their narratives as a whole.

It is not surprising then that the Johannine prologue should also play such a programmatic role for the characterization of Jesus throughout the Gospel. The prologue sets forth the basic introduction to Jesus on which the rest of the Gospel depends. Moreover, the evangelist makes use of a variety of encomiastic *topoi* and rhetorical techniques in this introduction. In this way, the evangelist uses the common language and methods of his own time to communicate the extreme uncommonness of his subject.

Returning to the brief synopsis of scholarship on the Johannine prologue offered above, one is able to decipher three main areas of agreement among scholars. First, that the prologue is in some way programmatic of the rest of the Gospel; second, that Israel's Scriptures play a key role in this programmatic text, therefore foreshadowing their continued importance in the Gospel; and third, that the prologue privileges the Gospel audience with this programmatic information in a way unavailable to characters within the text. These three areas of consensus will structure my analysis of the prologue below. Beginning with the programmatic function of the prologue, the following section will explore what the evangelist reveals about Jesus and how those revelations are made in comparison to the *topoi* and techniques of ancient rhetoric. This analysis flows naturally into the next topic of the use of Israel's Scriptures in the prologue, since the appearance of Scripture is also rhetorically shaped and participates in the programmatic function of the passage. Finally, possibilities concerning how this opening presentation of Jesus through these rhetorical techniques may have influenced the audience and their hearing of the Gospel will be discussed under the heading of audience privilege.

Topoi *and techniques*. Although not *all* the aspects of person from the topic lists for encomia and narratives are present in the Johannine prologue, several do appear and will be discussed below. These several include: origins (ancestry, parentage, and birth); upbringing (education, training, and disposition); deeds; and finally, *synkrisis*.[127] Rather

---

[127] Other scholars might also add that there are descriptions at Jesus' death and what happened after death in vv. 10-11 and 18. There are not, however, clear indicators that these verses only refer to Jesus' death (he is rejected by a variety of people during his ministry before his death) and what happens after his death (Jesus' residence with the Father is a part of his origins as well), although that they function as hints about the upcoming narrative is apparent. For this reason, these *topoi* are not included in the

than simply adopting these *topoi*, however, the evangelist adapts them to reinforce the unique nature of his subject. The *topoi* are contextualized and given increased authority through appeals to Scripture and other persons of authority, particularly Moses. From the outset of his Gospel, the evangelist proclaims his protagonist to be not only a part of the Jewish narrative through his reference to Scripture, but to be the one through whom that narrative was created and instigated. Such a word leaves its presence felt upon its hearers. Indeed, in light of the importance of consistency in ancient characterization outlined in the previous sections, the presence felt by the audience creates expectations for Jesus' behavior throughout the rest of the Gospel.

Jesus' origins are the most apparent, and most significant, *topos* found in the Johannine prologue.[128] In a manner similar to other encomiastic *bioi*, the evangelist begins his narrative with Jesus' origins, the first *topoi* mentioned in the lists and *bioi* above. Yet, as the incarnate *Logos*, Jesus' origins are remarkably different from those of other *bioi* subjects, immediately alerting the audience to his unique nature. The evangelist starts with a well-known allusion to Genesis 1 (ἐν ἀρχῇ) which is then combined with other creation motifs from Genesis and Wisdom literature. In so doing, the evangelist communicates the importance of Israel's Scriptures for his narrative: it is these writings and traditions that place significant boundaries on and provide the necessary context for his tale.

---

current discussion. Like other encomiastic *bioi*, the evangelist reserves information concerning his subject's death and events after death for the end of his narrative (John 18-20).

[128] Michael Theobald emphasizes the description of Jesus' origins as the most important aspect of the prologue, writing that it does not explicitly summarize Jesus' entire life, "Vielmehr legt er den Akzent auf die Frage nach Jesu »Woher«, seinem Ursrpung bei Gott" (*Das Evangelium nach Johannes* [2 vols.; Regensburger Neues Testament; Regensburg: Friedrich Pustet, 2009], 1:103).

The subject of his *bios*, however, is not so limited; in fact, the *Logos'* existence stretches far outside that of the narrative recorded in Scripture. As Bultmann notes, it is only the *continued* existence of the *Logos* that is noted in the prologue since εἰμί is in the imperfect tense.[129] The *Logos was* with God already at this point and, being eternal, *was* God giving life to all that now exists. Rather than providing the origins of the *Logos*, therefore, the evangelist adapts the *topos* to reflect his subject's unique—and superlative—status.[130] While Scripture provides the context for his *bios*, he emphasizes that his subject precedes, and actually initiates, its narrative. This perspective sets the stage for Jesus' later interpretations of Scripture that push against expectations of his interlocutors. The story of the incarnate *Logos* is not determined by Scripture as a path of prophecies that must be fulfilled; instead, the *Logos* is the one through whom life was created, and as such, claims center stage in Scripture's story from its very beginning. As one whose eternal existence lies outside Scripture, Jesus' identity as the incarnate *Logos* gives him the authority to challenge other interpretations of Scripture, correcting *their* misunderstandings by highlighting his role in the entire scriptural narrative.

Nevertheless, while the *Logos'* origins are not defined temporally, the prologue does identify Jesus' physical origins: he is the *Logos* made flesh, the μονογενής of the Father (1:14). This identification acts as another interesting adaptation of the standard origins *topos*, this time with regard to parentage and birth. The evangelist's description

---

[129] Bultmann, *Gospel*, 32-33. See also Resseguie, *Strange Gospel*, 110-11; Carter, "Prologue and John's Gospel," 37-38; Hengel, "Prologue of the Gospel," 267-68.

[130] In his analysis of the reference to Melchizedek in Heb 7:3, Jerome H. Neyrey argues that being eternal is one of three common *topoi* in characterizations of divinity in Hellenistic philosophy, along with being ungenerated and uncreated (440, cf. Theophr., *ad Autol.* 1.3; Diod., *Hist.* 1.12.10; 6.1.2; Sextus Empiricus, *Adv. Phy.* 1.45; Diog. Laert., 7.137; Philo, *Leg. All.* 1.51; *Cher.* 86; *Spec. Leg.* 2.166; Josephus, *Ag. Ap.* 2.167). See Neyrey, " 'Without Beginning of Days or End of Life' (Hebrews 7:3): Topos for a True Deity," *CBQ* 53 (1991): 439-55.

of the *Logos* taking on flesh "as the μονογενής of the Father" appears in the midst of 1:12-14, which focuses on ideas of conception and birth, or perhaps more accurately "begetting." The evangelist informs his audience that the "children of God" are not "begotten according to the will of the flesh or the will of a man" but "have been begotten by God" (1:13). With the clear reference to Genesis 1 and subsequent allusions in the first verses of the prologue, there is no reason to think that the audience would not have continued hearing overtones from Genesis in these verses as well, especially since it is from its frequent use of γεννάω that Genesis is so named. In Genesis, the elements of blood, flesh, and especially the will of men are exactly how people are "begotten."[131] In contrast, the evangelist presents Jesus as the only one of his kind, coming from the Father without necessity of a man, flesh, or blood. Thus, in the Fourth Gospel, Jesus is not "begotten" or "born" in any traditional sense; rather he becomes flesh and "tents" (ἐσκήνωσεν) with humanity just as the glory of God tented with the Israelites in the Tabernacle (σκηνή, cf. Exodus 40). As this unique being, with such unique origins, Jesus provides the way for the rest of humanity to be reborn and become children of God: namely, through his death and resurrection, which the Gospel clearly depicts as happening according to the Father's will (cf. 2:4; 12:28; 13:1-2; 17:1; 19:28-30).

More than just distinguishing Jesus from humanity by excluding any birth narrative or human parentage, however, the evangelist's depiction of Jesus as the μονογενής also sets him apart by enabling him to be the embodiment of the Father on earth. In the ancient world, women were believed to be necessary for child-bearing, but not to the actual begetting of children. Instead, the woman was a receptacle for the life,

---

[131] Genesis repeatedly leaves wives out of the equation in creating children, choosing instead to emphasize the fathers' "begetting" (2:21-24; 4:18; 5:3-4, 6-7, 9-10, 12-13, 15, etc.).

or seed, that a man planted inside her.  The ideal child brought forth from this sowing was a son, whose image was a perfect reflection of his father.[132]  In the Fourth Gospel, Jesus' perfect reflection of his Father is made even more explicit by the very noticeable absence of a mother figure.  In contrast to other *bioi* (and even other Gospels), Jesus is never described as being inside a mother's womb, his mother's appearances are delayed and limited (2:1-12; 19:25-28), with only a brief reference to her made by Jesus' opponents in between (6:42).  Instead, Jesus' unity with his Father is a constant motif of the narrative since it as the μονογενής and in the Father's κόλπος that Jesus exists (1:18).  In the Gospel of John, Jesus simply becomes flesh (σὰρξ ἐγένετο) rather than being born, and as such, he reflects his Father's glory, undisturbed by attachment to a female body.[133]  These unique origins establish Jesus' relationship to the Father as well as his superiority over humanity.  As the in-fleshed *Logos*, Jesus touches the eternal while being able to reflect perfectly God's glory into the world, offering greater and more complete access to the Father's will than any who have come before.[134]

---

[132] Arist., *Gen. an.* 1.17-18 (721b.20-722a.15); 1.19 (726b.30-727b.30); cf. 1.20 (728a.10-31).  Aristotle writes, "Further, a boy actually resembles a woman in physique, and a woman is as it were an infertile man; the female, in fact, is female on account of inability of a sort, viz., it lacks the power to concoct semen" (1.20 [728a.18-20]). Cf. Aesch., *Eum.* 658–65.  See the thorough discussion of Aristotle's theory of *epigenesis* and its connections to Middle Judaism in Adele Reinhartz, "And the Word Was Begotten: Divine Epigenesis in the Gospel of John," *Sem* 85 (1999): 87-91; Turid Karlsen Seim, "Descent and Divine Paternity in the Gospel of John: Does the Mother Matter?" *NTS* 51 (2006): 362-63.

[133] See Reinhartz, "And the Word Was Begotten," 92-94.  See also Philo's description, and praise, of the Sabbath day when he writes, "After this honour paid to the Parent of All, the prophet [Moses] magnified the holy seventh day, seeing with his keener vision its marvelous beauty stamped upon heaven and the whole world and enshrined in nature itself.  For he found that she was in the first place *motherless, exempt from female parentage, begotten by the Father alone, without begetting, brought to the birth, yet not carried in the womb*. Secondly, he saw not only these, that she was all lovely and motherless, but that she was also ever virgin, neither born of a mother nor a mother herself, neither bred from corruption nor doomed to suffer corruption" (*Mos.* 2.209-10 [Colson, LCL]; emphasis added).

[134] Charles H. Talbert argues for a similar christological presentation in Revelation ("The Christology of the Apocalypse," in *Who Do You Say that I Am? Essays on Christology in Honor of Jack Dean Kingsbury* [ed. Mark Allan Powell and David R. Bauer; Louisville: Westminster John Knox, 2006], 166-84).  Talbert surveys trends in Middle Judaism that made room for a second figure in heaven alongside

Closely related to Jesus' origins, is the discussion of a second *topos*, his "upbringing" and the training and disposition that is implied for him in the prologue. Yet, once again, the evangelist alters the traditional *topos* in his presentation of Jesus; just as Jesus' identity as the *Logos* means his origins cannot be defined, so too does it have implications for his upbringing. In fact, the Johannine prologue does not actually identify *any* specific training for Jesus and the rest of the Gospel continues this trend by excluding any formal education or training, a fact noted by Jesus' critics (7:14-15).[135] Instead, the evangelist presents Jesus as not needing to be educated by humans because of his heavenly origins and unity with the Father. As an eternal being, the *Logos* made flesh in Jesus does not change or develop in the prologue or the remainder of the Gospel. He simply is (ἦν).[136]

This should not be interpreted to mean, however, that Jesus is not presented as having any particular disposition or knowledge. As the μονογενὴς παρὰ πατρός and as God, Jesus reflects the same disposition of his Father. He is πρὸς τὸν θεόν, not only "with" God, but also "toward" God since before the beginning (v. 1-2). He is εἰς τὸν κόλπον τοῦ πατρὸς (v. 14); that is, "in" the Father's bosom, cherished by him, emanating from him, and embodying his glory in a way no other being can. This bond is reinforced

---

God, who participated in creation and acts as a "vice-regent" (*1 Enoch*; *3 Enoch*; Ezekiel the Tragedian). According to Talbert, Christians adapted such a tradition in their understanding of Christ. As a result, the characterization of Jesus as both distinct from God and yet a "legitimate object of worship" in Revelation "would have been familiar" to the auditors of the work (177-78). Although the characterizations of Jesus in the Fourth Gospel and Revelation differ, similar ideas of a second figure in heaven, both distinct from and intimately connected to the Father, remain. See also, Daniel Boyarin, "The Gospel of the Memra: Jewish Binitarianism and the Prologue to John," *HTR* 94 (2001): 243-84; Alan F. Segal, *Two Powers in Heaven: Early Rabbinic Reports about Christianity and Gnosticism* (Leiden: Brill, 1977).

[135] Neyrey also notes this aspect in his analysis of encomiastic *topoi* in John ("Encomium," 541).

[136] In his study of Heb 7:3, Neyrey notes Lactantius' description of Apollo as "self-produced, *untaught*, without a mother, unshaken" (*Div. Inst*. 1.7.1; " 'Without Beginning of Days,' " 446-47; emphasis added). Not needing instruction from humans, therefore, appears to be another potential aspect of divinity in the ancient world that the Fourth Gospel utilizes in its characterization of Jesus.

when Jesus is given the Holy Spirit, which the evangelist emphasizes "remains" (μένω) on Jesus (1:31-34).[137]  As a result, Jesus has access to the Father at all times, and is given a variety of instructions from the Father concerning what he should say and do (5:19-30; 6:37-38; 7:16-17; 8:28; 10:37-38; 12:49-50).  By means of his unified position with the Father, Jesus requires no education, but rather enables others the opportunity to be "taught by God" through him (6:45).

The evangelist further modifies the *topos* of upbringing with his reference to Jesus' place in the Father's κόλπος (1:18).  Κόλπος refers to a person's chest, be they female or male, and as such, can be used to describe special closeness between persons.[138]  The word also appears, however, in contexts of nursing when the "bosom" being described is female.[139]  The description of the κόλποι by which a subject was reared in a *bios* is consonant with discussions of "nurture" (τροφή) mentioned by the *progymnasmatists*.  Ps.-Hermogenes, for example, comments that one could praise Achilles because he was "nurtured (ἐτράφη) on lion's marrow and by Cheiron" (*Prog.* 16 [Kennedy]).[140]  Achilles' unique upbringing and digestion of the lion's marrow underscores his ferocity.  It also partially explains the difference between him and the

---

[137] Pamela E. Kinlaw argues that Jesus' reception of the Spirit in John should be read in light of ancient Mediterranean understandings of spirit possession (*The Christ is Jesus: Metamorphosis, Possession, and Johannine Christology* [Academia Biblica 18; Atlanta: SBL, 2005], 126-36).  The Spirit's remaining on Jesus corresponds to ideas of "indwelling" in the ancient world, thereby ensuring Jesus' constant contact with the Father.

[138] Cf. Gen 16:5; Deut 17:3; 28:45; 2 Sam 12:3, 8 (LXX); John 13:23.

[139] Cf. Ruth 4:16; cf. 2 Kgs 3:20; *Il.* 6.467, 483; 22.80; 9.570.  See also Francis J. Moloney, " 'In the Bosom of' or 'Turned towards' the Father?' " *ABR* 31 (1983): 65.

[140] Kennedy suggests that Ps.-Hermogenes is referring to the story of Achilles' upbringing recorded by Apollodorus in this *Bibliotheca* 3.172 (3.13.6) (*Progymnasmata*, 82 n. 33).  According to Apollodorus, Achilles is so named "because he had not put his lips to the breast" but instead was nursed on "the inwards of lions and wild swine and the marrows of bears."  Also see Kennedy's comment on John of Sardis, *Prog.* 192,19-193 (*Progymnasmata*, 213 n. 76).

other men he fights, particularly Hector, whose mother famously reminds him of the service her κόλποι did for him in *Il*. 22.79-89.

The function of the κόλπος is slightly different in the Fourth Gospel, however, since it is not at a mother's breast that Jesus is reared. Indeed, Jesus is not reared at all, but exists as the incarnation of the eternal *Logos* who does not need to be "raised" as any normal human child. Yet, like the rearing of Achilles and Hector, the κόλπος to which Jesus does have access underscores his unique status. While Jesus does not literally "nurse" from the Father's κόλπος, the image reinforces his reception of direct divine knowledge which he communicates to others. Moreover, the image resonates with other biblical and Jewish traditions of the period. In Num 11:12-15, Moses implies that God is Israel's nursing father, urging God to provide according to the promises made to Israel's ancestors. The author of the *Hodayoth* later appeals to this same tradition to praise God's fatherly care, writing, "Because you are a father to all the [son]s of your truth. You rejoice over them, like one who loves her child, and like a wet-nurse you take care of all your creatures in (your) bosom (בהיק)" (1QH<sup>a</sup> 17.35-36).[141] In the Fourth Gospel, Jesus alone enjoys this intimate relationship, thereby stressing his unique access to God and his ability to reveal God's will to humanity.

This reading of the Father's κόλπος in John 1:18 fits well with the second (and only other) use of κόλπος in the Fourth Gospel: John 13:23. In this scene, the Beloved Disciple is found reclining his head on Jesus' κόλπος during the Last Supper. The image again stresses the closeness between this particular disciple and Jesus, while also

---

[141] See also 1QH<sup>a</sup> 15.20-21. Jacob Cherian, "The Moses at Qumran: The מורה חצדק as the Nursing-Father of the יחד," in *The Dead Sea Scrolls and the Qumran Community* (vol. 2 of *The Bible and the Dead Sea Scrolls: The Second Princeton Symposium on Judaism and Christian Origins*; ed. James H. Charlesworth; Waco: Baylor University Press, 2006), 358.

encouraging the audience to recall its parallel from 1:18. As such, 13:23 insinuates the Beloved Disciples' own "upbringing" by Jesus, verifying his authority by stressing his access and knowledge of Jesus' teaching. Like Jesus, the Beloved Disciple experiences unique unity with the one on whose κόλπος he lies which enables him to communicate the revelation of the Father. Yet, also significant is the fact that this second scene reinforces Jesus' unity with the Father, whom he imitates. Having been "nurtured" by the Father, Jesus now "nurtures" his disciples, equipping them to minister as a result of his unified relationship with the Father and their unified relationship with him (10:30; 17:11; 20:23).

The third *topos* to appear in the prologue is that of deeds. Jesus, as the *Logos*, performs several tasks in the prologue, all of which revolve around the idea of giving life. Indeed, as other scholars have long acknowledged, the title ὁ λόγος itself evokes ideas of life-giving and sustaining because of its associations with descending-ascending redeemers common to Mediterranean antiquity, including: personifications of Wisdom; Philonic explanations of creation; Stoic overtones; and Roman imperial propaganda.[142] With so many images of a descending-ascending redeemer in his milieu, the evangelist selects an image that would resonate with his audience's understanding of Scripture as well as their wider cultural situation. Like these other descending-ascending redeemers, Jesus also comes to bring life to the world. Nevertheless, unlike the other descending-ascending redeemers of his time period, Jesus' ability to give life starts with his role in the creation of the cosmos as the *Logos* instead of at the moment of his descent and incarnation.

---

[142] Talbert, *Reading John*, 276-77; cf. Richard J. Cassidy, *John's Gospel in New Perspective: Christology and the Realities of Roman Power* (Maryknoll: Orbis, 1992).

In a manner similar to personified Wisdom, the *Logos* has a fundamental role in the creation process. The *Logos*, however, is greater than Wisdom because it is never "created"; instead, it is God (v. 1). As a result, there is no language of co-creators but only one Creator who creates through the *Logos*, and it is this same *Logos* that protects life.[143] The *Logos'* actions as the one through whom life was created, and its continued actions to preserve that life, correspond to Theon's instructions concerning the praise of noble actions in encomia. Theon argues that actions bring praise to a person when they are done first, alone, and on behalf of others (*Prog*. 110). The pre-existent actions of the *Logos*, therefore, deserve more praise than could be offered to any other, since its deeds are among the very *first* ever performed and benefit all by granting life. From this perspective, the incarnation is yet another deed meriting praise because it continues the *Logos'* life-giving purpose on behalf of the cosmos. As the incarnate *Logos*, the mediator and protector of life, Jesus can legitimately offer humanity eternal life and a way to be "begotten" as "children of God" (vv. 12-13). Moreover, he remains consistent to his character as the *Logos* made flesh by seeking the good of humanity and the cosmos as the one through whom life is given (cf. 5:26).

Finally, the prologue also offers two *synkrises* to emphasize further Jesus' superior status: the first between Jesus and John; and the second between Jesus and Moses. As a common encomiastic *topoi*, the presence of *synkrises* is not surprising, especially when one recalls Ps.-Hermogenes' comment that "the best source of argument

---

[143] In describing the *Logos* as the giver of life, the evangelist utilizes images of light and dark from Genesis and that correspond to expectations common in the ancient world (cf. Plato, *Rep*. 6.508b; 7.517C; *Tim*. 47a-b; Eur., *Hec*. 367; *Alc*. 268-69, 385; Homer, *Od*. 4.540; *Il*. 18.61; Hartsock, *Sight and Blindness*, 53-81; Dodd, *Interpretation*, 18, 36-41). As the one through whom life comes, the *Logos* is the true light who cannot be overshadowed by darkness, that is, death. Such an image also has the effect of preeminently undermining Jesus' opponents. Although they may fight against Jesus, they cannot overshadow him, indeed they cannot even understand him, but are simply left in darkness having rejected the light's visitation.

in encomia is derived from comparisons, which you will utilize as the occasion may suggest" (*Prog.*17 [Kennedy]) and Theon's encouragement to compare the subject of an encomia to persons already "being praised" (*Prog*. 111 [Kennedy]).[144]  In addition, Theon instructs, "One should include the judgment of the famous" in encomia including, "(for example,) in praising Helen, that Theseus preferred her" (*Prog*. 110 [Kennedy]). Both these rhetorical techniques—that of comparing Jesus to famous examples and incorporating the opinion of the famous—are employed in the Johannine prologue.  Like the *synkrises* found in other encomia, the evangelist's *synkrises* in his prologue immediately contextualize Jesus in relation to other, revered persons, and bolster his unique status.

The explicit *synkrisis* between Jesus and John occurs first, beginning in vv. 6-9 and continuing in v. 15.  In v. 6 John is introduced as a "man who was sent by God."  His mission is to "bear witness to the light, so that everyone might believe through him" (v. 7).  Although John's inferiority to the "light" (i.e., the *Logos*) is implicit after this verse, the evangelist makes himself even more clear by writing, "This one was not the light," rather he was sent by God "so that he might bear witness concerning the light" (v. 8). Finally, John himself "bears witness" to his own inferiority in v. 15 proclaiming, "He is the one of whom I said, 'The one who comes after me is greater than me, because he was

---

[144] Aphthonius also highlights the relationship between *synkrisis* and encomia, writing that the whole exercise of encomion is a *synkrisis* (*Prog*. 32R).  Such a conclusion resonates with Aristotle's discussion of encomia, in which he argues that one should employ *synkrisis* for amplification since, "Amplification is with good reason ranked as one of the forms of praise, since it consists in superiority, and superiority is one of the things that are noble" (*Rhet*. 1.9.39 [Freese, LCL]).

before me.' " As an example of a *synkrisis* "to the greater," this comparison acts as testimony supporting the characterization of Jesus as the pre-existent *Logos*.[145]

Rather than denying John's importance, however, these verses highlight John's closeness to God and his mission as a human witness to Jesus. Indeed, for John's words to be meaningful John himself must also be a revered person (cf. Cic., *Top*. 20.77-78); in the Fourth Gospel, this reverence is achieved through the evangelist's emphasis on John's connection to God. Dan Sheerin argues that ancients were not encouraged to disparage those to whom their encomiastic subjects were compared. In fact, Sheerin notes rhetoricians include "warnings against an excess of depreciation in *synkrisis*" since "subjects will be great when they appear greater than the great" (cf. Nic., *Prog*. 61; Men. Rhet., 376).[146] Such encouragement is consonant with Aristotle's instruction quoted earlier that, "And you must compare (συγκρίνειν) him with illustrious personages, for it affords ground for amplification and is noble, *if he can be proved better than men of worth*" (*Rhet.* 1.9.39 [Freese, LCL]; emphasis added).[147] John's status, therefore, is not denied by the evangelist. Instead, he underscores John's "origins" from God so that his testimony in v. 15 concerning Jesus' superiority has authority.

---

[145] As Morna Hooker explains, "Their [vv. 6-8, 15] function becomes clearer when we remember that the passages are not primarily 'about John the Baptist'; rather, like John himself, they point to the one to whom John witnessed" ("John the Baptist and the Johannine Prologue," *NTS* 16 [1970]: 357).

[146] According to Dan Sheerin *synkrises* meant to illustrate Jesus' superiority to the Old Testament stand behind the idea of typology in patristic spheres. Sheerin says that patristic authors used *synkrisis* to clarify confusing passages in the New Testament by relating them to the Old (cf. Gregory the Theologian, *Or*. 2.97). Moreover, these authors also saw *synkrises* conducted by New Testament authors within the text itself, as with Cyril of Alexandria's comment that John "makes the required *synkrisis* of the type to its fulfillment" in John 6 with his comparison of Jesus to the manna (*Ioh*. 4.2). See Dan Sheerin, "Rhetorical and Hermeneutic Synkrisis in Patristic Typology," in *Nova & Vetera: Patristic Studies in Honor of Thomas Patrick Halton* (ed. John Petruccione; Washington: Catholic University of America Press, 1998), 26-27, 35.

[147] Cf. Ps.-Herm., *Prog*. 19-20; Nic., *Prog*. 61-62.

The inclusion of John's testimony also conforms to Theon's instruction for authors to include the "opinion of the famous" in encomia mentioned above. Given John's prophetic status as one "sent by God," however, his words actually act as much more than the opinion of a renowned individual, instead they are on the verge of being "divine testimony." In his recent dissertation, James McConnell argues that divine testimony, as one of the possible sources of authority to which rhetoricians could appeal, was considered especially persuasive (cf. Quint. *Inst.* 5.11.37-38, 42; Cic., *Top.* 20.76-77).[148] Such testimony manifests itself in the form of oracles, augury, divination, and dreams. Quintilian underscores the significance of divine testimony in rhetoric explaining, "Under this head [topic], and indeed as the first item, some put the Authority of the Gods, which is derived from oracles" (*Inst.* 5.11.42 [Russell, LCL]). John's testimony is analogous to a prophetic utterance, as his *synkristic* employment of Isa 40:3 will show in 1:23. Nevertheless, the evangelist is always careful to mention John's "human" nature—he is a "person sent from God" (ἄνθρωπος ἀπεσταλμένος παρὰ θεοῦ)— therefore, his testimony remains partially human (cf. 5:34).[149] Yet, John's status as a consistent witness to Jesus commissioned by God makes his testimony corroborating the evangelist's description of Jesus' origins and superiority significant. In fact, John's opinion of Jesus is important enough to the evangelist that he will appeal to it again in 1:19-37, 3:21-36, and 5:33-35.

Having supported his description of Jesus' origins through John's testimony, and reinforced Jesus' superiority as a result, the evangelist moves on to another, more

---

[148] James McConnell, "The *Topos* of Divine Testimony in Luke/Acts" (Ph.D. diss., Baylor University, 2009), 64-91.

[149] See the analysis of 5:1-47 in chapter three.

implicit, *synkrisis* between Jesus and Moses.  Rather than being a formal *synkrisis*, the comparison between Jesus and Moses that occurs in v. 17 is better described as *synkristic*, since there is no clear evaluative term included as there was in the *synkrisis* between Jesus and John.  Indeed, there is no conjunction between the two clauses of v. 17: "because the law was given through Moses" and "the grace and the truth came through Jesus Christ."  Jesus' superiority is again implied, however, by his existence prior to the beginning of Scripture and by John's testimony.

Verse 18 also insinuates Jesus' superiority by denying Moses a clear vision of God and instead reserving the Father's bosom for Jesus, the μονογενής, alone.  Again, such a comparison should not be understood to discount Moses' importance for the evangelist.  As with John before him, Moses' status is necessary for the comparison between him and Jesus to be meaningful.[150]  The evangelist highlights Moses' identity as *the* law-giver, thereby recalling his role in the construction of Scripture.  As law-giver, Moses was traditionally believed to have had unparalleled access to God in order to communicate God's will for Israel, and humankind.  Indeed, the biblical text describes the necessity of Moses' wearing a veil to hide the radiance of his face after seeing God face to face (Exod 34:30-35).  The evangelist uses Moses' privileged status as law-giver and revealer of God to emphasize Jesus' own connection with God.  In comparison to Jesus, it is as though Moses never saw God at all.  As Craig S. Keener writes, "Moses was the greatest prophet because he knew God 'face to face' (Deut 34:10); Jesus himself is God's face (John 1:18)."[151]  In other words, because of his unique origins,

---

[150] See also Schapdick, "Religious Authority," 187-88.

[151] Keener, *Gospel of John*, 1:51.

98

"upbringing," and deeds, Jesus is able to make God known since he is the one who fully embodies the Father's δόχα as only a μονογενής can do.

Overall, the above analysis illustrates how the evangelist begins his characterization of Jesus through various *topoi* commonly used in the ancient world, including: origins, upbringing, deeds, and *synkrisis*. These *topoi* will continue to surface throughout the narrative and the evangelist will include additional ones as well, such as descriptions of Jesus' actions, words, manner of death, and events after his death. The appearance of these *topoi* points to the Fourth Gospel's genre being that of an encomiastic *bios* as well as the author's connection to the literature of his milieu. Even if the author (or authors) of the Fourth Gospel was not rhetorically trained, he has enough exposure to imitate standard forms found in his time. Such a fact is not entirely surprising given the emphasis on imitation in the ancient world. Indeed, Cicero remarks that anyone hearing a speech could determine good rhetorical style (*Orat.* 3.50.195).

Yet, the evangelist does not simply follow standard *topoi* even though he makes use of their convention in encomiastic *bioi*. Jesus' origins and "upbringing" in particular contrast the standard *topoi* since, in the evangelist's hands, Jesus' origins are not able to be determined nor is he in any need of education or upbringing. Instead, the evangelist offers a non-origin story for Jesus—he exists even before the scriptural record as the eternal *Logos* and needs no birth mother to accomplish his incarnation. He is the one through whom all life comes and as the μονογενής exists as the perfect reflection of the Father. As a result, Jesus has no traditional upbringing. He does not need to be tutored by a famous philosopher, or prophet such as John. Rather, he is in communion with the Father as exemplified by his residence in the Father's κόλπος. This uncommon

99

interpretation of common encomiastic *topoi* enables the evangelist to communicate Jesus'

unique nature and status that will continue to be made manifest in the Gospel. The

evangelist supports his variation on these *topoi* especially through his use of Israel's

Scriptures and as such places Jesus in special relationship to them.

   *Before the beginning: scripture, the prologue, and Jesus.* Scripture plays a key

role in each of the *topoi* mentioned above; overtones of Genesis are heard in the

description of Jesus' origins and his deeds, while Moses' presence begins the sustained

*synkristic* relationship between him and Jesus that will continue in the Gospel. Jesus'

manifestation of the Father's glory and his dwelling, or "tenting," among humanity also

has notable connections to images of the Tabernacle and the Temple as key loci for

God's presence. Even though the scriptural imagery of the prologue appears largely in

the form of allusions, its pervasiveness serves to contextualize Jesus, thereby rooting him

in Israel's larger narrative world from the outset of the Gospel.[152] By identifying Jesus as

the incarnate *Logos* and connecting him to standard creation imagery, the evangelist

immediately gives shape to Jesus' personality and purpose. Contextualizing Jesus in this

manner also bolsters the evangelist's authority by illustrating his own knowledge of

Scripture through the manipulation of tradition rather than simple reiteration.

   By mimicking biblical style and imagery, the evangelist participates in the

practice of *paraphrasis* common in his surrounding context. Theon defines (and defends)

the use of *paraphrasis* writing,

---

[152] Harstine, *Moses as a Character*, 47-49. Also see Theobald, who sees a three-part address in the prologue. Theobald suggests that the evangelist starts from the perspective of humanity, to Israel, to the audience itself with the evangelist's use of the first person plural (*Im Anfang*, 96-98). Noting these three parts is important, not only because it reveals the rhetorical move of the evangelist to identify with his audience, but it also acknowledges that the audience, while aware of larger Hellenistic traditions, also perceived itself to be rooted Israel's history.

Despite what some say or have thought, *paraphrasis* (paraphrase) is not without utility. The argument of opponents is that once something has been said well it cannot be done a second time, but those who say this are far from hitting on what is right. Thought is not moved by any one thing in only one way so as to express the idea that has occurred to it in a similar form, but it is stirred in a number of different ways, and sometimes we are making a declaration, sometimes asking a question, sometimes making an inquiry, sometimes beseeching, and sometimes expressing our thought in some other way. There is nothing to prevent what is imagined from being expressed equally well in all these ways. (*Prog*. 62 [Kennedy])

Relying on definitions of *paraphrasis* from Theon (*Prog*. 62-64) and Quintilian (*Inst*. 10.5.1-11), John Kloppenborg notes that *paraphrasis* was used by students at all levels of education.[153] While young students performed relatively minor changes to well-known texts in their paraphrases, more advanced students could even go so far as to place a saying in a completely new context.[154] Students and authors resorted to paraphrasing known traditions in order to show their mastery of the traditional material and to attempt to improve upon the wording of the original text or tradition. In this way, paraphrases were meant to "rival" the original text in conveying meaning in an even better or more applicable way (Quint., *Inst*. 10.5.4-5). As such paraphrased texts, although usually still recognizable as coming from another source, were manipulated by authors who placed them in new contexts according to the meaning they hoped to communicate to their audiences.[155]

---

[153] John S. Kloppenborg cites examples of paraphrase in Jewish literature, particularly in *Sirach* ("The Reception of the Jesus Tradition in James," in *The Catholic Epistles and the Tradition* [ed. J. Schlosser; BETL 176; Leuven: Leuven University Press, 2004], 113-15; cf. Richard Bauckham, *James: Wisdom of James, Disciple of Jesus the Sage* [New Testament Readings; London: Routledge, 1999]; idem, "The Wisdom of James and the Wisdom of Jesus," in *The Catholic Epistles and the Tradition*, 76-92). Kloppenborg also notes that aspects of paraphrase can be found in restating *chreia* (Theon, *Prog*. 101) and in the elaboration of gnomic sayings (Ps.-Herm., *Prog*., 9-10; Aphth., *Prog*., 26) ("Reception," 116-22). *Paraphrasis* will continue to be important throughout the rest of this study as Jesus, other characters, and the evangelist all paraphrase scriptural texts.

[154] Kloppenborg, "Reception," 121-22, 141.

[155] Kloppenborg, "Reception," 118.

As a result of his *paraphrasis* of Scripture, the evangelist does more than simply contextualize Jesus; he also establishes a unique relationship between Jesus and Scripture. Jesus' identity as the incarnate *Logos* means that his origins cannot be completely defined because of the *Logos*' eternal existence. The *Logos* is prior to and outside of the narrative recorded in Scripture; in fact, the *Logos*' creative actions initiate the scriptural story. Rather than hearing of the *Logos*' origins, therefore, the evangelist can only narrate far enough back to describe life's origins through the *Logos*. For this reason, Jesus is not only greater than John, whose very testimony points to Jesus' association with the eternal, but he is also greater than Moses, the one traditionally recognized as the supreme law-giver and revealer of God's will. Moses' connection with God, though great, is dwarfed by Jesus' own intimacy with the Father. Nevertheless, no competition between Jesus and Moses is implied since they are both part of the *same* scriptural narrative (cf. 1:17, 45; 5:39-46). From the very beginning of his narrative, therefore, the prologue also prepares the Gospel audience for the sustained appearance, and importance, of Scripture in the rest of the *bios*, while also signaling Jesus' external perspective that will radically impact his interpretation of Israel's past, present, and future.

*Elevating the Gospel audience*. As other scholars have noted, all of the crucial information given about Jesus in the prologue is reserved for the Gospel audience alone. Even though other characters appear in the prologue, such as John, the entire prologue is only communicated to the audience. The evangelist establishes his grand perspective and authority by means of the prologue, creating trust between himself and the audience. Duke argues that such an introduction creates the basis for the later "irony" employed in

the narrative; since the audience knows more about who Jesus really is, they are able to understand Jesus' words and actions in ways characters within the text cannot.[156] The provision of such insider-information resonates with Jeffrey L. Staley's observation that the prologue in effect trains the audience in how they should hear the rest of the Gospel, since the prologue establishes the audience's dependency on the evangelist for accurate information about Jesus.[157]

Examining the use of prologues in ancient literature reinforces the conclusion that the Johannine prologue privileges the Gospel audience. Most scholars compare the Johannine prologue to prologues of Greco-Roman dramas, concluding that the Gospel, like these dramas, provides the audience with essential information so that they can understand the plot "in *medias res*."[158] While granting the similarity, Peter Phillips argues that the Johannine prologue should not be confused with dramatic prologues, particularly because the prologue is in prose form rather than poetic verse. Instead, Phillips argues that the evangelist simply employs rhetorical conventions, combining ideas from dramatic prologues and *prooimia* of speeches from his milieu, for persuasive effect.[159] Phillips' point is well taken, particularly since the emphasis on dramatic prologues has led scholars largely to ignore prefaces and prologues found in other material, even though Aristotle acknowledges that *prooimia* are useful "to all branches of

---

[156] Duke, *Irony*, 140-41. See also O'Day, *Revelation*, 34.

[157] Staley, *Print's First Kiss*, 50; Reinhartz, *Word in the World*, 25-26.

[158] Jo-Ann A. Brant, *Dialogue and Drama: Elements of Greek Tragedy in the Fourth Gospel* (Peabody: Hendrickson, 2004), 21. See also Duke, *Irony*, 24; Elizabeth Harris, *Prologue and Gospel: The Theology of the Fourth Evangelist* (JSNTSup 107; Sheffield: Sheffield Academic, 1994), 13; Phillips, *The Prologue of the Fourth Gospel*, 42-44.

[159] Phillips, *Prologue of the Fourth Gospel*, 45.

Rhetoric" (*Rhet*. 3.14.7 [Freese, LCL]).[160] Furthermore, given the evangelist's alteration of encomiastic *topoi* for his own rhetorical purposes mentioned above, there is no reason to expect the Fourth Gospel's prologue to align perfectly with any particular prologue genre. Rather, influenced by the literature of his milieu—historiographies, *bioi*, dramas, and especially Israel's Scriptures—the evangelist begins characterizing Jesus in his prologue to establish the foundation for the rest of his narrative.

In light of the previous analyses of ancient narratives and characterization techniques and expectations, this foundational aspect of the Johannine prologue is key. Ancient auditors expected characters to act and speak in consistent ways. As illustrated above, such consistency was crucial for the prized quality of credibility in a narrative. In the Fourth Gospel, the first eighteen verses establish the core of Jesus' character through its discussion of his origins, "upbringing," deeds, and *synkrisis*, thereby creating the standard by which the rest of Jesus' characterization, and the narrative as a whole, will be judged. In order for this initial characterization to be believable, the rest of Jesus' life and death must conform to it.[161] Moreover, given Jesus' status as a historical figure, this

---

[160] Phillips himself also largely limits his exploration to dramatic prologues, even after quoting Aristotle, who acknowledges similarities between the *prooimia* of forensic speeches and the prologues of both drama and epics (*Rhet.* 3.14.5-6). Although *prooimia* can serve a variety of functions, some common goals of a *prooimion* are to provide the audience with necessary knowledge, secure their good will, and engage their attention, perhaps through the mention of things important to the audience or "astonishing" to them (3.14.6-7 [Freese, LCL]). Given the *mimetic* emphasis of ancient education and the resulting overlaps between genres, it is not surprising that readers encounter prologues and prefaces in an array of ancient literature. While many of the prefaces of historiographies and *bioi* mentioned above seek to justify the author's composition, others, like the Fourth Gospel, simply dive into a description of the events or persons at the heart of their narratives: see, Plut., *Lyc*. 1; *Num*. 1; *Sol*. 1; *Publ*. 1; Suet., *Lives of the Twelve Caesars*; Diog. Laert., *Lives of the Eminent Philosophers*.

[161] Culpepper also recognizes the importance of the prologue for shaping Gospel's characterization of Jesus, that is, its christology. Based on his narrative analysis, Culpepper concludes, "[T]he Gospel's Logos Christology, which is generally regarded as a late stage in the development of Johannine thought, exerts a *controlling influence* on the Gospel's portrayal of Jesus from the Prologue on" ("The Christology of the Johannine Writings," in *Who Do You Say that I Am?*, 85; emphasis added). While Culpepper comes to this conclusion from his careful, literary analysis of the Gospel, this chapter demonstrates that this "controlling influence" is based on common practices of characterization from the Gospel's milieu.

characterization must make sense with what is already known about Jesus by the audience: it must explain his ability as a teacher, miracle-worker, as well as his rejection, death, and resurrection.

The foundational aspect of the prologue functions in two key ways. First, it explains and legitimates Jesus' rather rude behavior that appears in the Fourth Gospel, including his surprising, or even potentially unnerving, interpretations of Scripture. Beginning with his prologue, the evangelist grooms his audience for Jesus' unusual deeds and words, creating in them the expectation that all Jesus does will be unique in light of his unique origins, "upbringing," and deeds. Moreover, although partially contextualized by Scripture, the totality of Jesus' person stretches outside the reach of Scripture because of his identity as the incarnate *Logos*, who predates and instigates the scriptural story with his role in creation. In this way, the evangelist presents Jesus as the one who is at the heart of all scriptural witness, establishing at the Gospel's beginning the justification for his later claims that Jesus perfects the scriptural narrative with his death and continues giving divine revelation into the future through the presence of the Holy Spirit.

Second, the evangelist privileges the perspective of the audience with this foundational information. Not only does this establish the basis for later ironies in the Gospel, but it elevates the audience, effectively informing them that although they have never seen Jesus, they understand his identity better than those who did. As a result, the evangelist inverts the apparent disadvantageous position of the audience, turning it into a superior position by enlightening them with the prologue and then through repeated narrative asides. With the presence of the Holy Spirit among Jesus' followers assured by the Gospel itself, the audience is encouraged to view their own potentially distant

relationship to the historical Jesus in a new light—it is this distance that enables them to receive a fuller revelation of his person.

*Summary and Conclusions*

This chapter has sought to identify the evangelist and the protagonist of the Fourth Gospel in light of the literature and rhetoric of its milieu. The material explored and defined in this chapter will, much like the Johannine prologue, continue to be crucial to the rest of the present study.

The evangelist is presented through the concept of the "evangelist's voice" that unifies the rest of this study. The evangelist's voice is heard most clearly through the narrator's words, but is also found speaking through all the characters in the Gospel to offer the unified perspective of the implied author. The narrator, or evangelist, speaks on behalf of the implied author as the reliable guide for the audience. Such reliability is consonant with other narratives, particularly historically-rooted narratives like historiographies and *bioi* in the ancient world. Moreover, like other ancient narratives, the Fourth Gospel also shows a concern for brevity, clarity, and especially credibility (John 1:12-13; 20:30; 19:35). The imitation of these three key "virtues" of narrative, culminating in the emphasis on credibility, points to the overall rhetorical agenda of the Gospel: the Fourth Gospel seeks to persuade its audience that its presentation of Jesus' identity is true. As such, the evangelist claims that this story offers a way to bridge the gap between his audience and their Savior, thus inspiring them to imitate his virtues.

The Gospel's rhetorical agenda turns on the evangelist's characterization of his protagonist, Jesus. In addition to expectations concerning ancient narratives and narrators, therefore, attention was also given to ancient practices of characterization

outlined in handbooks and *progymnasmata*, and illustrated by literary examples. The use of *topoi*, particularly in encomia and encomiastic *bioi*, was especially helpful for illuminating the Fourth Gospel's specific genre. The techniques of *synkrisis*, *ekphrasis*, and *prosopopoiia* were also defined since they regularly appear in connection with the encomiastic *topoi* and, as a result, will appear with some frequency throughout the rest of this project. Moreover, the importance of consistency in ancient characterization was highlighted by exploring the pervasive idea of molding, or shaping, souls through *mimesis* of character-types, or stamps. Although more malleable as a child, having reached adulthood, ancient characters were expected to conform to their particular types, rather than continuing to develop.

It was from this perspective that the Johannine prologue was examined. The prologue both emphasizes the role of the evangelist as a reliable narrator and showcases several connections to encomiastic *topoi* and ancient characterization techniques. In particular, the prologue offers explanations of Jesus' origins, his "upbringing," his deeds, a *synkrisis* with John, and *synkristic* language concerning him and Moses. Yet, while the evangelist uses techniques common in his environment, he adjusts them according to his own unique goals. Therefore, the story of Jesus' origins turns into a non-origin story, and his "birth" takes place without a mother. As the eternal, life-giving *Logos* made flesh and μονογενής of the Father, Jesus has no need for education as other characters do; instead, he enlightens others with the revelation he receives from the bosom of the Father. The *synkrises* reiterate Jesus' superiority, even implying his greatness over Moses. Rather than downplaying the significance of John and Moses, however, these *synkrises* add authority to the evangelist's presentation and point to the cooperative relationships

between Jesus and these characters later in the narrative. With all these techniques, the presentation of Jesus in the prologue sets the stage for the rest of his interactions with other characters in the text.

With his prologue, the evangelist establishes the baseline of Jesus' character for his audience as they listen to the remainder of the *bios*. The believability of the evangelist's presentation of Jesus hinges on his consistency with this preliminary characterization, including his relationship to Scripture. Scripture paradoxically contextualizes Jesus by acting as the narrative paradigm from which the evangelist is speaking, while they also reveal Jesus to be somehow beyond Scripture because of his identity as the *Logos*. Chapters three and four will explore the use of Israel's Scriptures for the characterization of Jesus in more detail, first by looking at Jesus' discourses and second, moving to passages outside of them. In all these passages, the evangelist continually makes connections back to the presuppositions presented in the prologue. Especially important are Jesus' origins and his relationship with the Father, which repeatedly justify his audacious words and deeds. By means of the prologue, the Gospel audience is placed in a superior position to judge not only others' reactions to Jesus, but also to judge whether or not Jesus consistently, and therefore believably, acts as the *Logos* of God.

CHAPTER THREE

Speaking Scripture:
The Evangelist's Voice Mediated through the Discourses of Jesus

The previous chapter examined narrators and narratives in Mediterranean antiquity in order to define the idea of the "evangelist's voice."  Methods of characterization were also outlined, capitalizing on the Fourth Gospel's biographical genre to note various *topoi* and rhetorical techniques that surface in the evangelist's portrayal of Jesus, especially in the Johannine prologue.  The analysis of the prologue in particular highlighted several foundational motifs concerning Jesus' character, including his origins, his "upbringing," his deeds, and his *synkristic* relationships with John and Moses, made available solely to the Gospel audience.  According to the prologue, Jesus is the pre-existent (indeed, pre-scriptural) *Logos* made flesh, whose unique origins and relationship with the Father make him the ideal revealer of God's will.  In light of rhetorical expectations in the milieu, this prologue acts as more than just an introduction of Jesus; instead, it is the characterization to which Jesus' later actions, speeches, and even his death, will be compared for consistency (and, therefore, believability) by the audience.

Having established these key ideas, it is now time to explore the continued characterization of Jesus through Israel's Scriptures in the rest of the Gospel.  This present chapter will focus on Jesus' discourses.  Specifically, it will center on how Jesus and those with whom he interacts use Scripture, and how such practices contribute to the overall characterization of the Johannine Jesus.  Jesus' words frequently appear in the

midst of dialogues, a literary technique that has already been shown to have close ties

with *prosopopoiia* in the previous chapter.[1]  Dialogue lends itself well to Gospel settings

since, as Theon writes, by means of this form "we shall suppose some people talking with

each other about what has been done, one teaching, the other learning, about the

occurrences" (*Prog*. 89 [Kennedy]).  As the Teacher, or "Rabbi," of the Fourth Gospel,

Jesus often sets out to teach when questioned by those he encounters.[2]  Indeed, these

question and answer exchanges form most of the *prosopopoetic* utterances given in the

narrative.

While some of these dialogues are more conversational than others, Jesus is

repeatedly given more words than his interlocutors, whose comments often serve as

prompts for his excursive replies.[3]  This technique keeps Jesus at the center of the Gospel

audience's attention while they observe how other characters within the text react to his

statements.  Yet, even though Jesus is credited with these speeches in the Gospel, it

should be remembered that it is the evangelist who shapes the words spoken by Jesus, as

well as those spoken by any other character in the Gospel.  These dialogues are words

---

[1] See chapter two, pages 71-75.  Also see Theon, *Prog*. 68, 89-90; Quint., *Inst*. 9.2.29-32; *Rhet. Her*. 4.43.55-57; 4.49.63-53.66.

[2] Jesus is the dominant ῥαββί of the Gospel, being called by this name in 1:38, 49; 3:2; 4:31; 6:25; 9:2; 11:8 and called ῥαββουνί by Mary in 20:16.  The narrator ensures his audience knows what the title ῥαββί means in 1:38 by defining it as "Teacher" (διδάσκαλε).  He then does this at the end of the Gospel by likewise defining the variant form ῥαββουνί in 20:16 as διδάσκαλε.  The only other character who is called ῥαββί in the Gospel is John (the Baptist), who is called by this title in 3:26.

[3] Jo-Ann A. Brant observes that Jesus' dialogues repeatedly occur between himself and one other character, be it an individual or a group, in a manner similar to dialogues in Greek drama (*Dialogue and Drama Elements of Greek Tragedy in the Fourth Gospel* [Peabody: Hendrickson, 2004], 27-29).  One should also note, however, that dialogues often occur between two persons/groups in a variety of genres. See: Plutarch *Alex*. 6, which includes a dialogue between Alexander and his father, Philip; Philostratus' *Life of Apollonius*, which includes a number of dialogues and discourses; and Philo's *Life of Moses*, which records both speeches and dialogues between Moses and the people, or Moses and the Lord; Lucian's *Nigrinus* is a biography in dialogue form (cf. Satyrus' of Euripides' life, 3rd c. B.C.E.); dialogues regularly appear in novels (cf. *Jos. Asen*. 14-17) and in historiographies as well (cf. Arrian, *Anab*. 1.13.1-7).  None of this should be surprising given the discussion of *prosopopoiia* in chapter two; genres and techniques were fluid in the ancient world as authors made use of techniques that fit their rhetorical agendas.

created by the evangelist for his characters that are meant to be appropriate both to the persons speaking and to the situations in which they find themselves.[4] Varying the narrative of Jesus' *bios* by means of these exchanges, the evangelist drives his plot forward, building up the tension and conflict as Jesus interacts with (and confounds!) those around him.[5] Thus, while Jesus or the Jews may "say" something in the Gospel, it is the evangelist who actually creates these words in order to fit his own narrative purposes. Although undoubtedly connected to older traditions about Jesus, these words have been crafted for the specific rhetorical agenda of the evangelist, that of convincing his audience that this portrayal of Jesus is truthful.[6]

The following chapter will analyze eight of Jesus' discourses, comments, and dialogues from the Fourth Gospel. These eight include Jesus' conversations with (1) Nathanael in 1:43-51; (2) Nicodemus in 3:1-21; (3) the Samarian woman in 4:1-42; (4) the Jews in 5:1-47; (5) his feeding of the 5,000 and the bread of life discourse in 6:1-71; (6) his discourses at the Feast of Tabernacles in 7:1-52 and 8:12-59; (7) and during the Feast of Dedication in 10:22-39; and finally, (8) his references to Scripture in the Farewell Discourse (13:18; 15:25; 17:12). The investigation has been limited to these eight conversations and statements because it is within these encounters that Jesus

---

[4] On the importance of appropriateness to all types of attributed-speech, see chapter two, pages 71-75. Also see: Arist., *Rhet*. 2.12.1-17; 3.7.1-11; Quint., *Inst*. 3.8.49-54; 9.2.29-32; 11.1.32-59; Theon, *Prog*. 68, 84, 115-18; Ps.-Herm., *Prog*. 21; *Rhet. Her*. 4.49.63-53.66.

[5] Cf. Nicolaus, *Prog*. 67; John of Sardis, *Prog*. 194.

[6] See Plato, *Rep*. 3.392d-93c on "imitation" in narrative and the role of the narrator in relating the "speeches" of his characters. As argued in the previous chapter, the historical aspect of Jesus means that people (especially if they are already believers among the audience) could know about him before the Gospel was written. The evangelist's presentation, therefore, must be at least somewhat congruent with the known tradition in order to be believable. Yet, even with these restrictions, it is clear that the evangelist has freedom in constructing Jesus' words and aspect of his life, as can be seen in comparisons between John and the Synoptics.

explicitly employs Scripture.[7]  Other characters, along with the evangelist, also utilize

scriptural quotations and allusions in these discourses, even triggering Jesus' own

references at points.  This chapter will explore explicit scriptural references, including

quotations and various allusions,[8] which occur in these encounters in order to discover

how they augment the evangelist's characterization of Jesus in his Gospel.

The investigation will begin with a brief overview of the passage being discussed,

including a few comments on its history of interpretation, before analyzing the scriptural

aspects in light of the rhetorical *topoi* and techniques laid out in chapter two.  In the

course of this investigation, several *topoi* mentioned in the previous chapter will

repeatedly surface.  The most obvious of these *topoi* is perhaps Jesus' words, but other

significant *topoi* also consist of Jesus' deeds, origins, "external goods" (e.g., his

reputation, offices held, and friends), "goods of the mind" (e.g., his "acuteness of sense"

and virtue), and manner of death.[9]  Moreover, the rhetorical techniques of *synkrisis*,

*ekphrasis*, and *prosopopoiia* will frequently emerge as the methods employed to describe

the *topoi* of Jesus' person.  Again, *prosopopoiia* is the most apparent technique, since the

words spoken by Jesus and other characters in conversation with him are the focus.  Yet,

Jesus and his interlocutors often use *synkristic* and *ekphrastic* language when they speak,

tying Jesus' actions and his person to Israel's Scriptures.  As other characters within the

text converse with Jesus face to face, they react according to their understanding of his

---

[7] There are perhaps other instances that could be included in this chapter as well, such as John 2:17 or Jesus' resurrection correspondences.  These passages are included in the next chapter, however, since Jesus' words are connected to Scripture by the evangelist rather than by Jesus himself.

[8] Space constraints preclude the investigation of every possible allusion.  This study will be limited, therefore, to the most well-known allusions that are largely agreed upon by scholars to be present in Jesus' discourses.

[9]Cf. Theon, *Prog*. 109-11; Ps.-Herm., *Prog*. 15-17; Aphth., *Prog*. 22R; Quint., *Inst*. 3.7.10-18.

person, often finding his words and actions, particularly in relation to Scripture, incomprehensible. While these characters struggle, the Gospel audience is continually elevated, encouraged to rely on the evangelist's perspective and to see Jesus in light of his pre-scriptural status outlined in the prologue.

*Jesus and a True Israelite (1:43-51)*

John 1:43-51 is the final scene of the larger pericope of 1:19-51.[10] Often considered the climax of this passage, 1:43-51 contains Jesus' first clear appeal to Israel's Scriptures in the Gospel. Philip begins the scriptural connections with his description of Jesus in 1:45, which works alongside general references to the Jacob narratives of Genesis in John vv. 47 and 51 to anchor Jesus' identity in the Scriptures.[11] John 1:51 includes the most explicit reference in the form of Jesus' paraphrase of Gen 28:12 promising Nathanael and the other disciples: "you will see heaven opened and the angels of God ascending and descending on the Son of Man" (ὄψεσθε τὸν οὐρανὸν ἀνεῳγότα καὶ τοὺς ἀγγέλους τοῦ θεοῦ ἀναβαίνοντας καὶ καταβαίνοντας ἐπὶ τὸν υἱὸν τοῦ ἀνθρώπου). While different in the details, scholars suggest that the allusions to Jacob traditions in vv. 45-51 emphasize Jesus' identity as a mediator, or manifestation, of the

---

[10] Many scholars understand 1:19-51 to act as a transitional section of the Gospel, linking the prologue's description of Jesus' incarnation to the beginning of his ministry in chapter two. See, for example, Rudolf Bultmann, *The Gospel of John: A Commentary* (trans. G. R. Beasley-Murray; ed. R. W. N. Hoare and J. K. Riches; Philadelphia: Westminster, 1971), 84; C. K. Barrett, *The Gospel According to St. John: An Introduction with Commentary and Notes on the Greek Text* (New York: Macmillan, 1957), 150; Stephen S. Kim, "The Relationship of John 1:19-51 to the Book of Signs in John 2-12," *BibSac* 165 (2008): 324. While the larger context of 1:43-51 is significant, John's testimony in vv. 19-36 fits better in the next chapter of this study, since it constitutes characterization of Jesus through Scripture outside Jesus' own discourses.

[11] Rudolf Schnackenburg voices a dissenting opinion, arguing that there is no connection to Jacob in 1:47 since the biblical Jacob is full of guile, suggesting that the larger context of Genesis 28 is not significant for 1:51 (*The Gospel According to St John* [3 vols.; trans. Kevin Smyth; New York: Crossroads, 1980], 1:316, 320-21). See also Ernst Haenchen, who considers the allusion in 1:51 to be merely a "figurative expression of the continuous relationship Jesus has with the Father during his earthly sojourn" (*John* [2 vols.; trans. Robert W. Funk; Hermeneia; Philadelphia: Fortress, 1984], 1:166).

divine presence on earth.[12]  Whether Jesus, as the Son of Man, takes the place of the

stone, ladder, or Jacob in John's version of Genesis 28, he offers a grand vision to the

disciples who "come and see" him (vv. 39, 46).  In this way, Nathanael is a "true

Israelite" in that he too receives a vision of the divine, as will the other disciples.  Viewed

from a rhetorical angle, these allusions and paraphrase contribute to Jesus'

characterization by continuing *topoi* discussed in the prologue in such a way that

emphasizes his relationship with Scripture.

*Passage Analysis*

Throughout the larger pericope of 1:19-51 the evangelist uses *prosopopoiia* to

give voice to characters who see, and then seek to identify Jesus (1:29, 34, 36, 38, 41,

49).  Philip's statement in 1:45 comes as another in a long chain of identity statements, or

offices, given to Jesus by those who encounter him.[13]  After finding Nathanael, Philip

testifies to him that, "We have found the one of whom Moses in the Law and the prophets

wrote" (ὃν ἔγραψεν Μωϋσῆς ἐν τῷ νόμῳ καὶ οἱ προφῆται εὑρήκαμεν, v. 45).  Philip's

comment is parallel to Andrew's testimony to Simon Peter that, "We have found the

Messiah" (εὑρήκαμεν τὸν Μεσσίαν, v. 41), which signals to the audience that his words

carry a meaning similar to Andrew's: Jesus, as the Messiah, is the one described in

---

[12] See, for example, Klaus Wengst, *Das Johannesevangelium* (2 vols.; TKNT 4; Stuttgart: Kohlhammer, 2000), 1:95-96; Maarten J. J. Menken, "Observations on the Significance of the Old Testament in the Fourth Gospel," *Neot* 33 (1999): 170; Craig R. Koester, *Symbolism in the Fourth Gospel Meaning, Mystery, Community* (Minneapolis: Fortress, 1995), 41; Christopher Rowland, "John 1.51, Jewish Apocalyptic and Targumic Tradition," *NTS* 30 (1984): 504; Francis J. Moloney, *Belief in the Word: Reading the Fourth Gospel, John 1-4* (Minneapolis: Fortress, 1993), 74.

[13] Some scholars have attempted to analyze Jesus in this passage based largely, if not solely, on these titles.  See Kim, "Relationship," 326-36; William O. Walker, Jr., "John 1.43-51 and 'The Son of Man' in the Fourth Gospel," *JSNT* 56 (1994): 34.  The titles are important and do fit into the rhetorical scheme proposed in this project under the *topos* of external goods (Theon, *Prog.* 110; cf. Ps.-Herm., *Prog.* 16; Quint., *Inst.* 5.10.27).  Nevertheless, to read these titles as offering a complete characterization of Jesus in this passage is misleading since it ignores other *topoi* used by ancient authors and the evangelist.

Israel's Scriptures. More than connecting solely with Andrew's witness, however,

Philip's confession also reverberates with previous appeals to Scripture used in

descriptions of Jesus in 1:17 and in John's testimony from 1:23 and 1:36. As a result,

Philip's characterization of Jesus continues the evangelist's contextualization of Jesus in

Israel's Scriptures begun at the outset of the Gospel, hinting at continued *synkrises* and

*synkristic* language to come.[14]

Although perhaps initially impressed by Philip's identification of Jesus, the

audience is immediately informed of the limited nature of Philip's understanding when he

continues his testimony to Nathanael. In addition to being the one of whom Moses and

the prophets wrote, Philip also gives his estimation of Jesus' origins, a *topos* continued

from the prologue. According to Philip, Jesus is "the son of Joseph, the one from

Nazareth" (v. 45). This incorrect account of Jesus' origins ultimately causes Nathanael's

confusion. How could the one whom Scripture portrays come from Nazareth?! Rather

than being from before "the beginning" as the *Logos* and existing as the μονογενής of the

Father, Jesus' origins are found in a human father and the small Galilean town of

Nazareth. Sure to notice the discrepancy, the audience of the Gospel witnesses the

difficulty for those seeing Jesus during his lifetime to identify him accurately—a pattern

that will continue throughout the Gospel.

The failure of Philip is contrasted sharply with Jesus' own abilities to identify his

disciples' origins simply by looking at them (1:42, 47), thereby creating a *synkrisis* that

---

[14] Scholars regularly connect Philip's confession to Deut 18:15-16, arguing that Philip's statement begins the association between Jesus and the Prophet-like-Moses from larger Jewish tradition (cf. Wayne A. Meeks, *The Prophet-King Moses traditions and the Johannine Christology* [NovTSup 14; Leiden: Brill, 1967], 288-90; J. Louis Martyn, *History and Theology in the Fourth Gospel* [3d ed.; Louisville; Westminster John Knox, 2003], 103). Such a reading is incomplete, however, because it overlooks the inclusion of the prophets in Philip's confession, while also condensing Moses' "writings" to Deuteronomy alone.

reinforces Jesus' superiority.[15]  Like Philip before him, the evangelist also places a loose

reference to Israel's Scriptures in Jesus' identification of an individual, this time of

Nathanael in v. 47.  While not an allusion to a particular passage, Jesus' description of

Nathanael as a "true Israelite in whom there is no guile" encourages the audience to

notice links between this disciple, the pericope, and the figure of Jacob.  The accuracy of

Jesus' identification is affirmed by Nathanael, who asks Jesus how he came to know him.

Jesus responds with words that reveal his knowledge of Nathanael to be even greater still,

reporting that he "saw" (εἶδόν) him even before Philip called him, as he sat under the fig

tree (v. 48).  While scholars have offered a variety of interpretations for what exactly

Jesus means with these words,[16] it is clear they reinforce the evangelist's characterization

of his supernatural sight and perception.[17]  Astounded by his insight, Nathanael

immediately responds with his own confession of Jesus' identity (v. 49).

---

[15] Also see 1:44, in which the evangelist also displays his own knowledge in accurately describing the origins of Andrew, Peter, and Philip immediately before Philip's inaccurate description of Jesus' origins.

[16] The phrase "under the fig tree" is often tied to images of the fig tree in Israel's Scriptures, such as 1 Kgs 4:25, Micah 4:4, and Zech 3:8-10.  As a result, many scholars understand this image as a description of Nathanael relaxing or studying Scripture before Philip came to him.  This conclusion is regularly used to explain Nathanael's initial reluctance to follow Philip since Scripture does not identify a Messiah from Nazareth (cf. John 7:41).  See: Edwyn Hoskyns, *The Fourth Gospel* (rev. ed.; ed. Francis Noel Davey; London: Faber and Faber, 1947), 182; Schnackenburg, *Gospel*, 1:317; Jerome H. Neyrey, "The Jacob Allusions in John 1:51," *CBQ* 44 (1982): 588; cf. Bultmann, *Gospel*, 104 n. 6.  Craig R. Koester, however, emphasizes the allusion to Zech 3:8-10.  He argues that this image points toward a time of peace marking the arrival of the Davidic messiah (the "Branch"), which fits Nathanael's confession of Jesus as the King of Israel in v. 49 (*Symbolism*, 40; idem, "Messianic Exegesis and the Call of Nathanael [John 1.45-51]," *JSNT* 39 [1990]: 23-34; idem, "Jesus' Resurrection, the Signs, and the Dynamics of Faith in the Gospel of John," in *The Resurrection of Jesus in the Gospel of John* [ed. Craig R. Koester and Reimund Bieringer; WUNT 222; Tübingen: Mohr Siebeck, 2008], 55-56).  Tobais Nicklas argues that the reader must figure out the *Rätsel* of v. 48 by making connections Gen 32:28 and Ps 31:2 (LXX) in order to understand the narrative and see their inclusion in the text  (" 'Unter dem Feigenbaum.' Die Rolle des Lesers im Dialog zwischen Jesus und Natanael (Joh 1.45-50)," *NTS* 46 [2000]: 202-3).

[17] Koester suggests that while "[t]he fig tree comment is sometimes taken as a sign of supernatural sight. . . .  It can better be taken as an allusion to Scripture" ("Jesus' Resurrection," 56 n. 19).  Yet, Koester does not suggest that Nathanael was not under a fig tree when he was called—indeed, his location "under the fig" is important to the allusion Koester argues is present here (56).  Thus, it seems there is no reason to

Thus, in contrast to his disciples, Jesus' use of Scripture illustrates a super-human ability to decipher the origins and identities of those whom he meets.  Falling under the larger encomiastic *topos* of "goods of the mind," such an ability characterizes Jesus as having "acuteness of sense" far greater than those around him (Theon, *Prog.* 110).[18]  In this way, the evangelist reinforces the prologue's portrait of Jesus' divine connections while simultaneously setting the stage for future encounters between him and other characters in the text, foreshadowing the confusion and conflict that will erupt.

Moreover, such knowledge about Nathanael's past adds authority to Jesus' words, establishing his ability to foresee his disciples' vision of the Son of Man in v. 51. Continuing with the Jacob connections, the evangelist has Jesus paraphrase Gen 28:12, inserting himself as the Son of Man into the Bethel scene.  Jesus' *paraphrasis* in 1:51 corresponds to Theon's discussion of "substitution" as one method of *paraphrasis* in his *progymnasmata*.  According to Theon, substitution occurs when "we replace the original word for another; for example, *pais* or *andrapodon* for *doulos*, or the proper word instead of a metaphor or a metaphor instead of a proper word, or several words instead of one or one instead of several" (*Prog.* 108P [Kennedy]).  In John 1:51, the evangelist has Jesus substitute the "Son of Man" for the ladder, the stone, or Jacob from the original story.  As such, the evangelist illustrates Jesus' knowledge of Israel's story, as well as his

---

suggest that this verse cannot both contain a scriptural allusion *and* connote Jesus' super-human sight, or perception.

[18] Sight and perception were linked in the ancient world, since the eyes were understood as letting in light and knowledge (cf. Plato, *Rep.* 6.508b; *Tim.* 47a-b, 53; Arist., *Eth. nic.* 3.5.17; *T. Dan* 2.4; *T. Naph.* 2.10; 1 En 108.11-14; Philo, *Abr.* 150-53; *QG* 1.11).  Jesus' ability to decipher the true origins and identities of those around him by sight illustrates his divine knowledge and insight, which was implied in the description of his heavenly origins in John 1:1-18 (cf. John 9:1-41; 12:36-43).

connection to it, by manipulating the narrative of Jacob's famous vision to contextualize his own ministry.[19]

The exact meaning of these words, however, is not completely clear. Does the Son of Man take the place of the ladder, the stone, or Jacob? As with Philip's confession in 1:45, the evangelist refrains from providing clarification, leaving the words to be developed throughout the rest of the Gospel. Instead, Jesus' insertion of himself into Israel's narrative at the outset of the Gospel gives a new purpose to Jacob's story, turning it into a witness to Jesus' character and ministry. In fact, 1:51 reminds the Gospel audience of Philip's confession in 1:45 since Jesus places himself as the subject of the Genesis passage, thereby making himself literally "the one of whom Moses in the Law wrote." Suddenly Jesus crafts a *synkrisis* between his disciples' vision of himself and Jacob's vision at Bethel. This *synkrisis* does not diminish the importance of Jacob's own vision; indeed, the image is only powerful *if* Jacob's Bethel experience remains significant (cf. Arist., *Rhet.* 1.9.39).[20] Furthermore, Jesus does not say that this vision will be "greater" than Jacob's, only that it will be "greater" than what Nathanael (and the other disciples) have already "seen" in vv. 47-48. Jesus uses the Genesis passage to portray his own mission—immediately creating a vivid image of his disciples' future by casting himself and his work into the scriptural narrative of Israel's past.

When approached from this angle, there is an *ekphrastic* aspect to 1:51. Jesus' connection to Scripture creates a powerful image of himself as the Son of Man somehow

---

[19] Theon, *Prog.* 108P-10P; Quint., *Inst.* 10.5.1-5; see chapter two, pages 100-2.

[20] Aristotle argues that *synkrises* between "illustrious" persons should be the first source for rhetors, and only then should someone compare (συνκρίνειν) the subject being praised with "ordinary personages, since superiority is thought to indicate virtue" (*Rhet.* 1.9.39-40 [Freese, LCL]). See the discussion of *synkrisis* from pages 65-68 in chapter two, especially page 66 n. 85 (cf. Nic., *Prog.* 61-62) and Ps.-Hermogenes, who writes, "sometimes we prefer one [subject] to the other, while also praising what we place second" (*Prog.* 19 [Kennedy]).

linking heaven and earth, past, present, and future.  Through his *paraphrasis* of Gen

28:12, Jesus gives a "vision" to his disciples (and the Gospel audience) by connecting his

ministry to a well-known image from Scripture.  This mental picture also promises a

future event.  In this verse, Jesus commences contextualizing his ministry, and his death,

through famous events in Israel's past (cf. 3:14; 6:1-71).  This pattern will recur in the

Gospel, as Jesus reinterprets significant events and figures from Scripture to be witnesses

for him.

Overall, therefore, John 1:43-51 sets the stage for Jesus' continued use of, and

complex relationship to, Scripture in the Fourth Gospel.  By speaking Scripture, Jesus'

authority is highlighted with his knowledge of Israel's past, his ability to foresee the

future, as well as his rhetorical prowess in making use of the practice of *paraphrasis*.

Jesus' speech showcases his omniscient perspective, creating *synkrises* between himself,

his disciples, and Scripture as a whole.  Philip's association of Jesus and Scripture

illustrates that other characters noticed some of these connections when they encountered

Jesus, although his identification of Jesus is hampered by his description of Jesus'

origins.  Having heard the promise of greater visions, the audience moves on with the

newly collected disciples to see just how this Jesus brings the promise of 1:51 to fruition.

*Jesus and the Bronze Serpent (John 3:1-21)*

Jesus' next use of Scripture to be explored in this chapter occurs in John 3:1-21,

which contains the famous conversation between Jesus and the Pharisaic leader,

Nicodemus.  In response to Nicodemus' confusion concerning his comments about the

Kingdom of God, Jesus appeals to an image from Numbers 21.  Jesus explains, "just as

Moses lifted up the serpent in the wilderness, so it is necessary for the Son of Man to be

lifted up, so that all who look on him might receive eternal life" (καθὼς Μωϋσῆς ὕψωσεν

τὸν ὄφιν ἐν τῇ ἐρήμῳ, οὕτως ὑψωθῆναι δεῖ τὸν υἱὸν τοῦ ἀνθρώπου, v. 14).[21] Scholars

generally argue that the evangelist here makes use of the double-meaning[22] of ὑψόω in

order to describe both the form of Jesus' death on the cross ("lifting up") as well as his

return to the Father after his resurrection ("exaltation").[23] As a result, most scholars

regard the point of comparison to exist between the Son of Man and the serpent who are

both "lifted up," rather than between the Son of Man and Moses.[24] The Son of Man is

superior to the serpent because he provides eternal life, not just healing. In rhetorical

---

[21] Other scriptural connections have been suggested in addition to Numbers 21. Some argue Isaiah 53:12 should be seen in the use of ὑψόω, largely because of 8:28 and 12:33 (cf. Raymond E. Brown, *The Gospel According to John* [AB 29-29a; Garden City: Doubleday, 1966], 1:146; Rick R. Marrs, "John 3:14-15: The Raised Serpent in the Wilderness, the Johannine Use of an Old Testament Account," in *Johannine Studies: Essays in Honor of Frank Pack* [ed. James E. Priest; Malibu: Pepperdine University Press, 1989], 143-44). Others point to targumim passages, particularly those of Isa 11:10-12, 14:29, and Genesis 49 in order to make sense of Jesus' allusion (cf. Hugo Odeburg, *The Fourth Gospel: Interpreted in its Relation to Contemporaneous Religious Currents in Palestine and the Hellenistic-Oriental World* [repr. 1929; Chicago: Argonaut, 1968], 108-11; Anne-Françoise Loiseau, "Traditions évangéliques et herménique juive: Le serpent d'airain de Jean ne repose-t-il pas sur une guématrie?" *ETL* 83 [2007]: 159-62). While such analyses pose interesting questions, the current project will focus on the Numbers 21 intertext alone since it is the clearest in John 3:14.

[22] Using double-meanings is another rhetorical practice found in the ancient world. Theon discourages the use of double-meanings in narrative for the sake of clarity (*Prog.* 129-30). Nevertheless, his mention of their existence and inclusion of examples illustrates that writers and orators made use of them.

[23] Odeburg, *Fourth Gospel*, 99; Barrett, *Gospel*, 178; T. Francis Glasson, *Moses in the Fourth Gospel* (Naperville: Alec R. Allenson, 1963), 35-37; Brown, *Gospel*, 1:146; Bruce, *Gospel*, 88; Meeks, *Prophet-King*, 291; Marrs, "John 3:14-15," 143-44; A. T. Hanson, *The Prophetic Gospel: A Study of John and the Old Testament* (Edinburgh: T&T Clark, 1991), 46; Jörg Frey, " 'Wie Mose die Schlange in der Wüste erhöht hat . . .' Zur frühjüdischen Deutung der 'ehernen Schlange' und ihrer christologischen Rezeption in Johannes 3,14f," in *Schriftauslegung im antiken Judentum und im Urchristentum* (ed. Martin Hengel and Hermut Löhr; WUNT 73; Tübingden: Mohr Siebeck, 1994), 184; Koester, *Symbolism*, 210; Wengst, *Johannesevangelium*, 1:134; Thomas Söding, "Kreuzerhöhung: Zur Deutung des Todes Jesu nach Johannes," *ZTK* 103 (2006): 14-15; Stefan Schapdick, "Religious Authority Re-Evaluated: Character of Moses in the Fourth Gospel," in *Moses in Biblical and Extra-Biblical Traditions* (ed. Axel Graupner and Michael Wolter; BZAW 372; Berlin: Walter de Gruyter, 2007), 192.

[24] Those in favor of a Son of Man and Moses comparison include: Glasson, *Moses*, 33; Meeks, *Prophet-King*, 292; Smith, *John*, 98; Stan Harstine, *Moses as a Character in the Fourth Gospel: A Study of Ancient Reading Techniques* (JSNTS 229; Sheffield: Sheffield Academic, 2002), 56; Brant, *Dialogue and Drama*, 129. A few scholars suggest that the main point of comparison is neither the serpent nor Moses, but instead the act of looking at the exalted figure: Odeburg, *Fourth Gospel*, 110-11; Hanson, *Prophetic Gospel*, 46; Söding, "Kreuzerhöhung," 15.

terms, the allusion to Numbers 21 continues the pattern of Jesus placing himself at the center of significant scriptural events in Israel's past, thereby reinforcing the prologue's claim of his external and omniscient perspective.

*Passage Analysis*

The confusion in John 3:1-21 centers on questions of appropriate speech, or *prosopopoiia*.[25]  Nicodemus identifies Jesus as a "teacher from God" based on the signs he has seen him perform, and he expects Jesus to speak according to this description of his character.  Yet, even with his apparently accurate definition of Jesus' origins ("from God") and office ("teacher"), he cannot understand Jesus' words.  Instead, because his knowledge is incomplete, he is left asking questions rather than grasping the meaning of Jesus' comments.  For Nicodemus, Jesus' words appear to break the key rule of *prosopopoiia* in that they seem inappropriate to his person and the situation.[26]  Jesus, likewise, has particular expectations for Nicodemus based on the identity given to him by the narrator in 3:1.  Jesus' expectations are also dashed when Nicodemus apparently fails to reach them by v. 10 and the evangelist turns his attention to the Gospel audience by discontinuing the second person address from Jesus' speech in vv. 11-15.  It is in the midst of this transition between audiences that Jesus' allusion to Numbers 21 appears.

Rather than being an example of *paraphrasis*, this allusion is a general reference to a scriptural event.  Jesus' reference is closer to the use of analogies, or *synkrises* that

---

[25] As with John 1:45-51, some of the major themes found in 3:1-21 continue to build on several *topoi* laid out in the Johannine prologue.  For example, the question of Jesus' origins remains central with Nicodemus' suggestion that Jesus must be "from God" because of the signs he performs (v. 2).  Nicodemus also gives Jesus an office, not recognizing him as the *Logos* of God, but calling him first a "teacher" (διδάσκαλος) and then by the title "Rabbi" (v. 2; cf. 1:38, 49).  The conversation then turns to focus on ideas of birth—being born again and being born from above—as a means of accessing the Kingdom of God, thereby recalling 1:12-13 (cf. 3:3-8).

[26] See chapter two, pages 71-75 for a discussion of appropriate speech and characterization.

emphasize similarities (e.g., *similitudo*), in argumentation described by rhetoricians.[27]

These analogies were used to clarify and prove arguments by appealing to other known

events or persons as examples.[28]  Concerning the employment of examples, the author of

*Rhetorica ad Herennium* argues, "examples, they say, serve the purpose of testimony;

for, like the testimony of a witness, the example enforces what the precept has suggested"

(4.1.2 [Caplan, LCL]).[29]  And Quintilian also encourages their usage, writing,

> The most effective thing of this kind [that is, comparisons used as proofs in
> arguments] is what is properly called Example, that is to say the mention of an
> event which either took place or is treated as having taken place, in order to make
> your point convincing.  We then have to consider whether it is similar as a whole
> or only in part, so that we can take either all its features into use or only the
> potentially useful ones. (*Inst.* 5.11.6 [Russell, LCL])[30]

With the allusion to Numbers 21 in John 3:14, Jesus seeks to clarify and prove the

validity of his own mission by creating a *synkrisis* between himself and the example of

the bronze serpent.  Instead of elaborating on the entire story of the serpent by comparing

the Son of Man to it at all levels, however, the evangelist has Jesus focus only on

---

[27] Loiseau argues that John 3:14 uses *gezera shewa* based on targumaic translations of Numbers 21 and Isaiah 11 ("Traditions évangéliques,"155-63). The reference to *gezera shewa* recalls David Daube and Saul Lieberman's discussions of this *middoth* and *synkrisis* mentioned in chapter one.

[28] Theon, *Prog*. 108; Ps.-Herm., *Prog*. 12; Aphth., *Prog*. 17R; Nic., *Prog*. 43; Quint., *Inst*. 3.10.3-4; 5.10.11-13, 72-76, 86-88; 5.11.22-26; *Rhet. Her*. 4.45.59-48.61; Cic., *Top*. 3.11; 4.23;18.68; Arist., *Rhet. Rhet*. 1.9.39-41; 2.23.4-5, 12, 17.  Theon writes, "it is not without utility also to make mention of those already honored, comparing their deeds to the person being praised" (*Prog*. 111 [Kennedy]).

[29] On the similarities between examples and testimony see also Arist., *Rhet*. 2.20.9; *Prob*. 18.3.30. In *Rhet. Her*. 4.3.5-6, however, the author notes that the difference between examples and testimony by writing, "by example we clarify the nature of our statement, while by testimony we establish its truth" (*Rhet. Her*. 4.3.5 [Caplan, LCL]).  Also see the discussion below on testimony under John 5:1-47.

[30] Quintilian does not call the comparison used here a *synkrisis*, nor does he use the term *similitudo* to translate the other Greek term for comparison, παραβολὴ (cf. *Rhet. Her*. 4.45.59-47.60). Instead, he uses the more general term *exemplum* to translate both the Greek παραβολὴ and παραδείγματα. As such, he underscores the comparative aspect of all examples writing, "Our writers have generally preferred *similitudo* to render what the Greeks call παραβολὴ, and *exemplum* for this other form; though *exemplum* also involves likeness (i.e. comparison) and a *similitudo* is an Example" (Quint., *Inst*. 5.11.1 [Russell, LCL]).  See also Quint., *Inst*. 5.11.15-16 on using different manners of citing or alluding to historical events according to how well they are known or their utility to the present argument and Cic., *Inv*. 1.30.49; *Orat*. 2.39.166-40.173.

comparing what is useful to his argument. This rhetorical move continues to reinforce Jesus' knowledge of and connection to Israel's Scriptures, while also granting Jesus the authority to interpret the scriptural event in a new way.

Jesus' analogy from Numbers 21 answers Nicodemus' question in v. 9, "How can these things happen?" (πῶς δύναται ταῦτα γενέσθαι;). As a *synkrisis*, the allusion has a variety of functions. In a manner similar to the attitude behind Quintilian's advice quoted above, Jesus' comparison clarifies his statement by setting it against a well-known scriptural event, sure to be recognized by the teacher and Gospel audience.[31] As a part of this contextualization, the *synkrisis* also adds to the vividness of Jesus' speech with the image of the bronze serpent placed on a pole by Moses (Num 21:4-9). By pointing to such a famous event, Jesus effectively creates an *ekphrastic* representation (that is, a word-picture) of his own upcoming "exaltation" for the Gospel audience by connecting it to the past with very few words.

In comparison to other exemplary *ekphrases* in the ancient world, Jesus' allusion to Numbers 21, like his *paraphrasis* in 1:51, is exceptionally brief.[32] Yet, Jesus' words reflect the same mentality found in Quintilian's discussion of using examples in a particular type of comparison, a simile (*similitudo*). Quintilian first emphasizes that the illustration used in a simile should be familiar, explaining,

> Similes are an excellent invention for shedding light on facts. Some Similes are inserted among Arguments for the sake of a Proof, others are devised to make pictures of things. . . . In this sort of thing, the main thing to guard against is any obscure or unknown feature in the subject chosen for the Simile. What is selected

---

[31] That this image was well-known in the evangelist's time period is evidenced by the history of interpretation of the Numbers passage (cf. 2 Kgs 18:4; Wis 16:5-14; Philo, *Alleg. Interp.* 2.79, 81).

[32] See, for example, the famous *ekphrasis* of Achilles' shield in *Il.* 18.478-608 or the narrator's description of a "votive painting" in Achilles Tatius, *Leuc. Clit.* 1.1. Also see chapter two, page 69 n. 93 for additional examples.

to illustrate something else needs to be clearer than the thing it illustrates. (*Inst.* 8.3.72-73 [Russell, LCL])

He then provides several examples, all of which are brief, before writing: "Underpinning all this [that is, the use of *similitudo*] is the virtue of bringing the object before our eyes not only plainly but also *concisely and rapidly. Perfect brevity is rightly praised*" (*Inst.* 8.3.81-82 [Russell, LCL]; emphasis added).[33] The effect of such a *similitudo*, or analogous comparison, is persuasive since it brings clarity through an immediate and, in the case of John 3:14, powerful image.[34] Thus, according to Quintilian, the *synkrisis* found in Jesus' *prosopopoiia* in 3:14 is "rightly praised," since it uses a recognizable event and evokes such a clear image in so few words.

In terms of characterization, the evangelist's creation of these words for Jesus continues to illustrate Jesus' knowledge of Scripture and his rhetorical ability. More than that however, Jesus' reference to Numbers 21 once again highlights his omniscience and connection to the divine, since he is here describing events that are yet to take place. In this verse, Jesus himself broaches the *topos* of the manner of his death, putting it in the context of Scripture.[35] Knowledge, or portents, of one's coming death is a motif in various *bioi*, including Plutarch's *Life of Alcibiades* (34.1-2).[36] Jesus' knowledge differs

---

[33] Also see Theon's comment that *ekphrases* should "not recollect all useless details," but only those helpful to one's larger rhetorical goals (*Prog.* 119-20).

[34] Quintilian describes the emotional power an apt description can have in his discussion of *enargeia* (vividness) in *Inst.* 8.3.66-70 using the example of a city under siege (cf. *Inst.* 8.3.62).

[35] On the *topos* "manner of death" see chapter two, page 61 and the analysis of John 19:17-37 in chapter four.

[36] Other *bioi* that make use of this theme include: Philo, *Mos.* 2.291; Philostr., *Vit. Apoll.* 8.28; Plut., *Alex.* 73.1-4; Suet., *Caes.* 81; *Aug.* 97, 99; *Tib.* 74; *Cal.* 57; *Claud.* 46; *Gal.* 18; cf. Arrian, *Anab.* 7.16.5-7, 18.1-6, 22.1-5, 24.1-3. Also see Lucian's ridicule of Alexander of Abonoteichus' false prediction about the time and the manner of his own death (*Alex.* 59-60). Michael W. Martin has also recently noted this similarity between ancient *bioi* and the Gospel of Mark ("Rhetorical Topics in Mark: How Ancient

in the Gospel of John, however, in that he refers to his death so early on in the narrative, thus contributing to the evangelist's presentation of his connection with the Father. Unlike Alcibiades, who has a vision of his death just before it occurs, Jesus is not at the mercy of an impending doom, but rather acts with full knowledge of his death, moving forward in obedience to the Father's will. That Jesus' prophetic utterance makes use of an event from Israel's distant past further reinforces his omniscience, since Jesus not only can see the future, but also "sees" the past, able to appeal to it at a moment's notice to describe his own life (cf. 1:51). This perspective echoes Jesus' characterization as the *Logos* in the prologue, who exists prior to and outside of Scripture before becoming flesh as the reflection of the Father's glory. Already cued to parallels with the prologue from the discussion of new birth in 3:3-8, the audience is prepared to hear Jesus' reference to Scripture in 3:14 as coming from the one who participates in the orchestration of all history beginning with his role in creation (1:1-5).

Another important part of the *synkrisis* in 3:14 is the evaluative aspect of the comparison. In this verse, the evangelist's attributed-speech for Jesus creates a *synkrisis* between the actions or deeds of the serpent and the Son of Man.[37] The *topos* of deeds, as mentioned in chapter two, is one of many used in encomia and in *synkrises*. Aristotle argues that deeds are crucial to encomia because "achievements, in fact, are signs of

---

Compositional Training has Shaped the Structure and Content of the Second Gospel," [paper presented at the annual meeting of the SBL, New Orleans, 21 Nov 2009)]).

[37] While a *synkrisis* between a person and an animal may seem odd at first, it is a well-attested practice in the ancient world. Plutarch, for example, utilizes this type of a *synkrisis* in his *Life of Alcibiades*, writing: "He [Alcibiades] had, as they say, one power which transcended all others, and proved an implement of his chase for men: that of assimilating and adapting himself to the pursuits and lives of others, thereby assuming more violent changes than the chameleon. That animal, however, as it is said, is utterly unable to assume one colour, namely, white; but Alcibiades could associate with good and bad alike, and found naught that he could not imitate and practice" (23.4 [Perrin, LCL]). See also Quintilian, who, commenting on an example of comparison (παραβολή) from Cicero, that "Similes of this kind can be drawn also from animals and even from inanimate objects" (*Inst*. 5.11.23 [Russell, LCL]; cf. *Rhet. Her*. 4.49.62).

moral habit" (*Rhet.* 1.9.33 [Freese, LCL]).  According to rhetorical handbooks and *progymnasmata*, deeds were praised: after a person's death (although not always); when the actions were done for others rather than for oneself, and even more so if they were done with "toil" (Theon, *Prog.* 113 [Kennedy]);[38] when the benefits of the actions were for the good of all and were long-lasting; when they were done contrary to popular expectations, or exceeding those expectations; if the person being praised acted alone or was the first of those being compared to perform such deeds; and if the person chose to act instead of being forced to act or acting by chance.[39]

That these guidelines reflect actual rhetorical practice can be seen with the example of Plutarch's *Synkrisis of Solon and Publicola*.  Plutarch argues that Solon's military career was greater than that of Publicola, at least in the beginning, because "he led the way and followed no man, and it was alone and without colleagues that he effected the most and greatest of his public measures" (*Comp. Sol. Publ.* 3.2 [Perrin, LCL]).  In other words, Solon was superior because he acted alone and first.  Publicola's career, however, is ultimately more esteemed by Plutarch since the order he established in Rome lasted longer, he chose to remain and defend his laws instead of leaving the *polis*, he actually fought in battle, and because Publicola pleaded his cause "without subterfuges" and "ran the greatest risks" by setting himself against the Tarquins' party for

---

[38] Theon adds to the idea of a deed being done for the sake of others if it was done at a crucial time and the fact that if the deed "had not been done there would have been great harm" (*Prog.* 113 [Kennedy]).

[39] Arist., *Rhet.* 1.9.14-41; Theon, *Prog.* 110-13; Quint., *Inst.* 3.7.12-18; Cic. *Top.* 69-70; Ps.-Herm., *Prog.* 16, 19; Aphth., *Prog.* 23R-25R, 30R-31R; 32R-34R; Nic., *Prog.* 52-53.  Cf. the discussions of motives in juridical cases in Quint., *Inst.* 5.10.32-34 and of motives and manner of life in *Rhet. Her.* 2.2.3-3.5.  When describing the actions of a client in court Ps.-Cicero writes, "Comparison is used when the prosecutor shows that the act charged by him against his adversary has *benefited no one but the defendant. . . . * To meet this point the defendant's counsel ought to show that the *crime benefited others as well*, or that others as well could have done what is imputed to his client" (2.4.6 [Caplan, LCL]; emphasis added; cf. Cic. *Orat.* 2.25.106).  See also Aristotle's comment on the importance of choice: "Characters reveal themselves in accordance with moral purpose [i.e. choice, προαίρεσιν]" (*Rhet.* 1.8.6 [Freese, LCL]; cf. Arist., *Eth. nic.* 3.1.1-6.21, esp. 3.5.17; Theon, *Prog.* 78).

the greater good of Rome (3.3-4.4 [Perrin, LCL]).[40] Thus, even though both men were great leaders, Plutarch casts Publicola as the greater of two because of the quality of his deeds, which were done for the benefit of others and were longer-lasting than those of Solon.

These same headings also appear in John 3:14. By comparing the deeds of the Son of Man and the serpent, the evangelist communicates the Son of Man's superiority even without an explicit statement. First, the Son of Man's "exaltation" results in eternal life rather than temporal healing. Second, the "exaltation" is done for the benefit of others, rather than for the benefit of the Son of Man, especially in the eyes of those members of the audience who recognize the allusion to Jesus' death. Third, this gift of eternal life is available to "whosoever believes" instead of being limited to the wandering Israelites who must literally "look at" the serpent to be healed. For John's audience, removed from the story world of the text and no longer able to actually "see" Jesus, the universality of the life offered is crucial. According to the Johannine Jesus, even though the audience cannot literally "see" him, they can still experience the eternal life through belief.[41] Fourth, Jesus remarks that "it is necessary for the Son of Man to be lifted up" (ὑψωθῆναι δεῖ τὸν υἱὸν τοῦ ἀνθρώπου), using a divine passive that highlights his own

---

[40] The discussion of deeds is common in *synkrises*. As Aristotle explains, "[E]ncomia are for deeds accomplished, whether bodily feats or achievements of the mind" (*Eth. nic.* 1.12.6 [Rackham, LCL]). A few examples include: Aphthonius' preference of Thucydides over Herodotus because Thucydides' work preserves "truth" rather than simply being written for beauty (*Prog.* 38; cf. *Prog.* 44); and Libanius' exaltation of Ajax over Achilles for the fact that he "was among the first to go" to war in contrast to Achilles' time on Scyros, he "was never led to insolence, as Achilles continually was," and because Achilles' victories only came as the result of Fortune's aid while Ajax was victorious in spite of Fortune's work against him (Gibson, *Libanius's* Progymnasmata, 329-33; cf. 202-7; 323-27).

[41] This reading could explain the emphasis on God's love for the entire cosmos, along with other connections to the prologue, in v. 16 which would stand out for the audience (not for Nicodemus). The parallels once again remind the audience of Jesus' identity as the *Logos* and his origins from the Father.

willingness to submit to the divine plan.[42]  In contrast, the serpent that "Moses lifted up"

has no choice in the matter; it is an image created by Moses and then placed on a standard

at the Lord's behest.  Jesus, however, not only knows of his upcoming exaltation, but he

also knows the greater results it will bring.  By comparing Jesus to the bronze serpent of

Numbers 21, the evangelist presents a Jesus who understands his own mission as a

continuation of Israel's sacred history, and who regards Scripture as a witness to his own

mission rather than just as a testimony to God's past salvific acts.[43]

In the evangelist's *prosopopoiia* for him in John 3, Jesus places himself in

contrast to the serpent of Numbers 21, creating a *synkrisis* that contextualizes his deeds

by means of an *ekphrasis*, and that emphasizes his superiority through the *topos* of deeds.

This rhetorical move continues the evangelist's characterization of Jesus, maintaining the

pattern begun in 1:17, 45, and 51 by placing him in yet another crucial event from Israel's

scriptural past.  With connections to the prologue and to previous appeals to Scripture, as

a whole John 3:1-21 persists in the elevation of the audience's perspective over that of

other characters in the text.  As a result, the evangelist encourages his audience through

his methods of depicting Jesus.  With this characterization, the evangelist argues that

even though they do not literally see Jesus, they have access to a fuller understanding of

---

[42] In one way, the divine passive used by Jesus connects the Son of Man and the serpent, since it is ultimately at God's command that both "exaltations" take place.  Nevertheless, the Son of Man is greater because he must willingly submit to the Father's life-bringing plan in contrast to the inanimate serpent's manipulation by Moses.  For more information on the use of δεῖ and the *topos* of deeds, see Kenneth L. Bass, "The Rhetorical Function of Necessity in Luke's *Bios* of Jesus" (Ph.D. diss., Baylor University, forthcoming).

[43] A fifth point of comparison could be added here, namely, that of Jesus' actions being contrary to expectations (Theon, *Prog*. 110).  However, this fact is implicit at this point in the Gospel since the audience does not hear Nicodemus' response to Jesus' words.  In contrast at 12:33 it is clear that the "exaltation" of the Son of Man is contrary to people's expectations, perhaps in some way also contributing to its greatness.

his identity and can still experience the life he brings by believing in the truthfulness of the evangelist's portrayal of his character.

### *Greater than Jacob (John 4:1-42)*

In John 4:1-42 Jacob once again emerges as the clearest point of connection between the dialogue and Israel's Scriptures. This pericope is most often studied in light of Robert Alter's famous suggestion of the biblical "type-scene" of a betrothal taking place at a well.[44] As a result of this popular reading, the references to Jacob in John 4 are often taken as supporting Alter's argument.[45] Yet, the encounter in John 4 is very different from its biblical counterparts since the woman is not an eligible maiden and the conversation does not turn to courtship.[46] Even when questions of the marital status enter the text, they are at the service of the evangelist's continued development of Jesus' supernatural knowledge under the more general *topos* of "goods of the mind" (4:16-19, 29; cf. 1:39-51). Moreover, the references to Jacob center on *his* well in particular (not that of Laban where he met Rachel) and his *ability* to provide water for himself, his

---

[44] Robert Alter, *The Art of Biblical Narrative* (New York: Basic Books, 1981), 51-62. See also P. Joseph Cahill, "Narrative Art in John IV," *RelS* 2 (1982): 41-47; J. Eugene Botha, *Jesus and the Samaritan Woman: A Speech-Act Reading of John 4:1-42* (NovTSup 65; Leiden: Brill, 1991), 109-11; Ellen B. Aitken, "At the Well of Living Water: Jacob Traditions in John 4," in *The Interpretation of Scripture in Early Judaism and Christianity: Studies in Language and Tradition* (ed. Craig A. Evans; JSPSup 33; *SSEJC* 7; Sheffield: Sheffield Academic, 2000), 342-52; Michael W. Martin, "Betrothal Journey Narratives," *CBQ* 70 (2008): 505-23.

[45] The references made to Jacob, first by the evangelist in vv. 5-6 and second by the Samaritan woman in vv. 11-12, are commonly cited as supporting the betrothal type-scene argument, since Jacob also met his betrothed at well (Gen 29:1-20). For these scholars, Jesus is like Jacob in that he too is meeting a woman at a well. And while this woman does not literally marry Jesus, her conversion is interpreted as a type of spiritual marriage by some scholars (cf. Jerome H. Neyrey, "Jacob Traditions and the Interpretation of John 4:10-26," *CBQ* 41 [1979]: 63).

[46] Some scholars have noticed the differences between John 4 and Alter's betrothal type-scenes. See, for example, Andrew E. Arterbury, "Breaking the Betrothal Bonds: Hospitality in John 4," *CBQ* 72 (2010): 63-83; Kasper Bro Larsen, *Recognizing the Stranger: Recognition Scenes in the Gospel of John* (BIS 93; Leiden: Brill, 2008), 124-27; Jo-Ann A. Brant, "Drop the Bucket! Water Rights and John 4:1-42" (paper presented at the annual meeting of the SBL, New Orleans, 23 Nov 2009).

descendents, and his livestock.  Instead of marriage, it is Jesus' identity and the ability of other characters within the text to recognize this identity that remain central in John 4.

*Passage Analysis*

Rather than focusing on a particular event from Scripture as in John 3, the evangelist characterizes Jesus by means of a *synkrisis* between him and the biblical figure of Jacob in John 4.  To do so, he makes use of *ekphrasis* and *prosopopoiia*.  The evangelist uses *ekphrastic* language to describe the setting in which Jesus' dialogue with the Samaritan woman takes place.  In fact, the evangelist uses a combination of *ekphrastic* elements, including the place, Jesus' particular position and reason for resting, as well as the time of day (vv. 4-6).[47]  Also mentioned in this description is the first reference to Jacob (vv. 5-6).  The evangelist informs his audience that Jesus arrived in Sychar, "near the plot of ground that Jacob had given to his son Joseph" (πλησίον τοῦ χωρίου ὃ ἔδωκεν Ἰακὼβ [τῷ] Ἰωσὴφ τῷ υἱῷ αὐτοῦ) where "Jacob's well" (πηγὴ τοῦ Ἰακώβ) was located.  The *ekphrasitic* opening recalls several scriptural passages, including Gen 33:19, 48:22, and Josh 24:32.  It also sets the stage for the remainder of the dialogue, cuing John's audience to the importance of Jacob and his well for the rest of the conversation.[48]

The evangelist's *ekphrasistic* introduction establishes the context for the *prosopopoiia* he employs in the subsequent dialogue.  As in John 3:1-21, the audience

---

[47] See chapter two, pages 69-71.  Theon, *Prog*. 118; Aphth., *Prog*. 45-45; Nic., *Prog*. 68-69; Ps.-Herm., *Prog*. 22-23; Quint, *Inst*. 8.3.61-72; 9.2.40-44; *Rhet. Her*. 4.39.51; 4.55.68-69; Arist., *Rhet*. 3.11.1-16; Cic. *Orat*. 3.53.202-5.

[48] As Gail O'Day notes, "The Fourth Evangelist has taken great pains to describe the scene in detail, and as the narrative progresses we are constantly reminded of this locale" through references to Jacob, to ancestors (literally "fathers," vv. 12, 20, 21, 23 [twice]), to wells, and to the giving of water (*Revelation in the Fourth Gospel: Narrative Mode and Theological Claim* [Philadelphia: Fortress, 1986], 55-56).

listens and "watches" as other characters in the text struggle to comprehend Jesus in light of their limited knowledge of his identity. For these characters, without the knowledge of the prologue or previous scenes, Jesus appears to be another (albeit perhaps holy) Jewish man (3:1-2; 4:9). Thus, for characters in the text, including the Samaritan woman, Jesus' words regularly seem inappropriate to both his person and the situations in which he speaks, thereby potentially undermining the persuasiveness of his speech.

Indeed, the concern about the appropriateness of words is explicitly emphasized in John 4. The Samaritan wonders why a Jew speaks with her (v. 9), questions whether Jesus can back up his words concerning his ability to give water (v. 11), and implies his inferiority to Jacob (v. 12). The evangelist reinforces the apparent inappropriateness of Jesus' statements with two narrative asides: first, writing that "Jews do not share things in common with Samaritans" (NRSV) to explain the woman's surprise in v. 9; and second, commenting that Jesus' disciples "were amazed that [Jesus] was speaking with a woman" (v. 27). While the Samaritan woman tries to reconcile Jesus' words with his person by suggesting a variety of identities for him throughout the pericope, the audience knows Jesus' true origins and status. The audience, therefore, agrees with Jesus when he comments on the inappropriateness of the Samaritan's words, since she does not "know" or "recognize the gift of God and who it is who speaks." If she did (as the audience does) she "would have asked him, and he would have given [her] living water" (v. 10). Once again, the evangelist elevates his audience, using the voice of Jesus to encourage them to ask Jesus for life in spite of their temporal distance.

The question of appropriateness also figures in the *synkrisis* between Jacob and Jesus that the evangelist places in the mouth of the Samaritan. The woman compares

Jesus to Jacob in v. 12 as a part of her questioning Jesus' ability to provide the "living water" he describes in v. 10. Worn out from his journey, Jesus sits beside Jacob's well in the middle of the day, suddenly changing his initial request for water into a claim that he can give *living* water without even a bucket with which to draw from the deep well. It is no wonder that the woman is amazed given the actual scene and her estimation of Jesus' identity! From the woman's perspective, for Jesus to claim such a thing was as ludicrous as suggesting he was greater than Jacob, the original provider of the well by which they conversed. Phrasing her question to expect a negative answer, she challenges Jesus' bold statement, creating what she perceives to be an incredulous *synkrisis* (v. 12).[49]

Reading the Samaritan's *synkrisis* between Jacob and Jesus in light of ancient rhetoric is instructive. Theon directs his readers that *synkrises* "are not comparisons of things having a great difference between them; for someone wondering whether Achilles or Thersites was braver would be laughable. Comparison should be of likes and where we are in doubt which should be preferred because of no evident superiority of one to the other" (*Prog*. 112-13 [Kennedy]). While Theon's judgment is not a universal one in the ancient world, as some rhetoricians permit the comparison of very different subjects,[50] it nevertheless resonates with John 4:12. For the woman, the idea of Jesus' superiority to Jacob is in some sense "laughable" in her eyes, since Jesus is clearly inferior to her

---

[49] This verse has been long acknowledged as a prime example of Johannine irony: see Paul Duke, *Irony in the Fourth Gospel* (Atlanta: John Knox Press, 1985), 70; R. Alan Culpepper, *Anatomy in the Fourth Gospel: A Study in Literary Design* (Philadelphia: Fortress, 1983), 176; O'Day, *Revelation*, 62.

[50] Cf. Ps.-Hermogenes, who writes concerning *synkrises*, "Sometimes we blame one thing completely and praise the other; for example, if you were to deliver a comparison of justice and wealth. There is also comparison with the better, where you bring the lesser to show it is equal to the greater; for example, if you were to compare Odysseus to Heracles. This requires a vehement orator and the forceful style, and working out requires rapidity everywhere because of the need of making quick changes back and forth from one to the other" (*Prog*. 19-20 [Kennedy]). For an example of this type of "forceful" *synkrisis*, see the comparison of Alexander the Great and Alexander of Abonoteichus throughout Lucian's *Life of Alexander the False Prophet*.

"father." For the Gospel audience, however, the *synkrisis* is actually disparate in the opposite sense, because Jesus' superiority has been made clear to them from his pre-scriptural existence as the *Logos* established in the prologue and reinforced in previous Gospel scenes. This assessment should not be read to suggest that Jesus' greatness diminishes that of Jacob. Rather, as in the above analyses, Jesus is made greater since he is presented as superior to that which is already acknowledged as great.

As in John 3:14-16 Jesus' superiority is once again made on the basis of a *synkrisis* of the *topos* of deeds. Recalling the discussion above, an individual's deeds were superior when: they were done for others; were contrary to expectations; were beneficial to many or all; the effects were long-lasting; were done alone or first; and were chosen instead of forced or fated. From the perspective of the Samaritan woman, Jacob is clearly greater since: he created the well long ago (i.e., first); he acted alone; he made the well for himself as well as his sons, his flocks, and his descendants, which emphasizes both the quantity of the water found by Jacob and the long-lasting effects of his actions. From the perspective of the evangelist, however, Jesus' actions outshine those of Jacob (vv. 13-14). Like Jacob, Jesus also acts alone[51] and gives water, albeit in a metaphorical sense. Nevertheless, Jesus' provision of water is superior to Jacob's for five reasons. First, its effects are better: this water gives eternal life, instead of just sustaining biological life. Second, its effects last longer: it quenches thirst completely without needing additional drinks. Third, it is available to all who ask, rather than being geographically limited to one particular location. Fourth, the water benefits others rather

---

[51] Jesus acts alone in that he offers to give living water in John 4. From the perspective of the entire Gospel, however, Jesus acts in accordance with the Father, rather than being completely alone. Indeed, Jesus' insistence on his relationship with the Father—meaning that he does everything according to God's will—contrasts the rhetorical convention emphasizing solo actions, thereby revealing a specific emphasis of John.

than Jesus, who never actually drinks (or eats) even after the evangelist declares his tired state. Instead, he spends his time convincing the Samaritan that it is she who needs a drink of his water, rather than that of Jacob. Fifth, although Jesus' gift of water has yet to take place, the Gospel audience knows that the *Logos*' existence pre-dates that of Jacob from the prologue. An additional aspect of choice could be added as well, since Jesus does not offer water at the behest of anyone, but only in response to a need he sees before him.[52]

With the *synkrisis* created in John 4, the evangelist continues his characterization of Jesus through Scripture in a manner consistent with the prologue. In this scene, Jesus is presented as one who is greater than Jacob, although Jesus never explicitly makes such a claim. Instead, Jesus is to be shown greater through the evangelist's carefully-crafted *prosopopoiia*, which highlights the greater actions Jesus will perform. Ultimately, this *synkrisis* reinforces the evangelist's initial presentation of Jesus in the prologue by continuing to contextualize him by means of, and yet superior to, events and persons in Scripture. Thus, the audience's perspective is once again privileged over that of the confused characters in the Gospel. Although not left without some understanding, the Samaritan woman (and her fellow Samaritans) has not heard the previous three chapters of the Gospel. She does not know Jesus' unique relationship with Scripture, as is made clear in her *synkrisis* in 4:12. With their superior perspective, it is the audience alone who "sees" the consistency of the evangelist's characterization, so that they can affirm even the seemingly incredulous *synkrisis* of 4:12.

---

[52] That Jesus tells the woman she should have asked him for water not only implies that Jesus *has* better water to give, but that he will in fact give this water to those who ask him—even when the one who asks is a Samaritan woman.

*Testimony of the Scriptures (5:1-47)*

The allusions to Scripture in John 5 are similar to the general references already found in John 4. Rather than an explicit citation or appeal to a specific event as in John 1 and 3, Scripture is cited as a whole in John 5, with mention made of Moses as its authorial representative (5:39-47). While the main discussion of Scripture appears near the end of Jesus' lengthy speech, holy writ lurks behind the scenes of the larger narrative of John 5 with references to an unnamed "Jewish festival" (v. 1), the focus on the Sabbath (vv. 9-18), Jesus' reluctance to testify on his own behalf (vv. 31, 43),[53] and perhaps even with the information concerning the length of the paralytic's illness, thirty-eight years (5:5).[54] The vague references to Scripture in the entire pericope build on the previous allusions and citations in John 1-4. As a whole, therefore, the references work to support Jesus' argument in a manner that is more persuasive for the audience of the Gospel than for the Jews listening in the story world of John 5.[55]

---

[53] Scholars cite Deut 19:15; 17:6; Num 35:30 along with several rabbinic writings (*m. Ketub.* 2.9; *m. Rosh. HaSh.* 3.1) that disallow self-testimony in court cases (cf. Barrett, *Gospel*, 338; Brown, *Gospel*, 1:223; Smith, *John*, 139). It should be noted, however, that self-testimony is discouraged in the larger Greco-Roman context as well. The author of *Rhetorica ad Herennium* writes, "Would not a man be ridiculous, then, if in a trial or in a domestic procedure he should contest the issue on the basis of his own personal testimony?" (4.1.2 [Caplan, LCL]). Nevertheless, due to Jesus' own character (and his divine status in the Fourth Gospel), Jesus *does* actually pronounce his testimony as valid in 8:14, even if he is unwilling to do so at this particular juncture in the narrative.

[54] D. Moody Smith and F. F. Bruce note the connection between the thirty-eight years of the man's suffering and the thirty-eight years the Israelites spent in the wilderness, wandering before entering the Promised Land (Deut 2:14; Smith, *John*, 131; Bruce, *Gospel*, 123). If such an allusion is being made here, it prepares the audience for the more extensive and explicit connections to the exodus found in John 6.

[55] Harold W. Attridge also notices this facet of John 5 in his article, "Argumentation in John 5," in *Rhetorical Argumentation in Biblical Texts: Essays from the Lund 2000 Conference* (ed. Anders Eriksson, Thomas H. Olbricht, and Walter Übelacker; Emory Studies in Early Christianity 8; Harrisburg: Trinity Press International, 2002), 198-99, as does Jo-Ann Brant, *Dialogue and Drama*, 148.

Allusions to Scripture, or at least the general narrative of Israel's past, begin at the

outset of John 5 with the description of the location where Jesus' healing of the paralytic

takes place. As in 4:1-6, the evangelist again takes care in painting the scene for his

audience. This time, however, he describes the reason for Jesus' travel to Jerusalem by

associating it with an unnamed Jewish festival rather than a conflict. Although unnamed,

the festival time creates implicit connections to Israel's history as a part of the *ekphrastic*

description of time (cf. Theon, *Prog*. 118; Ps.-Herm., *Prog*. 22). Along with the

description of the "Sheep Gate," the pool, and the five porticos, the evangelist is also

careful to mention that Jesus performed this healing on the Sabbath. In a manner similar

to his reference to the time of day in 4:6, the evangelist again highlights the "time" of

Jesus' healing at the end of the scene, just prior to a dialogue. By framing 5:1-9 with

temporal references rooted in Israel's Scriptures, the evangelist prepares his audience for

the conflict over Scripture, and the Law in particular, that comes to the fore in vv. 10-

47.[56]

What follows is not so much a debate over the Law of the Sabbath, but rather a

monologue crafted by the evangelist and attributed to Jesus to justify his actions and

---

[56] That the day of this conflict is the Sabbath is all the more striking in light of Philo. Philo elaborates the scriptural story of the establishment of the Sabbath as a day of rest in his *Life of Moses*, further emphasizing that it is as a result of Moses' insight into the celebration of the seventh day as a "feast" (ἑορτάζω) of the "birthday of the world" (κόσμου γενέθλιον) by the heavens and the earth that he created the Sabbath law (*Mos*. 2.209-11; cf. Num 15:32-36). Instead of pursuing worldly matters, Philo argues that Moses encouraged the discussion and meditation of "national philosophy" on the Sabbath (2.212, 216 [Colson, LCL]). As a result, Philo writes, "it was desirable on other days also, but especially on the seventh day, . . . to discuss matters of philosophy" (2.215 [Colson, LCL]). Thus, when a certain man broke the Sabbath law by collecting sticks, "even while he yet had the sacred words of God respecting the holy seventh day still ringing in his ears," Philo reports that he was immediately brought to trial (2.213-14 [Colson, LCL]). The sentence for the man's crime is death, which Moses, as mediator, receives from the mouth of the "Judge" (2.217). Although no literary dependence can be speculated, one wonders if the particular day of the Sabbath also made it a more appropriate day on which debates over the Law were to be heard, thereby preparing the audience of the Gospel for what was to come (cf. John 5:9-10; 6:59; 7:22-23; 9:14-16).

words in light of his identity.[57]  Most scholars highlight the forensic nature of Jesus'

speech, characterizing it as a "defense" or an *apologia*,[58] finding connections to such

things as "divine lawsuits" in the prophets,[59] rhetorical argumentation in handbooks,[60]

and debates crafted in dramas.[61]  As with other aspects of Greco-Roman and Jewish

literature, it should not be surprising that juridical speeches are found in a variety of

genres including historiographies, biographies, dramas, and novels.[62]  In a manner similar

to the trial scenes and forensic speeches found in other narrative contexts, Jesus' speech

in John 5:19-47 makes use of several rhetorical conventions for proofs, such as oath-type

statements, precedent or analogy, appeals to external witnesses and gods, charges of

---

[57] Jesus does not contest the act of healing on the Sabbath or his accusers' charge of blasphemy, but rather attempts to explain his actions and words on the basis of his unique identity.  For this reason, Jesus' speech is closest to the "juridical type" of issue (as opposed to a conjectural or legal issue) with an "absolute cause" ("when we contend that the act itself which we confess having committed was lawful") in the *Rhetorica ad Herennium* (2.13.19 [Caplan, LCL]).  However, Jesus uses types of proofs that were also common in other juridical, particularly conjectural, speeches (cf. *Rhet. Her.* 2.2.1-2.18.28).

[58] C. H. Dodd, *Interpretation of the Fourth Gospel* (Cambridge: Cambridge University Press, 1953), 319; Jerome H. Neyrey, *An Ideology of Revolt: John's Christology in Social-Science Perspective* (Philadelphia: Fortress, 1988), 9-36; Francisco Lozada Jr., *A Literary Reading of John 5: Text as Construction* (Studies in Biblical Literature 20; New York: Peter Lang, 2000), 61; Larsen, *Recognizing the Stranger*, 174.

[59] Andrew T. Lincoln, *Truth on Trial: The Lawsuit Motif in the Fourth Gospel* (Peabody: Hendrickson, 2000), 45, 73; Martin Asiedu-Peprah, *Johannine Sabbath Conflicts as Juridical Controversies* (WUNT 132; Tübingen: Mohr Siebeck, 2001), 52-115.

[60] Attridge analyzes 5:19-47 in light of the discussion of "the most complete and perfect argument" in *Rhet. Her.* 2.18.28-2.19.30 (Caplan, LCL).  See "Argumentation in John 5," 192-99.

[61] Brant, *Dialogue and Drama*, 140-43.

[62] See: Thuc. 3.53-67; Xen. *Hell.* 2.3.34-49; Livy, *Hist.* 6.15.1-16.4; 40.8.7-15.16; Tacitus, *Ann.* 4.34.2-35.4; Chariton, *Chaer.* 1.5-6; 2.4; 5.6-8; Longus, *Daphn.* 1.15-17; Tatius, *Leuc. Clit.* 8.1-3, 8-15; Heliodorus, *Aeth.* 10.10-17; Aesch., *Ag.* 1372-1576; *Cho.* 973-1043; *Eum.* 574-680; Euripides, *Alcestis*, *Bacchae*; Sophocles, *Oedipus tyrannus*.  Larsen compares the trial scenes in John to the "trial-like recognition" scenes of *Oedipus tyrannus*, *Bacchae*, and *Aethiopica* (*Recognizing the Stranger*, 175-80).  In addition to actual speeches, descriptions of forensic speeches and trials are also common in literature.  See Plut., *Alc.* 19.1-20.1; *Sol.* 31.1-2; *Publ.* 6.1-7.3; *Cam.* 36.5-7; *Per.* 10.5; 32.1-3; *Dem.* 5.1-5; Sallust, *Bell. cat.* 32; 48.1.  For further discussion on the of forensic speeches in historiographies, see John Marincola, "Speeches in Classical Historiography," in *A Companion to Greek and Roman Historiography* (2 vols.; ed. John Marincola; Blackwell Companion to the Ancient World; Malden: Blackwell Publishing, 2007), 1:127-28.

contradiction, and invective against his accusers.[63] Jesus' appeal to witnesses and his

invective against his accusers are of particular importance for the present discussion

because, as a part of these rhetorical moves, he uses Scripture as a source of authority.[64]

Jesus makes his first, very clear, appeal to Scripture in his list of witnesses v. 39.

Rhetoricians categorize the use of witnesses or testimony in forensic speeches under the

heading of "inartificial proofs" (Arist. *Rhet*. 1.15.1 [Freese, LCL]) or "extrinsic subjects"

(Cic. *Top*. 19.72 [Hubbell, LCL]), which also include oaths, precedents, and evidence

from torture and documents. As "inartificial" or "extrinsic," these proofs make up the

"major part of forensic disputes," being put forward by one party and discredited by the

other (Quint., *Inst*. 5.1.1-2 [Russell, LCL]). Aristotle divides witnesses into two main

categories: ancient and recent (*Rhet*. 1.15.13), while Cicero and Quintilian add two

additional categories: human and divine. According to Aristotle, ancient witnesses are

"poets and men of repute whose judgments are known to all," while recent witnesses are

"all well-known persons who have given a decision on any point" (*Rhet*. 1.15.13, 15

[Freese, LCL]).[65] While recent witnesses are "useful," Aristotle recommends ancient

witnesses as the "most trustworthy of all, for they cannot be corrupted" (*Rhet*. 1.15.15, 17

---

[63] Oaths: Arist., *Rhet*. 1.15.27-33; *Rhet. Alex*. 27; Quint., *Inst*. 5.6.1-6; Precedent and Analogy: Quint., *Inst*. 5.2.1-5; *Rhet. Her*. 2.13.19-20; Testimony: Arist., *Rhet*. 1.15.13-19; *Rhet. Alex*. 15.1431b-1432a; Cic., *Top*. 19.73-20.78; Quint., *Inst*. 5.7.1-37; 5.11.42; 5.13.57; *Rhet. Her*. 2.6.9-7.10; 4.1.1-3; Contradiction: Arist., *Rhet. Alex*. 5.1427b.13-30; Quint., *Inst*. 5.13.33; *Rhet. Her*. 2.6.9; 2.21.42; Invective: Quint., *Inst*. 5.13.38-39.

[64] One might also consider adding the discussion of a speaker's own presentation of character, or *ethos*, in this section. This aspect, however, will be discussed in later discourses since Jesus does not bring up the Law of Moses in John 5, but rather responds to how his opponents accuse him of breaking it. This contrasts Jesus' speeches at the Feast of Tabernacles, for example, because there Jesus initiates the scriptural connections, which are strikingly fitting for his temporal and physical location in the Temple during the feast. See the discussion of 7:1-52 and 8:12-59 below.

[65] Theon instructs his readers to include "evidence of famous men, poets and statesmen and philosophers" as well as "any histories that agree with what is being said" in practical theses and the opinion of "wise men" and "lawgivers" in theoretical theses (*Prog*. 123, 126 [Kennedy]). Quintilian's advice is similar in *Inst*. 5.11.36-41 (see n. 69 below).

[Freese, LCL]).  Cicero and Quintilian have a similar division for human and divine testimony.  Human testimony is helpful, especially when the person offering testimony is virtuous.  Divine testimony, however, like that of ancient witnesses for Aristotle, is more beneficial because gods do not need to become virtuous through industry, but simply are by their very nature.  In other words, they are more trustworthy.  Cicero describes the difference writing, "the surpassing virtue of the gods is the result of their nature, but the virtue of men is the result of hard work" (Cic., *Top*. 20.76-77 [Hubbell, LCL]).[66]

In John 5, Jesus makes use of all these categories, providing himself with an impressive cast of witnesses to support his argument from vv. 19-30.  He first calls on the recent and human witness of John.  John's witness is recent in that his life overlaps with that of Jesus; it is also recent in the narrative context of the Gospel, appearing just a few chapters prior to this confrontation.  As a recent witness, John is "well-known" in the Gospel and to these leaders (v. 33), and he offers his opinion several times on Jesus' identity in John 1 and 3.  John's witness is also human.  Commenting on the power of human testimony, Cicero explains, "In the case of a man, it is the opinion of his virtue that is most important.  For opinion regards as virtuous not only those who really are virtuous, but also those who seem to be" (*Top*. 20.78 [Hubbell, LCL]). In the evangelist's presentation, John qualifies as a virtuous man, even if he is not as great as Jesus.  In the prologue and first few chapters of the Gospel, the evangelist informs his audience that John is a man sent by God, whose mission is in line with Scripture, and who very literally acts as a witness to Jesus (1:15-16, 19-36; 3:27-36).  Even those accusing Jesus have acknowledged something special about John by asking if he was the Christ, Elijah, or the

---

[66] See chapter two, pages 97-99 for a brief discussion of "divine testimony" as well as James McConnell, "The *Topos* of Divine Testimony in Luke/Acts" (Ph.D. diss., Baylor University, 2009), 64-67, 85-91.

prophet.  As such, John's testimony could act as a powerful witness for Jesus according to rhetorical practices of his day.

Yet, rather than resting on John's testimony, Jesus moves swiftly on to those who offer him greater testimony.  In fact, Jesus seems to undercut John's testimony, saying he does not "receive" (λαμβάνω) it but only mentions it for the sake of his audience (5:32). This statement is rather surprising considering the evangelist's emphasis on John's being "sent by God" in his prologue and his adoption of Isa 40:3.  Nevertheless, in the context of John 5, the evangelist's *prosopopoiia* sets John's testimony in contrast to the ancient and divine testimony of the Father and Scripture.  The fact that the Father's testimony, as well as that of Scripture, is both ancient and divine means it is superior to John's despite his privileged status as a recent and virtuous person with connections to the divine. Illustrating awareness of this convention, the Johannine Jesus emphasizes John's status as offering "human testimony" (ἀνθρώπου τὴν μαρτυρίαν) and the fact that one "greater" (that is, divine) testifies on his behalf in v. 36 (ἐγὼ δὲ ἔχω τὴν μαρτυρίαν μείζω τοῦ Ἰωάννου).  Read in this light, the result of Jesus' *synkrisis* between the witnesses of John and that of his Father and Scripture is not so much the degradation of John's testimony— indeed, if John's words were not needed, the evangelist has wasted much space on their inclusion.  Instead, the *synkrisis amplifies* the persuasive power of the testimony from the Father and Scripture.[67]  Jesus does not receive John's testimony, not because it is invalid,

---

[67] *Synkrisis* was often used for amplification (αὔξησις) in forensic *topoi* (cf. chapter two, page 66 n. 86).  Aristotle writes, "Amplification is with good reason ranked as one of the forms of praise since it consists in superiority, and superiority is one of the things that are noble" (*Rhet*. 1.9.39 [Freese, LCL]).  See Theon, *Prog*. 108-9; Ps.-Herm., *Prog*. 12; Aphth., *Prog*. 17R; Nic., *Prog*. 42-47; Quint., *Inst*. 5.10.72-73, 11.22-26; *Rhet. Her*. 2.14.21-22; 2.30.49; Cic., *Top*. 23.68-71; *Part*. 55; Arist., *Rhet*. 1.9.38-41.  See also R. Dean Anderson, Jr., *Glossary of Greek Rhetorical Terms Connected to Methods of Argumentation, Figures and Tropes from Anaximenes to Quintilian* (Contributions to Biblical Exegesis and Theology 24; Leuven: Peeters, 2000), 26-29.

but because it is superfluous, the words of his Father as spoken by Jesus and through Scripture are sufficient.

The appeal to Scripture as a witness is connected to Jesus' upcoming reference to Moses in vv. 45-47. Although a human who testifies for Jesus, Moses' status is elevated because of his connection to Scripture and its own relationship with the Father. Moreover, as the paradigmatic deliverer of the divine messages of Scripture, there is something "divine" in Moses' testimony, even if he is relegated to a second tier below Jesus in the Fourth Gospel.[68] His testimony is also greater than John's because he is ancient, making him more trustworthy. Jesus' mention of Moses conforms with Aristotle's encouragement that one should make reference to authors, such as Homer, when presenting writings as evidence (*Rhet*. 1.15.21; cf. *Rhet*. *Her*. 4.1.2).[69] Similarly, Cicero notes the relationship between the testimony of virtuous people and their writings, observing:

> When people see men endowed with genius, industry and learning, and those whose life has been consistent and of approved goodness, like Cato, Laelius, Scipio and many more, they regard them as the kind of men they would like to be. Nor do they hold such an opinion only about those who have been honoured by the people with public office and are busy with matters of state, but also about orators, philosophers, poets, and historians. *Their sayings and writings are often used as authority to win conviction*. (*Top*. 20.78 [Hubbell, LCL]; emphasis added)

Moses, as the lawgiver, representative prophet, and ideal servant of God, qualifies him to be one of these people of virtue whom others aspired to imitate. Inspiring such imitation

---

[68] Quintilian and Cicero include oracles in their descriptions of divine testimony (*Inst*. 5.11.42; *Top*. 20.76-77). For further discussion of oracles as divine testimony, see: McConnell, "*Topos*," 62-67.

[69] Recall Theon's recommendation in n. 65 above (*Prog*. 102, 123, 126). Quintilian encourages his readers to use "opinions which can be attributed to nations, peoples, wise men, distinguished citizens, or famous poets. Even common sayings and popular beliefs may be useful. All these are in a sense testimonies, but they are actually all the more effective because they are not given to suit particular Causes, but spoken or given by minds free of prejudice and favour for the simple reason that they seem either very honourable or very true" (*Inst*. 5.11.36-37 [Russell, LCL]; cf. 5.11.38-41).

was a key aspect of Philo's *Life of Moses*. As a result, he and his writings are authoritative witnesses in Jesus' favor.

Turning now to the evangelist's use of invective in this *prosopopoiia*, we focus on the end of Jesus' speech. In vv. 41-47, Jesus turns the tables on his accusers by means of more scriptural connections, and appeals to Moses in particular. As a part of a refutation, invectives were used by defendants to undermine the character of those accusing them. The Johannine Jesus uses invective in his refutation to create a *synkrisis* between himself and the Jews based on the acceptance of honor, or glory (δόξα). The *synkrisis* serves to reveal a contradiction in the Jews' behavior while also affirming the consistency of Jesus' own actions. In contrast to himself, Jesus accuses his interlocutors of accepting δόξα from one another, instead of δόξα "from the one who alone is God" (τὴν παρὰ τοῦ μόνου θεοῦ, v. 44). This statement recalls the characterization of Jesus as the μονογενής who embodies the "glory" of the Father from the prologue (1:14). Jesus' embodiment of this glory results in his unique relationship with God, which justifies his behavior in healing the lame man (5:17). Because Jesus brings God's glory to earth, he acts in the way the Father instructs, and as such, reflects this glory back to the Father (vv. 19-30).

Jesus' statement also shows signs of similarity with the *Shema* (Deut 6:4).[70] Like the *Shema*, Jesus' comment emphasizes God's unique status as the *only one* (μόνου) whose real glory the Jews should seek, especially if they are as faithful to the Torah as

---

[70] Such a picture completes the paradigm shift created by Jesus in this speech. Initially, the Jews accuse Jesus, by means of Moses' writings concerning the Sabbath, before God the Judge. In the course of Jesus' speech, however, Jesus becomes Judge as a result of the Father's delegation (vv. 19-30), the Jews become the defendants since they do not accept Jesus (that is, the "glory" of God) (vv. 41-44), and Moses becomes both a witness to Jesus' authority and, finally, the prosecutor trying the case against the Jews (vv. 45-47).

they claim through their observance of the Sabbath.[71]  With these words, Jesus argues that in their rejection of him, the one who represents this glory on earth, the Jews effectively reject God's unique status as the one from whom true glory comes.  This accusation is particularly poignant in John 5, since it is Jesus' claim to be equal to God that sparks the Jews' desire to kill him (vv. 17-18).  According to the Jews, Jesus' assertion concerning his unique relationship with God contradicts the *Shema*.  According to Jesus, however, it is the Jews who are actually contradicting the Law, seeking glory from one another thereby considering their glory to be of greater worth than the glory of God.  As a result, Moses, the author of the Law they have broken, will act as their prosecutor, even as he defends Jesus.

While the evangelist's speech for Jesus in 5:19-47 follows some general patterns for forensic speeches by calling forth witnesses and using invective, it also strays from these conventions guiding the inclusion of these speeches in narratives.  Reading through juridical speeches in the writings of Mediterranean antiquity, it becomes clear that the reaction of other characters in the text, that is, the judgment rendered, is of prime importance.[72]  In *Leucippe and Clitophon*, for example, Leucippe's faithfulness to her husband, Clitophon, is put on trial near the end of the novel.  Although the audience knows Leucippe's innocence, they must wait for her vindication in the text with displays of her virtue before she is reunited with Clitophon (8.12-14, 19).  The Gospel of John, however, completely ignores this aspect of Jesus' speech.  After their accusations against Jesus are delivered, and their intent revealed in vv. 16-18, the Jews disappear from the

---

[71] Lori Baron develops this idea further in John 5 and throughout the Fourth Gospel in "Reinterpreting the Shema: The Battle over the Unity of God in the Fourth Gospel" (paper presented at the annual meeting of the SBL; Boston, November 2008).

[72] For some examples, see the conclusions to the trials in the texts listed in n. 62 above.

scene of John 5. Instead, Jesus predicts their rejection of him, taking his place as their "Judge" (vv. 22-30). The only party whose judgment is left in the air is audience's, who must determine whether or not they agree with Jesus' defense.

In fact, from the design of the Gospel and its use of *prosopopoiia*, it is only this audience who has access to the information needed for Jesus' words to be persuasive in John 5. Without the larger context of the Gospel, particularly the prologue and Jesus' interaction with Scripture found in John 1-3, the Jews in John 5 find Jesus' actions (healing on the Sabbath) and words (claiming equality with God) to be extremely inappropriate; in fact, they warrant death according to the Jews' understanding of Scripture (cf. Num 15:32-36; Lev 24:6). For the Gospel audience, however, who has access to the insider-information described above, Jesus' actions and words are extremely appropriate; as D. Moody Smith describes, "For Jesus to deny it [i.e., his equality with God] in the face of these accusations would be disingenuous, to say the least."[73] As argued in chapter two, such "disingenuousness" would work against the credibility of the evangelist's larger narrative. Thus, paradoxically, it is because of the seeming inappropriateness of Jesus' actions and words that John's characterization of him becomes more believable for his audience. As a result, Jesus' allusions to Scripture and Moses in this *prosopopoiia* also reinforce the evangelist's characterization of him beginning in the prologue and substantiated in later scenes: the eternal *Logos* embodied by Jesus pre-dates Scripture, thus these traditions center on him, supporting Jesus' claims and actions as those of "the one about whom Moses in the Law and the prophets wrote" (1:45; cf. 5:39-47).

---

[73] Smith, *John*, 135.

*Bread from Heaven (6:1-71)*

The contentious atmosphere in John 5 extends into chapter six, as characters in

the Gospel continue to misunderstand Jesus' actions and words, especially the way in

which they relate to Israel's Scriptures.  One of the most-analyzed discourses in the

Gospel, John 6 contains an array of scriptural allusions to exodus traditions, a paraphrase

of Isaiah 55 in v.27, and two clear quotations of Scripture: one from Psalm 78(77):24 in

v. 31 and another from Isa 54:13 in v. 45.  As with other Scripture citations in the New

Testament, much of scholarly discussion concerning the use of Scripture in John 6 has

centered on questions of sources and textual form.[74]  The quotation from Psalm 78(77)

works with additional references to Moses and the exodus event found in the chapter,

creating a *synkrisis* between the gift of bread in John 6 and that of manna from Israel's

past (6:4, 32-33, 41, 43, 49).  Scholars have noted, therefore, how this chapter acts as an

example that illustrates the testimony Scripture gives of Jesus' identity described in

5:39.[75]  This contextualization of Jesus by means of yet another scriptural event continues

---

[74] Although there is consensus that Jesus' quotation in 6:45 is from Isa 54:13, scholars have debated the source of the crowd's quotation in 6:31, recently settling on the idea that the quotation itself comes from Ps 78(77):24 which summarizes the older tradition of Exodus 16.  For the debate over the source of John 6:31, see Edwin D. Freed, *Old Testament Quotations in the Gospel of John* (NovTSup 11; Leiden: Brill, 1965), 11-16; Günter Reim, *Studiem zum alttestamentlichen Hintergrund des Johannesevangeliums* (SNTSMS 22; Cambridge: Cambridge University Press, 1974), 12-15; Peder Borgen, *Bread from Heaven: An Exegetical Study of the Concept of Manna in the Gospel of John and the Writings of Philo* (NovTSup 10; Leiden, Brill: 1965), 40-43; Bruce G. Schuchard, *Scripture within Scripture: The Interrelationship of Form and Function in the Explicit Old Testament Citations in the Gospel of John* (SBLDS 133; Atlanta: SBL, 1992), 33-46; Maarten J. J. Menken, *Old Testament Quotations in the Fourth Gospel: Studies in Textual Form* (CBET 15; Kampen: Pharos, 1996), 47-65; Diana M. Swancutt, "Hungers Assuaged by the Bread from Heaven," in *Early Christian Interpretation of the Scriptures of Israel* (ed. Craig A. Evans and James A. Sanders; JSNT 148; *SSEJC* 5; Sheffield: Sheffield Academic, 1997), 224-30; Margaret Daly-Denton, *David in the Fourth Gospel: The Johannine Reception of the Psalms* (AGAJU 47; Leiden: Brill, 2000), 131-38.

[75] Peder Borgen, "The Scriptures and the Words and Works of Jesus," in *What We Have Heard from the Beginning: The Past, Present, and Future of Johannine Studies* (ed. Tom Thatcher; Waco: Baylor University Press, 2007), 47-48; Urban C. Von Wahlde, "The Witness to Jesus in John 5:31-40 and Belief in the Fourth Gospel," *CBQ* 43 (1981): 398; Jean Zumstein, "La réception de l'écriture en Jean 6," in *Analyse narrative et Bible* (ed. Camille Focant and André Wénin; Leuven: Leuven University Press, 2005), 153-54;

to build on his characterization, supporting the evangelist's consistent portrayal and elevating the audience's privileged perspective over the characters within the text.

*Passage Analysis*

As in John 4 and 5, scriptural allusions begin in the evangelist's initial description of the setting of Jesus' location in 6:1-4. After describing Jesus' travels, and those of the large crowd following him, the evangelist informs his audience of Jesus' mountain ascent with his disciples in v. 3 before mentioning the approaching Passover in v. 4. The combination of Passover and the mountain-top setting forms another example of the evangelist's *ekphrastic* language. In a manner similar to John 4-5, the evangelist creates a combination *ekphrasis*, bringing together both descriptive information about the place where Jesus is located as well as the time. This *ekphrastic* language not only vividly portrays Jesus' location in the Gospel narrative, thereby inviting the audience to participate in the event, but it also forges an instant intertextual connection to Israel's exodus journey to Mt. Sinai on the heels of the first Passover. Unlike the unnamed feast in John 5:1, the evangelist's mention of Passover (combined with the mountainside setting) creates a particular, and powerful, framework for Jesus' actions and words in the rest of the chapter, as well as for the various responses to him by the crowd, the Jews, and his disciples.

Although the section includes a brief conversation between Jesus and two of his disciples, Jesus' actions largely dominate 6:5-24. Even in the midst of his dialogue with Philip and Andrew, the evangelist emphasizes Jesus' upcoming actions (as well as his

---

Michael Theobald, "Schriftzitate im 'Lebensbrot'-Dialog Jesu (Joh 6) ein Paradigma für den Schriftgebrauch des Vierten Evangelisten," in *The Scriptures in the Gospels* (ed. C. M. Tuckett; BETL 131; Leuven: Leuven University Press, 1997), 362-64.

omniscience), writing that he "knew what he was about to do" (ἤδει τί ἔμελλεν ποιεῖν, v. 6). With the exodus context firmly established, the evangelist reports Jesus' miraculous feeding of the crowd with bread and fish, causing even the crowd in the narrative to recall Moses' provision of manna in the wilderness and prompting Jesus' retreat to the mountain summit (vv. 14-15; Exodus 16; Deut 18:15-16). After the threat of coronation passes, Jesus embarks on a miraculous crossing of the sea, which is often read in light of Moses' own miraculous passage of the Red Sea in Exod 14:5-31.[76]

Although these connections to the exodus narrative are left largely undeveloped by the evangelist, remaining palpable but secondary to the telling of vv. 5-24, they are reminiscent of the use of *mimesis* in the literature of John's milieu. For example, when Arrian describes Alexander the Great's mourning of his best friend, Hephaestion, he notes how Alexander imitates Achilles' own despair at Patroclus' death. He writes: "I regard it as not unlikely that Alexander cut off his hair over the corpse, especially considering his emulation of Achilles, with whom he had a rivalry from boyhood" (*Anab*. 7.14.4 [Brunt, LCL]; cf. *Il*. 23.140-54).[77] More subtle is Lucian's characterization of Alexander Abonoteichus' worldwide "conquest" that he patterns after that of Alexander the Great in order to build on his larger *synkrisis* between these two individuals.[78] It is

---

[76] See Susan Hylen, *Allusion and Meaning in John 6* (BZNW 137; Berlin: W. de Gruyter, 2005), 131-34.

[77] Cf. Plut., *Alex*. 15.8-9; Arrian, *Anab*. 1.12; 7.16.8. Also see writings about subsequent leaders who imitate Alexander's actions: Suet., *Caes*. 7; 11.2-3; *Aug*. 18, 50, 94. In these works, one perceives a purposeful imitation of Achilles on the part of Alexander and others who imitate Alexander, while Jesus' imitation of Moses is not the focus of the Fourth Gospel. Instead, Jesus' identity as the pre-scriptural *Logos* qualifies the individuals and events of Scripture to be witnesses for his identity and ministry rather than to be simply repeated by Jesus.

[78] Lucian styles the expansion of Alexander of Abonoteichus' Glykon cult in terms of a global conquest on par with that of Alexander the Great. Beginning with the "thick-witted, uneducated fellows" of Paphlagonia and Pontus, Abonoteichus soon deceives Bithynia, Galatia, and Thrace before waging war on Epicurus in order to extend his territory (*Alex*. 17-18, 25 [Harmon, LCL]). Soon he is no longer just

not surprising, therefore, that the evangelist has the crowd perceive the connection between Jesus' provision of food and Moses' deeds in v. 14. Just as Arrian and Lucian compare their subjects to the previous heroes, the crowd in John 6 creates their own *synkrisis* between Jesus and Moses in v. 31.

Reciting Ps 78(77):24 to Jesus, the crowd invokes the authority of Scripture, showing their own knowledge of the text and continuing their association of Jesus and Moses begun in v. 14. This quotation, while from a Psalm, recapitulates the same exodus story introduced by the *ekphrastic* language at the beginning of the chapter.[79] After benefiting from Jesus' initial provision of bread and fish in 6:4-14, the crowd requests another provision of bread from Jesus to function as a "sign" verifying his self-identification as one sent by God (v. 29). Although this is not strictly a trial setting, the crowd's employment of Scripture as a type of authoritative witness by which Jesus can validate his claims of identity reminds the Gospel audience of Jesus' previous encounter in John 5. In fact, while the mention of "signs" surely connects to the performance of miraculous "signs" in Scripture (particularly those of Moses), it should be noted that "signs" could also be introduced in trials as a type of evidence.[80] If Jesus had indeed complied with the crowd's request, he could have verified their estimation of his identity as the Prophet-like-Moses by explicitly imitating Moses' previous actions.

operating along the frontier of the empire, but takes control of Italy and even "invaded the city of Rome" by convincing "those who had the greatest power and the highest rank in the city" to join him (*Alex*. 30 [Harmon, LCL]).

[79] There are a number of similarities between Psalm 78 and John 6 as a whole: (1) provision of manna/meat to the people (Ps 78:24; John 6:10-11, 32); (2) the people are "filled with bread" (Ps 78:29; John 6:26); (3) reports of "spoiling" food (Ps 78:30-31; John 6:12, 27); (4) the Israelites continuous demand for food (Ps 78:17-31; John 6:30-31); (5) disbelief of God's saving power, even after seeing the miraculous signs (Ps 78:19-22, 32, 42-43; John 6:26, 37, 62); (6) grumblings (Ps 78:55-64; John 6:41-42, 60); (7) discussions of being "chosen" (ἐκλέγομαι) and remaining (Ps 78:65-72; John 6:68-70) while the rebellious leave God's presence (Ps 78:56-64; John 6:60-66).

[80] Quint., *Inst*. 5.9.9-10, 15-16; *Rhet. Her*. 2.4.6-7; cf. Arist., *Rhet*. 1.2.16-18.

Once again, however, the evangelist has different aims for his portrayal of Jesus, choosing to present his other characters' approximations of his protagonist as inferior to his own portrayal of Jesus' true identity. Thus, for all the connections between Jesus, Moses, and the exodus narrative in vv. 5-24, there are at least five major differences. First, Jesus arrives at the mountain *before*, rather than after Passover (v. 4). Second, Jesus feeds the crowd *after* having arrived at the mountain in John 6, while Moses requests provision on behalf of the people beforehand. Third, in John 6, Jesus approaches the disciples with the question of food instead of being accosted by the crowd as was Moses (Exod 16:1-3; Num 11:4-9). Indeed, Jesus' initiative is used by the evangelist to illustrate his knowledge of how to feed the multitude at the outset, removing any need for the controversy described in Exodus and Numbers. Fourth, there is a difference in how the bread, or food, is given. Instead of collecting the manna and quail, the crowd receives the bread and fish from Jesus himself (v. 12).[81] And fifth, there is left-over food which the disciples collect in baskets, implying that this food will be consumed another day (vv. 12-13). Jesus' command for the disciples to keep this food, therefore, directly contrasts the Moses' instruction for the Hebrews *not* to collect extra manna, but to wait for the provision that would come each day (Exod 16:17-21).

Viewing such facts in the *synkristic* framework of the chapter, one notices how the evangelist has tweaked this "exodus" event to present Jesus as superior to Moses. Once again using the *topos* of deeds, the evangelist includes three pieces of information

---

[81] One might also note differences between the crossing of the Red Sea in Exodus and that of Galilee in John 6:16-20 including: narrative sequence (this occurs *after* the gift of food rather than before as in Exodus); Jesus' walking on the water instead of leading the disciples through it; and the immediate arrival on the other shore. Such discrepancies have led some scholars to downplay Red Sea imagery in John 6 (cf. Schnackenburg, *Gospel*, 2:29-30). Klaus Wengst suggests connections to Isa 43:10-21 and 48:12 instead (*Johannesevangelium*, 1:226). It should be noted, however, that Isa 43:10-21 recalls the original saving event of the Red Sea, thereby maintaining the connection to the Exodus context.

to establish Jesus' greater status.  First, Jesus controls the scene, choosing to feed the multitude on his time table—after they arrived at the mountain—instead of being goaded by them.  Second, he has superior knowledge or, in the language of characterizing *topoi*, the enhanced "acuteness of sense" to know the outcome of events even before they occur.  Third, Jesus acts alone and feeds the people himself rather than sending them out to retrieve their own food.

The differences between John 6 and Exodus 16, as well as the superiority of Jesus that they entail, pave the way for Jesus' adjustment of the crowd's *synkristic* language in the *prosopopoiia* that follows.  Responding to the crowd's quotation of the Psalm, the evangelist has Jesus continue the crowd's incorporation of exodus imagery, but changes the underlying *synkrisis*.  Rather than continuing with the *synkrisis* between himself and Moses from 6:1-14, Jesus shifts the language to create two different *synkrises*: the first, between Moses and the Father; the second, between himself and the manna.  The comparison of Moses and the Father in vv. 32-33 emphasizes God as the true source of salvation.  As the true Giver, the Father is greater than Moses.  Jesus' correction of the crowd's language does not deny Moses' importance, but once again places it in line with his interpretation of the scriptural narrative, a version that places Jesus at its center.

Jesus' role in his version of the exodus story is not to be compared to that of another person (e.g., Moses or Jacob), but, as in 3:14 (and perhaps 1:51), to that of the key object used in the narrative: here, the manna.  The *synkrisis* between Jesus, as the bread of life, and the manna begins with several similarities between the two, such as similar origins from heaven and being given by the Father for the people.  As in John 3 and 4, however, Jesus is once again shown superior, particularly though the *synkrisis* of

deeds.[82]  Jesus' actions as the bread of life—that is, allowing people to consume (ἐσθίω,

τρώγω) his flesh and drink his blood (v. 51-58)—bring about better results than the

consumption of manna.  First, Jesus' deeds benefit others, at the expense of himself,

paralleling his self-sacrifice hinted at in John 3:14.[83]  Second, Jesus chooses to sacrifice

himself in accordance with God's will, and actively "gives" himself to provide life for the

whole world (ζωὴν διδοὺς τῷ κόσμῳ, v. 33b).  In contrast, the manna (like the serpent) is

lifeless on its own, needing to be manipulated by others to have an effect.  Third, Jesus'

actions are on behalf of more people than just the wandering Israelites, or the crowd

physically before him in John 6.  Instead, he offers himself as bread for the whole world

(v. 33).  Fourth, the effects of Jesus' sacrifice are longer-lasting, satisfying both thirst and

hunger and giving eternal life (vv. 35-36) in contrast to the manna, which only offered

provisional sustenance (vv. 48-51, 58).[84]  For the Gospel audience, such fleeting relief is

reminiscent of the role the bronze serpent and Jacob's well provided.  Once again, Jesus

is presented as being greater than these scriptural figures, thereby continuing the

consistent portrayal of his character begun by the evangelist in the prologue.

---

[82] There are also a number of connections between themes in John 6 and those previously explored
by Jesus in his various dialogues and speeches: (1) looking to the Son of Man (3:14-17; 6:40); (2) the
ascent of the Son of Man (3:14; 6:62; cf. 1:51); (3) unity between Jesus and the Father (5:19-30; 6:37-40,
44-45); (4) Jesus alone seeing God (1:18; 6:46; cf. 3:13); (5) resurrection (5:25-28; 6:39-40, 54); (6) eternal
life (3:16; 4:13; 5:24, 39; 6:27, 40, 47, 51, 58); (7) spirit and life (3:5-8; 4:13; 6:63); (8) food and labor
(4:32-38; 6:26-27).

[83] Amy L. B. Peeler ("The Ethos of God in Hebrews," *PRSt* 37 [2010]: 47) suggests that self-
sacrifice on behalf of others was a common *topos* for praise in the ancient world.  She cites: Dem., *Cor.*
197, 220; Cic., *Mil.* 1; Aeschin., *Ctes.* 17, 220.  One can also point to the discussion of praising deeds done
with "toil" on behalf of others by Theon (*Prog.* 112-13).  Praise for Jesus' death as a whole, however,
stems from the more general *topos* "manner of death."  See also the discussion of this *topos* in the analysis
of John 19:17-37 in chapter four, and Jerome H. Neyrey's discussion of a "noble death" in "The 'Noble'
Shepherd in John 10: Cultural and Rhetorical Background," *JBL* 120 (2001): 267-91.

[84] Quintilian notes the benefits of using contrast as well as similarity in constructing arguments of
comparison (*similitudo* and παραβολή) in *Inst.* 5.10.73; 5.11.6-16.

Without the insider-information from the prologue and previous Gospel scenes, however, Jesus' interlocutors in John 6 are baffled by his words. Complimenting the *synkrises* placed in Jesus' *prosopopoiia*, the evangelist manufactures another *synkrisis*, this time between the Jews opposing Jesus, "many" (πολλοὶ) of his disciples, and the wandering Israelites of the exodus generation. This secondary *synkrisis* on the part of the evangelist is more subtle, achieved by means of scriptural language used to describe response of these groups to Jesus' words. Overhearing Jesus' conversation with the crowd in vv. 26-40, the Jews begin to "murmur" (ἐγόγγυζον) at the seeming inappropriateness of Jesus' statements (v. 41). The appearance of γογγύζω resonates with the broader associations between John 6 and the exodus narrative because it is this verb that also characterizes the murmurings of the wilderness generation. This murmuring is often described in terms of disbelief and unfaithfulness on the part of the Israelites, who questioned God's ability to provide for them (cf. Ps 78:12-20, 30-32). The *synkrisis* is expanded to include Jesus' disciples as well, who also murmur because of the difficulty of Jesus' word (vv. 60-61). With this *synkrisis*, the evangelist informs his audience that just as God's promises to deliver the Israelites in Egypt were met with incredulity, so too are Jesus' words, even though they offer superior "bread of life."

Jesus' words are so difficult to swallow for the Jews in particular because they think they know Jesus' origins: "Is this not Jesus, the son of Joseph, whose father and mother we know? How can he now say, 'I have come down from heaven?!'" (v. 41); and his humanity: "How can this one give us his flesh to eat?!" (v. 53). In other words, what he says does not correspond to the man they see before him, whose origins and upbringing they "know." Likewise, given Philip's estimation of Jesus' origins in 1:45 as

"the son of Joseph, the one from Nazareth," many of Jesus' disciples also struggle to understand his words. Instead of being persuasive, Jesus' words are "scandalous" (σκανδαλίζει, v. 61), because they violate the key aspect of *prosopopoiia*: appropriateness. By including these reactions to Jesus, both as murmurings and with *prosopopoetic* comments from the Jews and his disciples, the evangelist emphasizes the disconnect between Jesus and other characters in the Gospel more than in any discourse up to this point.

The heightened emotional tension of this scene is revealed in Jesus' response to his scandalized disciples in vv. 61-63. In v. 62, Jesus begins an "if" clause, but stops short, omitting the apodosis to his comment. He exclaims: "Does this scandalize you? If you should see the Son of Man ascending to where he was before. . . . The spirit is the one who makes life, the flesh offers nothing! The words I have spoken to you are spirit and life!"[85] BDF identifies this construction as an example of *aposiopesis*, which Quintilian identifies as an "unfinished sentence" that "displays emotions" such as anger, anxiety, and "scruples" (*Inst*. 9.2.54 [Russell, LCL]; BDF §482). The author of *Rhetorica ad Herennium* suggests that such a construction can make an emotion "more telling than a detailed explanation would have been" (4.30.41 [Caplan, LCL]).[86] In John 6, this construction reveals Jesus' recognition of the growing divide between himself and the "many" around him, even among his disciples. These disciples, like the crowd and the Jews before them, cannot reconcile their estimation of his identity with Jesus' speech,

---

[85] The implication of Jesus' statement in vv. 61-63 would seem to be that even if these disciples could now "see" Jesus' true origins they could not receive life without believing his words. While the sight might make Jesus' words more palpable, sight alone does not bring about life. This emphasis on Jesus' words continues to elevate the Gospel audience who, as Craig R. Koester notes, only has access to these words, the guidance of the Spirit, and hopes for a future vision ("Jesus' Resurrection," 47-74).

[86] See also Mikeal C. Parsons, *Luke* (Paideia: Grand Rapids: Baker Academic, forthcoming) who comments on the use of *aposiopesis* in a textual variant of Luke 22:42.

resulting in their being offended and Jesus' authority undermined in their eyes. As a result, the crowd reportedly does not believe Jesus, the Jews are confounded by his words, and even his own disciples abandon him.

By the end of the chapter, only those who have been chosen remain with Jesus (6:70). This fact is perhaps surprising, and even damaging to Jesus' character, since he cannot attract or retain large numbers of followers like other ancient healers and sages.[87] The evangelist, however, finds the solution to this problematic phenomenon in yet another Scripture quotation: Isa 54:13. Even though Jesus' appeal to Isaiah 54 does not appear until v. 45, the evangelist makes use of more subtle allusions to the larger context of Isaiah 54-55 (LXX) throughout the entire chapter, hinting at its significance for understanding Jesus and his ministry. In addition to the traditional association of a feast and salvation found in both Isaiah 54-55 and John 6, there are a number of more specific connections between these two passages, including: (1) instructions to "come" (ἐρχόμαι), "buy" (ἀγοράζω), and "eat" (φάγω) with an emphasis on the role of money and labor (Isa 55:1-3a; John 6:5-7, 26-27); (2) descriptions of that which descends (καταβαίνω) from the Lord completing God's will by giving life (Isa 55:10-11; John 6:29, 33, 38-44, 57-58); and (3) the use of the word βρῶσιν (Isa 55:10; John 6:27, 55).[88]

Acknowledging the numerous connections to Isaiah made by Jesus and the narrator in John 6, it seems that Jesus is operating with a slightly different scriptural paradigm than his interlocutors in this chapter. Instead of simply continuing the

---

[87] Charles H. Talbert (*Reading John: A Literary and Theological Commentary on the Fourth Gospel and the Johannine Epistles* [rev. ed.; Macon: Smyth & Helwys, 2005], 87) describes the phenomenon of charismatic magnetism of teachers in Mediterranean antiquity. Talbert cites Epict., 3.23.27; Philostratus' *Life of Apollonius*; and *Abot R. Nat.* [B] 13.

[88] For additional connections between John 6 and Isaiah 55, see Swancutt, "Hungers Assuaged," 234-39.

references to the exodus narrative, Jesus adds the additional intertext of Isaiah 54-55,

bringing together two passages to bear on this single event and discourse.[89]  As a result,

Jesus is not just the "bread of life" in comparison to the manna, but he is also the one who

satisfies those coming for the salvific provision promised in Isaiah 54-55.  By

incorporating both references to the exodus event and to Isaiah's promise of a new

exodus, Jesus again showcases his scriptural knowledge, resorting to its entirety as a

witness for him.  In this way, Jesus' actions and words in John 6 exemplify his claims in

5:39-47 as well as Philip's initial estimation of his identity in 1:45.

The scriptural citations and allusions also reinforce several characterizing *topoi*

from the prologue.  These include, Jesus' origins from the Father (vv. 29, 32-33, 38, 44,

50-51, 58); his deeds as the one who gives life (vv. 26-27, 33, 40, 47, 50-51, 58); as well

as his acuteness of sense presented in his ability to pick up on the "murmuring" of those

around him, to select those who will remain with him, and to know who will betray him

in the end (vv. 43, 51-58, 61, 70-71).  With their privileged perspective, John's audience

is able to make these connections and be persuaded by the evangelist's consistent

characterization of Jesus, while those within the narrative struggle with only partial

information.  As a result, the Gospel audience is shown a Jesus who is only properly

understood in light of all of Scripture, and whose authority allows him to interpret

Scripture in new ways, bringing together separate texts in order to offer a fuller

presentation of his own identity.

---

[89] Rabbinic hermeneutical practices brought various passages which had similar words or motifs together in order to clarify meaning via *gezera shewa*.  Rhetorical practices in the ancient world also made it possible to connect disparate literature by means of common words and themes either through paraphrasing literature in allusions or through constructing *synkrises*.  See, for example, Plutarch's combination of Herodotus' description of Persian women dining with their husbands (Hdt. 5.18.5) and Plato's comment on the "pains to the eyes" caused when the philosopher returns to the darkness of the cave in *Rep*. 7.515.  Plutarch combines these texts by means of one allusion in order to reinforce Alexander's extreme self-control (*Alex*. 21.1-5).

*At the Feast of Tabernacles (7:1-52; 8:12-59)*

Having confused, angered, and even sparked the desertion of many of his

disciples in John 5-6, Jesus continues to create dissention in John 7-8 with his teaching.

Largely acknowledged by more recent scholars to exist as a coherent unity,[90] John 7-8

records Jesus' journey to Jerusalem during the Feast of Tabernacles.[91]  The role of

Scripture in this extended section remains pervasive, appearing in explicit references to

Moses (7:19-24) and Abraham (8:31-56), a quotation by Jesus in 7:38, and general

discussions by the people and the Pharisees (7:40-52).  These appeals work alongside the

overarching significance of the Tabernacles setting—a festival with roots in Israel's

Scriptures—to highlight the strained relationship between Jesus and his interlocutors as

both sets of characters appeal to these traditions in support of their own understandings of

Jesus.  In these chapters, the distance between Jesus and other characters in the text

continues to grow and intensify as the evangelist uses these encounters to support his

presentation of Jesus for his own audience.

*Passage Analysis*

The evangelist locates John 7-8 during the Feast of Tabernacles, which continues

his emphasis on the relationship between Jesus' ministry and Jewish festivals from John

5 and 6.  The *ekphrastic* setting of Tabernacles permeates the dialogues and conflicts of

---

[90] For discussions on the unity of this section, see: Gérard Rochais, "Jean 7: une construction littéraire dramatique, á la manière d'un scenario," *NTS* 39 (1993): 355-78, esp. 357-59; Jerome H. Neyrey, "The Trials (Forensic) and Tribulations (Honor Challenges) of Jesus: John 7 in Social Science Perspective," *BTB* 26 (1996): 108-9; Francis J. Moloney, *The Gospel of John: Text and Context* (BIS 72; Leiden: Brill, 2005), 199-200; Talbert, *Reading John*, 148.

[91] As will be argued in the next chapter, the context here likely includes John 9:1-10:21 as well since no additional temporal markers exist until the mention of the Feast of Dedication in 10:22.  See: Moloney, *Gospel*, 212; Mary Coloe, "Like Father, Like Son: The Role of Abraham in Tabernacles—John 8:31-59," *Pacifica* 12 (1999): 1.  In light of the shepherd imagery present in 10:22-39, however, the scriptural allusions in 10:1-21 will be mentioned alongside 10:22-39.

these chapters, particularly in chapter seven. Indeed, more than any references to Jewish festivals thus far in the Gospel, the evangelist's attention to the setting of Tabernacles dominates this section of the Gospel. In John 7, the evangelist carefully tracks the chronology of Jesus' encounters with his interlocutors, as well as their own separate debates, frequently reminding his audience of both Jesus' physical location (be it in Galilee or Jerusalem) and his temporal location in regards to the festival from the beginning (vv. 1-13), the middle (vv. 14-36), to the end (vv. 37-52). Jesus' teachings in 8:12-59 likely also occur on the final, or "great," day of Tabernacles noted in 7:37, since Jesus remains in the Temple during these dialogues (8:59).[92]

As the festival progresses, so does the friction caused by Jesus' teaching, until it reaches its peak in 8:31-59. The evangelist adds to this tension by placing the increasing conflict in such a vibrant, festival setting, overlaid with ceremonial significance entrenched in Scripture (Exod 23:16; Deut 16:13-15; Lev 23:39-43). As a celebration of God's provision for the Israelites during their time in the wilderness, Tabernacles was a yearly reminder of God's faithfulness not only in rescuing them from the Egyptians, but also in providing for them throughout the year.[93] For members of the Gospel audience, Jesus' teachings reinforce the message of Tabernacles, since he embodies God's faithfulness in his person and mission. For the other characters in the text, however, such a context only serves to amplify the inappropriateness of Jesus, whose claims stretch far

---

[92] There is some debate as to whether this is the seventh or eighth day of the feast. Cf. Hoskyns, *Gospel*, 320; Barrett, *Gospel*, 269; Bruce, *Gospel*, 181; Moloney, *Gospel* 195-96; Wengst, *Johannesevangelium*, 1:290-91; Andreas J. Köstenberger, "John," in *Commentary on the New Testament Use of the Old Testament* (ed. G. K. Beale and D. A. Carson; Grand Rapids: Baker, 2007), 453-54; Michael Theobald, *Das Evangelium nach Johannes* (2 vols.; RNT; Regensburg: Friedrich Pustet, 2009), 1:536-37.

[93] With its emphasis on God's faithful provision, it is not surprising that Tabernacles also came to be interpreted eschatologically, and even messianically, with expectations of a super-abundant harvest. See Moloney, *Gospel*, 194-98; Talbert, *Reading John*, 154-55.

beyond his appearance (7:24). As the clash between what is (and is not) appropriate for

Jesus to do and say accelerates throughout John 7-8, the divide between the characters

and the Gospel audience deepens.

With the emphasis on his teaching, it is not surprising that *prosopopoiia* is the

dominant rhetorical tool by which Jesus' characterization continues in John 7-8.[94] The

previous discussions of *prosopopoiia* have emphasized the need for speakers to speak in

language (or be given language) that is appropriate to their character, that is, their *ethos*.

Of course, from the perspective of the characters in the text, it is Jesus who controls this

presentation rather than the evangelist on whom the Gospel audience relies. In

Mediterranean antiquity, the method in which speakers presented their own *ethos* was an

important part of oration. Orators were instructed to keep in mind the disposition of their

listeners and the situation of the speech in order to construct a persuasive *ethos* for their

particular audience. Commenting specifically on delivering epideictic speeches,

Quintilian instructs orators, writing:

> Aristotle however thinks that the place where praise or blame is given makes a
> difference. For much depends on the character of the audience and the generally
> prevailing opinion, if people are to believe that characteristics of which they
> especially approve are present in the person to be praised, and those which they
> hate in the person to be denounced. In this way, there will be no doubt about their
> judgment, because it will have preceded the speech. (*Inst*. 3.7.23 [Russell, LCL])

Although Quintilian specifically addresses epideictic speeches in this excerpt (cf. *Inst*.

3.7.23-25), that orators should be thoughtful in their own self-presentation and aware of

---

[94] Once again, the importance of appropriateness to *prosopopoiia* is crucial for our understanding
of the evangelist's rhetoric. See chapter two, pages 71-75. Cf. Theon, *Prog*. 115-18; *Rhet. Her*. 4.43.55-57;
4.50.63-53.66.

their audiences' prejudices were common aspects of oration and rhetoric in the ancient world.[95]

Jesus' citation of the Law of Moses, as well as his scriptural paraphrase dealing with "living water" in 7:38, at first seem to fit with this idea of creating an appropriate *ethos* on the part of Jesus and appropriate *prosopopoiia* on the part of the evangelist. In 7:19-24, Jesus draws on the Law of Moses in order to defend his healing on the Sabbath, extending the forensic atmosphere established in John 5.[96] The Jews are reportedly "astonished" at Jesus' "learning," but nevertheless question his qualifications as a teacher in light of his perceived lack of education (7:15). Jesus' response, however, highlights his knowledge with a rhetorical appeal to the Law of Moses. Jesus claims that his healing conforms to Moses' teaching in the Law by comparing it to provisions concerning circumcision. Such a comparison is rightly identified as a *qal-walhomer* argument.[97] It is also an example of *synkrisis* to the greater (*a fortiori*), which was often

---

[95] Quintilian advises similar concern for the audience with deliberative rhetoric in *Inst*. 3.8.1-48 and juridical rhetoric in *Inst*. 6.2.1-24. Also see: Arist., *Rhet*. 1.2.2-8; 1.9.28-31; 3.7.1-11; 3.14.7-11; *Rhet. Alex*. 29.17-40; Cic. *Orat*. 2.128, 178, 182-87; *Inv*. 1.16.22-23; 1.49.92; 2.75.304-6; *Part. Orat*. 8.28; *Rhet. Her*. 1.4.6-7.11; Quint., *Inst*. 11.1.43-44. For more detailed discussions of *ethos* see: Jakob Wisse, *Ethos and Pathos: From Aristotle to Cicero* (Amsterdam: Hakkert, 1989); Manfred Kraus, "Ethos as a Technical Means of Persuasion in Ancient Rhetorical Theory," in *Rhetoric, Ethic, and Moral Persuasion in Biblical Discourse: Essays from the 2002 Heidelberg Conference* (ed. T. H. Olbricht and A. Eriksson; Emory Studies in Early Christianity 11; New York: T&T Clark, 2005), 73-87; Peeler, "Ethos," 37-41. See also, John S. Kloppenborg's analysis of the construction of reliable and persuasive *ethos* in James: "Diaspora Discourse: The Construction of Ethos in James," *NTS* 53 (2007): 255-56, cf. 255-67.

[96] As other scholars have noted, Jesus' discussion in 7:19-24 seems to center on his healing of the lame man on the Sabbath and the forensic debate that followed in John 5. See: Hoskyns, *Fourth Gospel*, 315-16; Haenchen, *John*, 2:14-15; Bultmann, *Gospel*, 247, 276; Barrett, *Gospel*, 264; Wengst, *Johannesevangelium*, 1:275-76; Schnelle, *Evangelium*, 106; Bruce, *Gospel*, 169; Smith, *John*, 171-72; Talbert, *Reading John*, 151-52; Neyrey, "Trials," 111. Schnackenburg actually places 7:15-24 with John 5 (*Gospel*, 2:130-35).

[97] Cf. Bultmann, *Gospel*, 276-77; Barrett, *Gospel*, 264-65; Dodd, *Interpretation*, 78-79; Neyrey, "Trial," 112; Smith, *John*, 171. Some interpreters also mention that this is an *a fortiori* argument, though they do not supply what this means in light of John's rhetorical context.

used in forensic speeches.  Discussing the use of *synkrisis* in juridical settings, Theon explains,

> We compare what is charged to something greater or lesser or equal.  When we make a comparison to something greater we amplify the lesser to show that it is equal to that; for example, that a thief does as much wrong as a temple robber because both are moved by the single desire of stealing and the thief would not hesitate to rob a temple if he had the opportunity nor would the temple robber hesitate to steal. (*Prog.* 108 [Kennedy])

Although Theon's example is from the side of the prosecution, rather than that of the defense, it is instructive.[98]  By means of this style of argumentation, Jesus effectively states that his healing of the man does not break Sabbath regulations because it is equal to—if not greater than—the act of circumcision, which itself has priority over the Sabbath.  Justifying his healing in 5:1-18 by means of the Law, Jesus once again illustrates how Scripture, and Moses in particular, acts as a witness for him (5:39-47).  Moreover, the style in which Jesus speaks maintains the forensic atmosphere from John 5-6, culminating in his call for those listening: "Do not judge by appearances, but judge with right judgment" (μὴ κρίνετε κατ' ὄψιν, ἀλλὰ τὴν δικαίαν κρίσιν κρίνετε, 7:24).

Jesus' next use of Scripture in 7:38 also resonates with his Tabernacle context, but it is far more cryptic than his previous argumentation in 7:19-24.  On the last day of the feast, the so-called "great day," Jesus addresses the crowd with a quotation of Scripture, saying, "As scripture said, 'Out of his belly rivers of living water will flow' " (καθὼς εἶπεν ἡ γραφή, ποταμοὶ ἐκ τῆς κοιλίας αὐτοῦ ῥεύσουσιν ὕδατος ζῶντος).  Jesus

---

[98] This quotation from Theon comes from his discussion of a *topos*, which he defines as "language amplifying something that is acknowledged to be either a fault or a brave deed" (*Prog*. 106 [Kennedy]).  Such *topoi* were used in juridical settings, largely in sentencing and celebratory discussions, after the guilt or praiseworthiness had been established.  Jesus' own argumentation fits this *topos* context since Jesus is not debating whether or not he committed the deed of healing a man on the Sabbath.  Instead, Jesus is arguing about what the proper repercussions for his actions should be based on the law to which both he and his opponents claim to adhere.  For other descriptions of *synkrises* to the greater and lesser, consult: Quint., *Inst*. 5.10.87-89; 5.11.5-16; Cic., *Top*. 3.23.  See also *Rhetorica ad Herennium*, which recommends appealing to "Previous Judgements" in forensic settings (2.13.19-20 [Caplan, LCL]).

introduces this "quotation" via an allusion to Isa 55:1 in v. 37 by calling all those who thirst to come to him, and reminding the Gospel audience of his previous employment of this text in John 6. Yet, while the connection to Isa 55:1 in John 7:37 is clear, the exact source of the "quotation" in v. 38 remains unidentifiable.[99] Instead, scholars argue that the Johannine Jesus is here "quoting" a combination of texts, fitted together by the evangelist for this particular situation. In other words, Jesus' statement is a *paraphrasis* of regularly occurring scriptural motifs.[100] Having Jesus bring various texts together to form a "new" scriptural quotation reflects the evangelist's equation of Jesus' words with Scripture elsewhere in his Gospel (cf. 2:22; 18:9, 32).

Although the source of the quotation in 7:38 remains unclear, its correlation to other scriptural themes in the Gospel is not. The Gospel audience has already heard Jesus maintain his ability to give living water before, and no doubt would hear a connection to John 4 in this paraphrase. Moreover, they are aware of earlier *synkrises* between Jesus and major elements from significant scriptural events—such as the bronze serpent and manna. The larger context of the Gospel, from the Scripture passages paraphrased, and overtones from the celebration of Tabernacles, suggest that it is best to see Jesus here comparing himself to the rock from which water was provided for the Israelites during

---

[99] For a discussion of various sources and proposals, see: Freed, *Old Testament*, 21-38; M.-E. Boismard, " 'De son ventre couleront des fleuves d'eau' (Jo., vii, 38)," *RevBib* 65 (1958): 540-46; Pierre Grelot, " 'De son ventre couleront des fleuves d'eau': la citation scripturaire de Jean, vii, 38," *RevBib* 66 (1959): 367-74; idem, "A propos de Jean vii, 38," *RevBib* 67 (1960): 224-25; Reim, *Studien*, 56-88; Hanson, *Prophetic Gospel*, 109-14; Menken, *Old Testament*, 118-19; Daly-Denton, *David*, 148-53.

[100] According to Maartin J. J. Menken, the texts used here include Ps 78(77):16, influenced by 78(77):20, which summarizes the miraculous provision of water from a rock in the wilderness; Zech 14:8, which also recapitulates this tale with an eschatological interpretation of Tabernacles; and even Ps 114:8, which describes the same provision of water in the desert by equating the rock with a "spring" (מעין). It is this word that Menken argues is translated by the evangelist, via a different vocalization, as κοιλία ("belly"). If Menken's analysis is correct, we see at least four different elements of *paraphrasis* mentioned by Theon in *Prog.* 107P-9P, including: change of syntax and inflection (cf. *Prog.* 101-3); substitution; subtraction; and addition. See Menken, *Quotation*, 195-202; Daly-Denton, *David*, 148-53.

their wanderings.  If so, then the implicit *synkrisis* once again shows Jesus superior in terms of the *topos* of deeds since he provides superior water ("living water") that effects superior results for a greater number of people ("anyone who thirsts" instead of just the wandering Israelites).  As the source—at least initially—of these waters, the evangelist once again places Jesus at the center of key events from Scripture.

In contrast to Jesus' explicit appeals to Scripture, those reacting to Jesus' teachings discuss Scripture in more general terms throughout the passage (7:27, 40-52). In particular, these groups focus on how Scripture does, or does not, relate to knowledge of Jesus' origins and how that affects their responses to him.  In this search for Jesus' identity, Scripture is used by both those who favor Jesus and those who oppose him as they argue whether or not the sacred text points to the origins of the Christ.  The feverish debate has at least two impacts on the characterization of Jesus in this passage.  First, it reaffirms the assertion made at the outset of the Gospel that the Messiah (i.e., the Christ) is intimately connected to Scripture (cf. 1:40, 45).  Second, the debate further exposes the divide between Jesus and characters whom he meets in the Gospel, thereby reinforcing his strangeness.  Again, while potentially a mark against Jesus, this strangeness is a result of what the other characters fail to grasp (and what the Gospel audience has known from the outset): Jesus' identity as the *Logos* of God.

The conflict between Jesus and his interlocutors comes to a head in John 8, where Jesus unleashes what has been considered the most negative invective against the Jews in the entirety of the New Testament.[101]  In this scene, the potentially positive *ethos* of Jesus

---

[101] Richard A. Bondi, "John 8:39-47: Children of Abraham or of the Devil?" *JES* 34 (1997): 473-74; Adele Reinhartz, "John 8:31-59 from a Jewish Perspective," in *Ethics and Religion* (vol. 2 of *Remembering for the Future: The Holocaust in an Age of Genocide*; ed. John K. Roth et al; New York:

nurtured through his use of Scripture that fits his Tabernacles' context is dramatically

overturned for the characters in the text, who do not know Jesus' true identity. Jesus,

however, seems undeterred by this fact, and instead of complementing his audience as

Quintilian advises, he distances these characters by insulting their lack of knowledge and

their own origins (7:19-24; 8:12-59).[102] In a manner similar to the desertion of Jesus by

many of his disciples in John 6, Jesus turns another seemingly sympathetic crowd against

him as a result of the perceived inappropriateness of his words.

In 8:31-59 the debate over Jesus' identity continues from chapter seven as the

"believing" Jews create two *synkrises*, incorporating Abraham, and therefore, Scripture

into the debate. Having misunderstood Jesus' words in vv. 31-32, these Jews initially

craft a *synkrisis* between themselves and Jesus, stressing their own honorable origins as

Abraham's, and then God's, children, in contrast to Jesus' questionable heritage (vv. 39-

41). Jesus challenges this *synkrisis*, noting that these Jews do not emulate their father as

true children should, since they do not show Jesus hospitality.[103] According to Jesus, the

Jews in 8:31-59 are unable to discern the visitation of God's messenger and, therefore,

are unable to accept his words in contrast to Abraham's prototypical behavior at Memra

---

Palgrave, 2001), 787; Günter Reim, "Joh. 8.44—Gotteskinder/ Teufelskinder wie Antiudaistisch ist 'Die Wohl Antijudaistischste Äusserung des NT'?" *NTS* 30 (1984): 619.

[102] Quintilian writes, "One should also always put in some praise of the audience itself, for this makes them well disposed; and whenever possible, this should be combined with serving the interests of the case" (*Inst*. 3.7.24 [Russell, LCL]; cf. Arist. *Rhet. Alex*. 29.1437b.30-35).

[103] See, for example the *Testament of Abraham*. In this apocryphal work, Isaac closely imitates his father—crying when his father cries (3.10), showing hospitality to the visiting angel (3.6; 4.4; 5.1), obeying his father's commands (3.7; 4.4: 5.5; 7.2), and being receptive to God's messages either in his quick recognition of Michael's angelic identity or in his being given a prophetic dream by God's "holy spirit" (3.5; 4.8; 7.2-9). Moreover, the expectation that children will act like their true parents is common throughout antiquity (cf. Acts 7:51). Such a fact explains the interest in ancestors and parentage in *bioi* and encomia or invectives. For additional quotations supporting this conclusion, Craig S. Keener (*The Gospel of John: A Commentary* [2 vols.; Peabody: Hendrickson, 2003], 1:756 n. 518) cites: Ps.-Phoc. 178; *t. Sanh*. 8:6; *Pesiq. Rab Kah*. 11:6; Lev. *Rab*. 23:12; Wis 4:6; Arist., *Pol*. 2.1.13; Gen 5:3; 4 Macc 15:4; *L.A.B*. 50:7; Chariton, *Chaer*. 2.11.2; 3.8.7; Philostr., *Hrk*. 52.2; *P. Oxy*. 37.

in Genesis 18.[104] Instead of Abraham or God, Jesus identifies their father as "the devil," thereby alienating his own audience even further (v. 44). Understandably infuriated by Jesus' words, the Jews' deem Jesus to be a demon-possessed Samaritan, gauging all his words against this definitive judgment of his character.

The Jews' second *synkrisis* immediately follows Jesus' seemingly outlandish claim to be able to provide life, a thing only God is able to do (cf. Deut 32:29; *T. Ab*. 1.5-6; 8.8-9). The Jews remind Jesus that even the most righteous people, such as Abraham and the prophets (let alone a Samaritan demoniac like him), died (8:52-53).[105] Like the Samaritan woman's *synkrisis* between Jesus and Jacob in John 4, the Jews consider the comparison between Jesus and Abraham to be ridiculous—Jesus being so clearly inferior to their father, Abraham. In a manner that is again reminiscent of John 4, Jesus actually encourages the *synkrisis* between himself and Abraham, flipping the crowd's expectations on their head by agreeing that he is indeed greater than Abraham. In fact, Jesus tells them, Abraham "rejoiced" when he saw Jesus' day (8:56).[106]

The Jews' react to Jesus according to the identity they have determined for him, that of a demon-possessed Samaritan, scoffing with incredulity at his response. Instead of remarking on Jesus' questionable birth as in v. 41, the Jews now turn to another *topos* by commenting on his age, saying: "You are not yet fifty years old and you have seen

---

[104] For further discussion of Abraham's hospitality, see Andrew E. Arterbury, *Entertaining Angels: Early Christian Hospitality in its Mediterranean Setting* (New Testament Monographs 8; Sheffield: Sheffield Phoenix, 2005), 59-71.

[105] In the *Testament of Abraham* God tells Michael to confront Abraham and ask him, "why are you resisting me and why is there grief in you? And why have you resisted my archangel Michael? Do you not know that all those who spring from Adam and Eve die? And not one of the prophets escaped death, and not one of those who reign has been immortal. Not one of the forefathers has escaped the mystery of death" (8.8-9 [Sanders, *OTP*]).

[106] Coloe ("Like Father," 6-7) suggests that the association of Abraham with Tabernacles can be found in *Jubilees* 16, where Abraham is characterized as the first one to celebrate Tabernacles.

Abraham?" (πεντήκοντα ἔτη οὔπω ἔχεις καὶ ᾿Αβραὰμ ἑώρακας; v. 57). The crowd's

observation is particularly striking in light of the Gospel's rhetorical milieu. Bearing in

mind the importance of age in the construction of believable *prosopopoiia*, it is not

surprising that age is also a factor in a speaker's presentation of his or her *ethos*.

Discussing several factors that prejudice an audience against a speaker, Aristotle writes:

"The first thing that discredits speakers is their age: if a man who is quite young or quite

old addresses the house, he causes resentment, because people think the former ought not

yet to have begun speaking and the latter ought to have left off" (*Alex. Rhet.* 29.31-34

[Rackham, LCL]).[107] According to the Jews' own assessment of Jesus' identity, they

logically conclude that Jesus is a youthful upstart, on top of being a Samaritan demoniac,

and dismiss him. Without the knowledge of Jesus' true age provided by the very first

verses of the Johannine prologue, the Jews judge Jesus by his appearance alone (7:24).

Jesus, however, does not modify his claims; rather, he shocks his audience again,

explicitly claiming temporal priority that implies superiority over Abraham in v. 58.

From this point, the Jews can take no more; their response to such seemingly

inappropriate words prompts them to try and stone the man they see as a demonic, false

prophet.[108]

Far from being inappropriate, however, Jesus' words in John 7-8 are entirely

fitting with his character *in the rhetorical context of John's Gospel*. Indeed, in 8:54-55

---

[107] See also Quint., *Inst.* 12.6.1-7; 12.11.1-8 on instructions concerning at what age one should begin speaking in public and when one should stop. According to Quintilian, when one starts too young it creates "contempt for the profession," lays the "foundations of impudence," and causes "confidence to outstrip capacity," while those too old lose the dignity they worked so hard to earn (12.6.2-3 [Russell, LCL]).

[108] One should not see the reaction of the Jews' to Jesus as inappropriate either, however, considering the knowledge they had available to them about Jesus. Instead, the fact that the Jews reacted this way to Jesus only reinforces for the evangelist the need for his audience to heed his presentation of Jesus, lest they too risk rejecting God's messenger.

Jesus discloses that for him to speak in any other way would be to brand himself a liar, which according to his own definition, would make him a child of the devil rather than the μονογενής of the Father. Such a move would drastically undermine the rhetorical goals of the Gospel toward *its* audience, even if it would satisfy the characters in the text.[109] In John 7-8, therefore, the consistency of Jesus' characterization remains: his heavenly and pre-existent origins are maintained by means of the testimony of Abraham; his use of Scripture highlights his knowledge of these traditions, his authority to interpret them, as well as his rhetorical ability; and Moses continues to figure as a key witness affirming Jesus' close ties to Israel's sacred history. Once again, John 7-8, and especially 8:31-59, brings into sharp relief the contrast between the impact of the evangelist's *prosopopoiia* for Jesus on other characters in the text and on those listening to his Gospel.

### *At the Feast of Dedication (10:22-39)*

The next discourse in which Jesus makes explicit use of Scripture is during the Feast of Dedication in 10:22-39. Although thematically linked to the events and dialogues in John 9, and especially the first twenty-one verses of chapter ten, John 10:22-39 is set apart by the evangelist's introductory comment that the dialogue in this pericope takes place during the Feast of Dedication, or Hanukah (10:22). The connections between these verses and the larger context, however, should not be overlooked. Drawing on shepherd metaphors prevalent throughout Scripture (especially Ezekiel 34 and 37), as well as the Gospel's milieu, the evangelist crafts *prosopopoiia* for Jesus that

---

[109] Nevertheless, given the Jews' limited knowledge of Jesus—he is a man from Galilee, less than fifty years of age, with little or no education—their reaction to Jesus (and his visceral comments) is not inappropriate either. Influenced by the rhetorical conventions of their day, the only way Jesus' words can be reconciled with his identity for his interlocutors is if he is indeed a young, blasphemous false-prophet. As such, and by the regulations of Scripture, he should be stoned (cf. Deut 13:1-5; Lev 24:10-23).

characterizes him as the superior and ideal leader of God's people in 10:1-18.[110]  This

idea remains in vv. 22-39 with Jesus' continued descriptions of who is, and who is not,

included among his sheep (vv. 25-30).  In the dialogues that take place during the Feast

of Dedication, the evangelist builds on the allusions to Scripture in 10:1-18 with Jesus'

*paraphrasis* in 10:30 and his explicit quotation of Ps 82(81):6 in 10:34.[111]

*Passage Analysis*

On the heels of Jesus' "Good Shepherd" discourse, the evangelist abruptly shifts

the scene in 10:22-39 with his *ekphrastic* mention of the Feast of Dedication.[112]  In

10:22-24, the evangelist once again creates a vivid scene in very few words, describing

not only the festival, but also the fact that it was winter, and that Jesus was walking in the

---

[110] For a review of the scriptural allusions in 10:1-18, see: Hanson, *Prophetic Gospel*, 135-42; Johannes Beutler, "Der alttestamentlich-jüdische Hintergrund der Hirtenrede in Johannes 10," in *The Shepherd Discourse of John 10: Studies by Members of the Johannine Writings Seminar* (ed. Johannes Beutler and Robert T. Fortna; SNTMS 67; Cambridge: Cambridge University Press, 1991), 23-31; Andrew C. Brunson, *Psalm 118 in the Gospel of John* (WUNT 158; Tübingen; Mohr (Siebeck), 2003), 317-34; Gary T. Manning, Jr., *Echoes of a Prophet: The Use of Ezekiel in the Gospel of John and in Literature of the Second Temple Period* (JSNTSup 270; London: T&T Clark, 2004), 103-24.  Also see the common connection of shepherds to kings or rulers in the ancient world, one of the most apparent being Homer's frequent identification of leaders, especially Agamemnon, as "shepherd[s] of the people" (*Il.* 1.245; 2.243; *Od.* 6.521; cf. Arist. *Eth. nic.* 8.11.1; Aesch., *Ag.* 795; Plato, *Rep.* 1.343a-b).

[111] For scholars, it is not the source of the quotation in 10:34 that is open to debate, but rather the meaning and function of this quotation in the Johannine context, particularly the referent "gods."  For a review of the debates concerning John 10:34, see: Freed, *Old Testament*, 60-65; Hanson, "John's Citation of Psalm LXXXII," *NTS* 11 (1965): 162-64; idem, "John's Citation of Psalm LXXXII Reconsidered," *NTS* 13 (1967): 363-67; idem, *Prophetic Gospel*, 144-47; Reim, *Studien*, 23-26; Jerome H. Neyrey, " 'I Said: You are Gods': Psalm 82:6 and John 10," *JBL* 108 (1989): 653-60; Schuchard, *Scripture*, 59-70; Maarten J. J. Menken, "The Use of the Septuagint in Three Quotations in John: Jn 10,34; 12,38; 19,24," in *The Scriptures in the Gospels* (ed. C. M. Tuckett; BETL 131; Leuven: Leuven University Press, 1997), 370-82; Manning, *Echoes*, 118; Daly-Denton, *David*, 167-76.

[112] Connections between 10:22-39 and its larger context are apparent, as mentioned above.  Indeed, the two portions of the chapter could flow seamlessly without vv. 22-23.  The inclusion of this temporal marker, however, implies that the Gospel audience would be missing vital information without it.  Thus, the evangelist's mention of feast—particularly in light of the significance of feasts throughout the Gospel—signals its importance for 10:22-39 even while one maintains the thematic connections present throughout the chapter.  See Keener, *Gospel*, 1:821; James C. VanderKam, "John 10 and the Feast of Dedication," in *Of Scribes and Scrolls: Studies in the Hebrew Bible, Intertestamental Judaism, and Christian Origins* (ed. Harold W. Attridge, John J. Collins, Thomas H. Tobin; College Theology Studies Resources in Religion 5; Lanham: University Press of America, 1990), 203-14.

Temple, specifically in Solomon's Portico, when he was suddenly "surrounded" (ἐκύκλωσαν) by the Jews. Although the previous feasts mentioned by the evangelist have corresponded to events in Israel's Scriptures, the Feast of Dedication differs since its roots lie instead in the Maccabean triumph over Antiochus Epiphanes. Nevertheless, aspects of this festival are bound very tightly with Scripture, since the motivation for the Maccabean revolt was Antiochus' order for the Jews to discontinue practices set out for them in the Torah. According to 1 Maccabees, it was out of faithfulness to God and the Torah that the rebellion occurred (1 Macc 1:41-51; 2:27). The symbol of the rebellion's victory was the rededication of the Jerusalem Temple from Antiochus' pagan shrine remembered in the Feast of Dedication each year (1 Macc 4:36-59).[113] The focus on faithfulness to God through Torah obedience and the celebration of the Temple's rededication during the festival form a significant backdrop to the conflicts that follow in John 10:24-39.

Jesus' words, as well as those of the Jews, are yet more examples of *prosopopoiia* crafted by the evangelist. Creating the cue for Jesus' responses with the inquiry from the Jews in v. 24, the evangelist centers the pericope on Jesus' identity as the Christ (cf. 1:41; 4:29; 7:26-42; 9:22). Given the established connection between this title and Scripture (cf. 1:40-41, 45), it is not surprising that Jesus once again makes use of scriptural references to support his messianic claim. Indeed, as in the forensic settings of John 5-8, Jesus highlights the testimony offered by his relationship with the Father and Scripture. According to Jesus, these ancient and divine witnesses offer convincing evidence, but

---

[113] VanderKam notes the evangelist reinforces the significance of the Temple dedication by placing Jesus in *Solomon's* Portico, thereby recalling Solomon's building and dedication of the very first Temple in 1 Kings. Citing Josephus (*J.W.* 5.5.1; *Ant*. 15.11.3; 20.9.7) VanderKam also notes that Solomon's Portico was believed to be the last portion of the original Temple that remained in Jerusalem, having been incorporated into the rebuilt, second Temple ("John 10," 205-6).

only for those who are numbered among his sheep (10:25-28, cf. 10:1-18). Only these

sheep can understand the veracity of his claim that he and the Father "are one" (10:30).

Being outside his flock, the Jews of vv. 22-39 react violently to Jesus' words, once again

attempting to stone him for blasphemy (10:31-33; 8:58-59).

The audacity of Jesus' comment in 10:30 is even more staggering in light of the

context of the Feast of Dedication. By noting the temporal location of this dialogue, the

evangelist has ensured images of this feast will be in the minds of his audience. The

feast's remembrance of the rededication of the Temple after Antiochus' defilement of it

means that the characters in the narrative would be particularly sensitive to claims that

challenge the definitive aspects of their beliefs, such as monotheism. Yet, this is exactly

what Jesus seems to do when he complies with the Jews request to speak frankly

(παρρησία) about his identity in 10:30, saying, "I and the Father are one."

Jesus' comment in 10:30 appears to be a *paraphrasis* of the *Shema*, adjusted by

Jesus to emphasize his unity with the Father. Instead of claiming that ἡμῶν κύριος εἷς

ἐστιν, Jesus claims, ἐγὼ καὶ ὁ πατὴρ ἕν ἐσμεν.[114] For the Jews present at the feast in the

narrative, Jesus' statement sounds like blasphemy and they immediately try to stone him

(cf. Lev 24:16). Their reaction, as in John 8, is quite appropriate in light of their

knowledge of Jesus. Nevertheless, as Jesus emphasizes in his response to them, they do

not—or rather, cannot—understand him because they are not included among his sheep.

Instead, it is the Gospel audience, having heard the evangelist's claims laid out in the

---

[114] Thomas Söding (" 'Ich und der Vater sind eins' (Joh 10,30): Die johanniesche Christologie vor dem Anspruch des Hauptgebotes (Dtn 6,4f)," *ZNW* 93 [2002]: 177-99) and Andreas J. Köstenberger ("John," 464) also notice the correspondence between Jesus' comment and the *Shema*. VanderKam highlights the controversy Jesus' claim would have cause in the context of the Feast of Dedication, arguing that the Jews would have sensed similarities between Jesus' words in 10:30 and Antiochus Epiphanes' insistence on his own divinity ("John 10," 211-13).

prologue and reinforced throughout the narrative, who can understand Jesus' unity with the Father even in spite of Jesus' frankness. Thus, the paradox concerning the persuasiveness of Jesus' use of Scripture for characters in the Gospel versus the Gospel audience found in John 7-8 continues in chapter ten.

Jesus' next appeal to Scripture occurs in 10:34 with his quotation of Ps 82(81):6 ("I said, 'You are gods' "; ἐγὼ εἶπα· θεοί ἐστε;). As in 5:39-47 and 7:19-24, Jesus uses Scripture as a source of authority that both he and his interlocutors recognize. Once again, however, he uses the passage not to find common ground, but to turn the tables on his accusers. Jesus begins by underscoring the authority the Scriptures have for the Jews, saying, "Has it not been written in your law" (οὐκ ἔστιν γεγραμμένον ἐν τῷ νόμῳ ὑμῶν;). Many scholars highlight the fact that Jesus' quotation, however, is not from "the Law" per say, but from the Psalms. Nonetheless, rather than being an error or even simply a general classification of Scripture, there is a possibility Jesus' employment of this phrase reminds the Gospel audience of his previous debate concerning the Law with the Jews in 7:19-24. An additional point in favor of such a reading is the fact that Jesus uses the exact same method of argumentation in 10:34-36 as he does in 7:19-24: *qal-walhomer*, or a *synkrisis* to the greater. Not only does this observation create a sort of inclusio around the material in John 7-10, but it also could play a role in clarifying the question of to whom Jesus refers as "gods" or the "ones to whom the word of God came" in 10:34.

In 7:19-24, Jesus creates a *synkrisis* between his healing on the Sabbath and the accommodations made for practicing circumcision on the Sabbath in the interpretation of the Law. In this *synkrisis*, Jesus is also careful to mention Moses several times,

continuing the pattern of connecting Moses to the Law he is credited with writing and passing on to the Israelites found throughout the Fourth Gospel.[115]  Given the parallels between 7:19-24 and 10:34-36, therefore, it is feasible that the Gospel audience could have also imported Moses' presence into 10:34-36 as a result of Jesus' mention of "the Law."  If so, the argument that the "ones to whom the word of God came" are the prophets, and especially Moses as the greatest of them, is further enhanced.[116]  As God's human messengers, these individuals received the word of God and even experienced theophanies, which the Fourth Gospel modifies to be visions of the pre-incarnate *Logos* (cf. 8:56; 12:41).

If such a reading can be sustained, then Jesus' *synkrisis* in 10:34-36 also evokes a *synkristic* relationship between himself and Israel's prophets, particularly Moses.  The implied relationship contextualizes Jesus in Scripture again by comparing him to well-known figures, even while showing him to be greater (cf. Arist., *Rhet*. 1.9.39; Ps.-Herm., *Prog*. 19; Nic., *Prog*. 61-62).  Jesus claims to be greater than theses figures by stressing his origins, career and title (God's Son), and the works that verify his identity (vv. 36-38).  As the audience of the Gospel knows, the word of God did not simply "come" to Jesus the person; instead, Jesus *is* the Word of God come to the world.[117]  Again, the

---

[115] On the repeated emphasis on the relationship between Moses and the Law in John's Gospel, see Harstine, *Moses as a Character*, 46-47.

[116] As the ideal prophet, Moses held a special place in Jewish tradition and, as Schuchard notes, is even described as "like God" in Exod 4:16 and 7:1 (*Scripture*, 64-67, esp. 66; cf. Menken, "Use of the Septuagint," 372-81).

[117] Given the Gospel's tendency to employ more than one meaning to Jesus' words, it is probably right to resist just one possible reading of Jesus' quotation in 10:34.  Thus, Neyrey's use of the rabbinic interpretations of Psalm 82 to identify "the ones to whom the word of God came" as Israel at Sinai offers another possible reading (" 'I Said,' " 649).  Room should also be left for the Gospel characters, as well as John's audience, to whom Jesus as the Word of God has come (cf. 1:12).  Such an interpretation could be seen as continuing to accentuate the strain between Jesus and his interlocutors in the text, even while it strengthens his bonds with the Gospel audience.

*synkristic* language should not be seen as a claim on Jesus' part to replace any of these figures, least of all Moses, since Jesus does not directly compete with these figures in the Gospel.  Rather, Jesus is only understood in light of these figures, since they witness to his identity and illustrate his connection to God's salvific narrative begun in the Scriptures.  In conformity to this view, Jesus emphasizes the continuing relevance of Scripture when he informs his audience that the "Scriptures cannot be abolished" (οὐ δύναται λυθῆναι ἡ γραφή, v. 35).

In terms of Jesus' characterization, the use of Scripture in John 10:22-39 alongside the allusions in vv. 1-18, continue to build on the consistent portrayal of Jesus' character based on the prologue, even while it distances Jesus from other characters in the Gospel itself.  The evangelist underscores Jesus' knowledge and rhetorical ability by placing a variety of allusions, a *paraphrasis*, and another scriptural quotation on his lips. He also reaffirms key *topoi* of Jesus' character including his origins, his omniscience, and his title as God's Son.  The continued references also reinforce Jesus' authority to interpret Scripture, and his *paraphrases* of important texts foreshadow the evangelist's confluence of Jesus' words and those of Scripture in the Farewell Discourse.  While this characterization conforms to the evangelist's presentation and strengthens his story for his own audience, it continues the detachment of Jesus from other characters in the text, dangerously undermining his believability and continually drawing the plot closer to its climax in the cross.

*The Farewell Discourse (13:1-17:26)*

Before approaching the climax of his narrative, however, the evangelist crafts a

dramatic pause with the Farewell Discourse in John 13-17.[118]  Jesus explicitly refers to

Scripture three times throughout this discourse: 13:18; 15:25; and 17:12.  The text from

which Jesus quotes in 13:18 is easily recognizable as Ps 41(40):10,[119] while John 17:12 is

generally taken as a reference back to this Psalm.[120]  The identity of the text in John

15:25,  much like the quotation in 7:38, is left open to debate with scholars suggesting a

variety of sources, the most popular being Ps 69(68):4.[121]  These excerpts are set apart

from those found in John 1-11 by Jesus' employment of fulfillment formulas that

---

[118] Recently, scholars have argued for a literary unity to these chapters, especially in light of Greco-Roman literary practices.  See George L. Parsenios, *Departure and Consolation: The Johannine Farewell Discourses in Light of Greco Roman Literature* (NovTSup 117; Leiden: Brill, 2005); John Carlson Stube, *A Graeco-Roman Rhetorical Reading of the Farewell Discourse* (LNTS 309; London: T&T Clark, 2006).

[119] Interpreters debate whether or not John is relying primarily on the LXX (or OG) or a Hebrew text with his quotation of Psalm 41 in 13:18, since it varies significantly from either preserved form.  Most argue that 13:18 is closer to the Hebrew text: see, Bultmann, *Gospel*, 478; Schnackenburg, *Gospel*, 3:26 Menken, *Old Testament*, 125-38; Freed, *Old Testament*, 90; Hanson, *Prophetic Gospel*, 173.  More recently, however, Schuchard (*Scripture*, 107-17) and Daly-Denton (*David*, 191-96) have suggested that the possibility of the Greek texts should be reconsidered.

[120] Hanson, *Prophetic Gospel*, 174; Schnackenburg, Gospel, 3:182; Brown, *Gospel*, 1:760; Daly-Denton, *David*, 192; J. Ramsey Michaels, "Betrayal and the Betrayer: The Uses of Scripture in John 13.18-19," in *The Gospels and the Scriptures of Israel* (ed. Craig A. Evans and W. Richard Stegner; JSNTSup 104; SSEJC 3; Sheffield: Sheffield Academic, 1994), 469; William M. Wright IV, "Greco-Roman Character Typing and the Presentation of Judas in the Fourth Gospel," *CBQ* 71 (2009): 557.  Those offering different opinions, include: Wendy Sproston, who argues that the referent should be to Jesus' words in 6:39 (" 'The Scripture' in John 17:12," in *Scripture: Meaning and Method: Essays in Honor of A. T. Hanson* [ed. Barry P. Thompson; Hull: Hull University Press, 1987], 24-36); Freed, who suggests that 17:12 is the fulfillment of Jesus' words from 6:70 (*Old Testament*, 97); and Urban C. Von Wahlde, who develops a briefly mentioned theory of Freed's, that the "son of destruction" reference comes from Prov 22:24a ( "Judas, the Son of Perdition, and the Fulfillment of Scripture in John 17:12," in *The New Testament and Early Christian Literature in Greco-Roman Context: Essays in Honor of David E. Aune* [ed. John Fotopoulos; NovTSup 122; Leiden: Brill, 2006], 167-82; Freed, *Old Testament*, 96).

[121] Scholars also suggest the following Psalms as possible sources: Ps 35(34):19, which has the exact same phrase as Ps 69(68):5 (cf. PsSol 7:1); Ps 109(108):3; and 119(118):161.  Even while scholars acknowledge that John *could* have used any of these texts as a source, or perhaps even a combination of them, they prefer Psalm 69(68) because of its use elsewhere in the Gospel (2:17; 19:24). See: Freed, *Old Testament*, 94-95; Reim, *Studien*, 42-45; Menken, *Old Testament*, 142-45; Hanson, *Prophetic Gospel*, 187; Schuchard, *Scripture*, 121-23; Daly-Denton, *David*, 205-6.

conform to the evangelist's switch to such formulae in 12:37: ἵνα ἡ γραφὴ πληρωθῇ in

13:18 and 17:12; and ἵνα πληρωθῇ ὁ λόγος ὁ ἐν τῷ νόμῳ αὐτῶν γεγραμμένος in 15:25.

This shift in language reinforces the turning point of the Gospel that comes with the

realization of Jesus' "hour" and glorification announced in 13:1.  By pausing before the

actual Passion occurs the evangelist creates an extended and intimate encounter between

his audience and protagonist, rhetorically stepping aside and inviting them to listen to

Jesus' own explanation of his identity in which his use of Scripture continues to play a

key role.

*Passage Analysis*

As the beginning chapter in this discourse, John 13 plays a paradigmatic role in

the rest of the Farewell Discourse.  In the first verses of this chapter, the evangelist

mentions the final festival celebrated in his Gospel, the festival that will dominate his

setting throughout his Passion narrative: Passover.  Once again, the mention of this

festival is *ekphrastic*, corresponding to Theon's mention of an *ekphrasis* of time, which

"places before the eyes" of the Gospel audience the scriptural connections and practices

associated with the festival.[122]  More than just connections to Israel's sacred story,

however, this Passover also recalls the previous Passovers celebrated in John 2 and 6.  In

each of these previous scenes, the evangelist also has Jesus cite Scripture to describe his

actions while facing hostility from Jewish leaders, the desertion of many disciples, and

---

[122] Indeed, "timing" is significant throughout the Gospel, and particularly the Farewell Discourse. The evangelist, having carefully peppered the narrative with mentions of "hour" and καιρός, now claims this key moment to have come (13:1).  Reinforcing the importance of time, the evangelist includes a variety of temporal references in the Farewell Discourse.  See Gail R. O'Day, " 'I Have Overcome the World' (John 16:33): Narrative Time in John 13-17," *Sem* 53 (1991): 153-66.

the identification of Judas as traitor.[123]  With his mention of the Passover, therefore, the evangelist anchors the scene in Scripture and his larger narrative to prepare his audience for what is about to unfold, beginning with 13:1-30.

The evangelist continues his employment of *ekphrastic* language throughout John 13:1-30.  The careful description of the foot-washing scene in vv. 2b-11 builds to the teaching Jesus offers in vv. 12-20, which contains his quotation of Ps 41(40):10: "but so that the Scripture might be fulfilled, 'The one who eats my bread raised his heal against me' " (ἀλλ' ἵνα ἡ γραφὴ πληρωθῇ· ὁ τρώγων μου τὸν ἄρτον ἐπῆρεν ἐπ' ἐμὲ τὴν πτέρναν αὐτοῦ).  This verse is then (re)enacted in vivid detail in vv. 21-30, the evangelist reminding the audience three times of the connection between Jesus' current situation with Judas and the Psalm (vv. 26-27, 30).  Not only does the detailed description of Jesus' passing the piece of food to Judas physically act out the words of the Psalm, thereby emphasizing Jesus' connection to the Scripture, but it is also balanced by the description of the foot-washing in vv. 3-11.  With these balanced *ekphrases*, the evangelist dramatically places Jesus' act of love in stark contrast to Judas' own act of hatred.[124]  The rhetorical effect of such a move is an increase in emotion for the Gospel audience who, alone with Jesus (and the evangelist), understands Judas' behavior in vv. 21-30.  With his *ekphrastic* language, the evangelist creates a "vivid impression of all-

---

[123] The connection between John 13 and 2:17 is particularly striking, since in that passage Jesus is also made to adopt (although parenthetically) a quotation from a Psalm as his own words.  See also John 15:25 (Ps 69:4); 19:24 (Ps 22:19), 28-29 (Ps 69:22).

[124] While some might argue that "hatred" is too strong of a word to describe Judas' behavior here, the word fits well with the Gospel's consistent portrayal of his character.  Again, recalling the tendency in the ancient world to present flat characters, we find Judas playing the role of "traitor" in the Gospel of John.  As other scholars have noted, John is much more consistent (and unforgiving) than the other Gospel writers.  Moreover, the connections between this scene and descriptions of betrayal and persecution elsewhere in the Farewell Discourse (esp. 15:25), justify the description of Judas' betrayal as an act of "hatred" as characterized by this Gospel.  For more on the consistently negative presentation of Judas in the Fourth Gospel, see: Wright, "Greco-Roman Character Typing," 544-59.

but-seeing what is described," thereby inviting his audience to share in this meal and to begin closing the temporal divide between themselves and Jesus (Theon, *Prog*. 119 [Kennedy]).

Jesus' quotation and then *ekphrastic* (re)enactment of Psalm 41(40) also affects his characterization by the evangelist. John 13:18 is yet another *paraphrasis* placed in Jesus' speech. As in John 2:17, the evangelist has Jesus adopt the words of the psalmist, David, as his own. He then reinforces this adoption in 13:21-30 by having Jesus and Judas act out the verse, repeating the tell-tale scene of Judas' acceptance of the piece of food three times. In this way, the evangelist suggests an unspoken *synkrisis* between the experiences of Jesus and David, who likewise suffered betrayal at the hands of former friends.[125] As a result, the scene is contextualized by the Psalm and David's own sufferings, giving background to Jesus' mission and once again securing him in the context of Scripture.[126] Yet, unlike David, Jesus is not duped by his betrayer, nor does he suffer such betrayal as a consequence of a previous sin.[127] Instead, he controls the scene at all times, "choosing" Judas to fulfill Scripture and handing him the bread before

---

[125] A number of scholars highlight the comparison between David's own dealings with treachery, particularly from his former adviser, Ahithophel, and that experienced by Jesus. See, Menken, *Old Testament*, 132-35; Daly-Denton, *David*, 193-95; Schuchard, *Scripture*, 114-16.

[126] See also the Teacher of the Thanksgiving Hymns, who uses this same verse from Psalm 41 in 1QH[a] 13.23-24 to describe his own betrayal by the "men of his council." In this hymn, the Teacher continues his larger project of characterizing himself as a Teacher-like-Moses by paraphrasing this hymn to reflect his own situation and combining it with exodus traditions, particularly from the wilderness wanderings (cf. also his use of Ps 78:15-17 in 1QH[a] 16.4-5 and Ps 69:22 in 1QH[a] 12.11). In contrast, John 13:18-30 retains much more of the Davidic overtones of the Psalm and heightens the comparison by having Jesus and Judas act out the passage (though see the mention of "Law" in 15:25 and n. 128 below). In this way, the disciples and Gospel audience "see" Jesus knowingly, and Judas unknowingly, fulfill the Psalm whereas the Teacher simply paraphrases the passage in reference to his general situation in his community. For more on unwitting fulfillment of Scripture by Jesus' opponents, see the discussion of 19:17-37 in chapter four.

[127] This is if we were to read the betrayal of which David speaks in Psalm 41 to be that of Ahithophel, who betrays David to support his son, Absalom. The fall-out experienced by David within his household, beginning with Amnon's rape of Tamar and leading to Absalom's coup, fulfills the prophecy spoken against him by Nathan as a result of David's own rape of Bathsheba (2 Sam 12:1-15).

excusing him to "do what he is going to do" (vv. 18, 27).  Thus, this *synkrisis* between

Jesus and an ideal figure from Israel's Scriptures once again shows Jesus superior,

emphasizing his surpassing knowledge, his mastery of the situation, and his deliberate

choice in causing the betrayal to unfold.

Indeed, Jesus' use of a fulfillment formula for the first time in 13:18 accentuates

these aspects in the implied *synkrisis* with David.  Rather than appealing to Scripture

generally, or using an introductory formula similar to those attributed to Jesus earlier in

the Gospel, the evangelist fashions a citation for Jesus with an emphasis on "fulfillment"

or "manifestation" (πληρόω).  Jesus' recitation of this formula mimics that of the

evangelist in 12:37, once again showing the two to be in sync.  It also intensifies the

scene, illustrating Jesus' knowledge not only of Scripture, but also of which *specific*

passage he is going to make manifest before the audience.  As other scholars have

noticed, Jesus' omniscience contrasts utterly with the ignorance of the disciples (vv. 21-

30).  At the same time, however, it creates a special bond between himself and the Gospel

audience, who understands Jesus' words and actions.  While the disciples wonder at

Jesus' words, the audience knows this *prosopopoiia* to be extremely appropriate for Jesus

and his situation.

Jesus' next appeal to Scripture, and next fulfillment formula, appears in John

15:25.  In this scene, Jesus again places himself as the speaker of a Psalm, drawing on the

passage to characterize his own future suffering and that of his disciples.[128]  Jesus

---

[128] In this case, however, Jesus does not introduce the quotation with a simple formula, but uses one of the longest introductory phrases in the New Testament: ἀλλ' ἵνα πληρωθῇ ὁ λόγος ὁ ἐν τῷ νόμῳ αὐτῶν γεγραμμένος ("but so that the word which has been written in their Law might be fulfilled").  As in 10:34, Jesus' comment identifies the quotation as coming from the "Law," while the quotation's actual origins are the Psalms.  While this introduction could be a general appeal to Scripture, it could also serve another opportunity for the evangelist to incorporate Moses as a witness into his narrative.  If so, another

explains that this persecution happens so that "the word which has been written in their Law, 'They hated me without cause,' might be fulfilled" (ἀλλ' ἵνα πληρωθῇ ὁ λόγος ὁ ἐν τῷ νόμῳ αὐτῶν γεγραμμένος ὅτι ἐμίσησάν με δωρεάν). As in 13:18, Jesus' knowledge of which scriptural passage he "fulfills" once again communicates his knowledge and control of the situation, as well as his choice to fulfill Scripture by obeying his Father.

The context of the quotation in John 15 buttresses the connection to John 13 with the repetition of Jesus' saying about the master and servant from v. 16. In John 13:12-20, Jesus uses this saying to encourage his disciples to follow his "example" (ὑπόδειγμα) of loving one another illustrated by the foot-washing. In 15:18-25 the image of an "example" is once again present, now not in terms of how the disciples (and believers) should treat one another, but rather in how they should expect to be treated by those outside their group: that is, hated. Jesus' choice to suffer encourages his audience to do likewise. By aligning their own suffering with that of Jesus *and* with the Scripture passage he quotes in v. 25, the evangelist succeeds in establishing Jesus and his followers in the scriptural narrative. Moreover, the fulfillment of Scripture by the world through its persecution of Jesus' disciples parallels Judas' fulfillment of Psalm 41(40) with his betrayal of Jesus. In this way, the evangelist creates a *synkrisis* between Judas and the world, highlighting their similarity to complement the similarity between Jesus and his disciples. Such a move further solidifies the intimacy between Jesus and the Gospel audience, who is meant to identify with Jesus in their own suffering, and therefore, participate in the fulfillment of Scripture foretold by him.

---

implicit *synkrisis* between Jesus and Moses could be in the background, since Moses too suffered betrayal at the hands of close comrades (Numbers 12; cf. 1QH[a] 13.23-24). Yet again Jesus is superior since his knowledge of the coming (and on-going) betrayal highlights his choice to obey the Father by causing it to occur.

This connection between the Gospel audience and Jesus continues to develop in the Farewell Discourse, culminating with Jesus' prayer in John 17.  It is in this same chapter that Jesus' final scriptural reference in this discourse appears.  As Jesus prays, he touches on the theme of protecting the disciples his Father gave him, which has already surfaced elsewhere in the Gospel (6:37-39; 10:1-18, 25-30).  This same protection has been denied Judas, however, whose betrayal as the "lost son" (υἱὸς τῆς ἀπωλείας) is connected to the fulfillment of Scripture for a second time.  Using the same fulfillment formula as 13:18, the evangelist ties 17:12 back to Psalm 41(40), creating an *inclusio* between the two pericopes.  Jesus' knowledge and control is again at the center of the citation, as is his decision to suffer in accordance with his Father's will.[129]  Paradoxically, then, this reference reinforces the truth of Jesus' claim to keep his other disciples safe even while it communicates the unavoidability of the one's destruction.

The relationship between Jesus' quotations in 13:18, 15:25, and 17:12 is significant to the overall impact these scriptural references have on his characterization. First, they all consistently emphasize Jesus' knowledge both of Scripture and of his own situation, which he places in relationship to Scripture.  While similar to Jesus' use of Scripture in previous sections of the Gospel, the evangelist's placement of Psalm 41(40) on Jesus' lips is extremely appropriate for the situation and, as such, highlights his acuteness of sense (or omniscience) for the audience.  Second, Jesus stresses his decision to *fulfill* Scripture, even though it will bring about his death, to illustrate his obedience to

---

[129] Although various proposals are offered, there are several indicators to continue with majority view that the "Scripture" referred to here is most likely Psalm 41 from 13:18.  First, as mentioned above, the evangelist has Jesus use the exact same fulfillment formula as he did in 13:18 (ἵνα ἡ γραφὴ πληρωθῇ), creating an *inclusio* between John 13 and 17.  While this fulfillment formula will appear again in 19:24, it only appears in Jesus' mouth in 13:18 and 17:12.  Second, the connection to Judas as the ὁ υἱὸς τῆς ἀπωλείας is absolutely clear, even if the source of the saying is not.  Third, once again the themes of inclusion/exclusion, Jesus' omniscience, and his choice to suffer in obedience to God's will are present.

the Father. Third, the sources of quotations in the Farewell Discourse become less clear as the evangelist progresses from 13:18 to 17:12. Although he ties all these references together with similar themes and introductions, he blurs the distinction between Jesus' words and those of Scripture, first, by having Jesus rephrase Psalm 41(40) during his interaction with Judas in 13:26-30; second, by continually having Jesus adopt the Psalms he quotes as references to himself; and third, by ending with a scriptural reference in 17:12—marked off by an introductory formula—without having Jesus actually quote any text. Instead, Jesus' statement directly precedes the formula, thereby smearing the line between Jesus' words and those of Scripture. While the referent is Psalm 41(40) in 13:18, the impact remains, especially since Jesus adopts Psalm 41(40) as his own in 13:21-30. This subtle shift fits with the evangelist's agenda from the first Passover in John 2, and points forward to Jesus' arrest and trial in which *his* words, along with those of Scripture, continue to be "fulfilled" (18:9, 32; 19:24, 36).[130]

Overall, the dramatic pause of John 13-17 sparked by the evangelist's mention of the arrival of Jesus' "hour" in 13:1 initiates a section of recapitulation, throughout which numerous motifs of the Gospel are once again explored, including aspects of Jesus' characterization. By means of his *ekphrastic* language, *prosopopoiia*, and the *synkristic* implications of his use of the Psalms, Jesus' acuteness of sense is highlighted yet again, as is his obedience to the Father. More than simple recapitulation, however, John 13-17 brings together these major themes in an extended section of teaching for the first time, resulting in a fuller presentation of Jesus' character than found thus far in the Gospel.

---

[130] There is something special about the word "fulfillment" (πληρόω) for the evangelist. He only uses this word to describe Scripture and Jesus' words. In fact, even though the evangelist stresses the fruition of Caiaphas' comment from 11:49-50 in 18:12-14, he refrains from describing this in terms of "fulfillment," settling for a recounting of Caiaphas' words alone instead.

Uninterrupted by the evangelist after chapter thirteen, Jesus' own words dominate the discourse and even questions from the disciples diminish after chapter fourteen.[131]  As a result, Jesus addresses not just his disciples in the text, but the audience listening to the Gospel.  Indeed, it is this audience, and not the disciples, who has been with Jesus "since the beginning" of the narrative and its account of Jesus' pre-existent origins.  It is this audience who the evangelist invites to share a meal with Jesus through his *ekphrastic* language in chapter thirteen and who remains present throughout the discourse, hearing Jesus' instruction to his followers past, present, and future.  In contrast to the disciples' confusion, it is this audience who understands Jesus' scriptural appeals and who can verify the truth of his words from their post-resurrection perspective.  In a manner similar to the speeches of great generals before entering battle, Jesus encourages his audience to remain faithful with the example he sets before them.  Yet, unlike these generals, Jesus knows the final outcome and that his victory is sure (16:33).  It is fitting, therefore, that the evangelist would make the distinction between Jesus' words and those of Scripture hazy in *this* discourse, when Jesus is closest to the Gospel audience who, being removed from Jesus' physical presence, perhaps needed the words of encouragement even more than his mystified disciples.

## *Summary and Conclusions*

This chapter has focused on the first portion of the project outlined in this study by examining how the use of Scripture in Jesus' discourses contributes to his

---

[131] The evangelist's lack of interruptions contrasts the prologue he sets out in 1:1-18.  Unlike the prologue, Jesus himself provides the characterization through his "own" words, though artfully crafted by the evangelist.  The evangelist's decision to retreat from overt interruptions in this discourse encourages his audience to hear these words as Jesus' own, thereby forgetting the evangelist's role in fashioning them.

characterization in the Fourth Gospel.  Investigating eight different passages, this chapter explored the most apparent quotations and allusions employed in them rather than every possible scriptural reference.  Above all it was argued that the evangelist makes careful and consistent use of Scripture in the service of his characterization of Jesus, supporting his initial presentation from the prologue in the hopes of persuading his audience of the truthfulness of his narrative and, therefore, his presentation of Jesus as the Christ.

As suggested in chapter two, Jesus' characterization in the Fourth Gospel is rooted in the prologue which provides crucial information on several key *topoi* of Jesus' person.  In the discourses surveyed in this chapter, the evangelist maintains his presentation of these initial *topoi* of origins, "upbringing," deeds, and *synkrises*, while also adding further *topoi*—such as Jesus' speech, career and titles, acuteness of sense, and even hints at the manner of his death.  Moreover, he continues to illustrate these *topoi* through *ekphrastic* depictions of Jesus' actions and their scriptural contexts, fueling additional *synkrises* and acting as the background motivating his carefully crafted *prosopopoiia*.  Chief among the *topoi* of Jesus' person, however, remains his unique origins.  Incorporating other *topoi* including birth, ancestry, and age, Jesus' pre-existent origins as the *Logos* alongside the Father form the foundation of his entire characterization, and therefore, of the evangelist's christology.

Described in the prologue, these unique origins support Jesus' claim of unity with the Father that provides the authority and motivation for his revelatory ministry without the need for a human education.  This unity also justifies Jesus' omniscient perspective reflected in his ability to control events and in his acuteness of sense in determining the covert motivations of individuals he meets.  Perhaps most significantly for the present

study, Jesus' heavenly and pre-existent origins also explain his knowledge and incorporation of Scripture. As the incarnation of the *Logos* who initiated the scriptural story through his role in the creation, Jesus acts in accordance with Scripture. In this way, the evangelist vividly illustrates that it is the *same* God who acts on behalf of Israel in Scripture who acts in and through this Jesus; in other words, Jesus is the μονογενής, the true reflection of the Father (1:14). Rather than starting a new story, therefore, Jesus is continuing God's original plan of salvation described in Scripture.

Other significant *topoi* discussed in this chapter are Jesus' deeds and speech, both of which also point to Jesus' origins. Jesus imitates Scripture in his actions both within the confines of the narrative and in declarations of future, life-giving deeds. The emphasis on Jesus' ability to give life conforms to his depiction as the *Logos*. Jesus knows Scripture and has the authority to interpret it since he is the embodiment of the one through whom life was made. Jesus showcases this knowledge and authority in his actions and *prosopopoetic* utterances. He operates according to the times of Scripture, following the scriptural narrative by participating in and teaching at significant festivals. He demonstrates rhetorical skill by incorporating *paraphrases* that make the words of Scripture his own and in the construction of *synkrises* to support his claims. He also reflects rhetorical practices of argumentation by drawing on examples and analogies from trustworthy sources to establish Scripture as a "witness" in his favor (5:39-47).

Jesus' attention to Scripture reinforces his heavenly origins because it highlights his disposition toward his Father, further legitimatizing the evangelist's claim that above all, Jesus knows and is saturated with the doing of God's will. This orientation creates a disconnection between Jesus and the other characters in the text—one that is harmful

enough to Jesus' reputation *within* the narrative to pave the way for his manner of death. For the Gospel characters, Jesus' actions and his speech break the cardinal rule of persuasion, and especially of *prosopopoiia*, by appearing inappropriate to his person: that is, they do not reflect his supposed, earthly origins. Far from damaging Jesus' characterization for the Gospel audience, however, these same actions and words reinforce the credibility of the overall narrative because they reflect Jesus' unity with the Father established in the prologue.

In this way, the evangelist's characterization of Jesus as the pre-existent, pre-scriptural *Logos* of God made flesh is increasingly credible for the Gospel audience who has access to this complete characterization, even while it offends other characters in the narrative itself. With their privileged perspective, the audience is given crucial information on various *topoi*, such as Jesus' origins, and has the ability to "see" Jesus while those in the narrative are blinded by him. In this way, the evangelist encourages his audience to identify Jesus according to his specifications, which repeatedly root him in the story of Scripture. From this perspective, Scripture functions as a key witness for Jesus' identity by contextualizing Jesus and his ministry, and even pointing forward to his coming death and return to the Father. Moving on to analyze the function of Scripture in the characterization of Jesus outside his discourses in the next chapter, the differing perspectives of the Gospel audience and other characters in the text who encounter Jesus will continue to be crucial. Not only will this analysis lead to the discovery of additional aspects about Jesus' characterization and the evangelist's rhetorical agenda, but as hinted at above, it will also reveal implications this characterization has on the evangelist's development of the Gospel audience's own self-understanding.

CHAPTER FOUR

Reflecting Scripture:
The Evangelist's Voice Mediated outside the Discourses of Jesus

Having analyzed the Scriptures found in Jesus' discourses in the previous chapter,

it is now time to explore the use of Scripture outside of Jesus' speeches to determine how

these allusions and quotations contribute to Jesus' characterization.  Using the category

of the "evangelist's voice" to communicate the unified perspective of the narrator and the

implied author, the previous chapter argued that the evangelist's use of Scripture in Jesus'

discourses conformed to his initial characterization in the prologue.  In this way, the

evangelist added to the credibility of his portrayal of Jesus.[1]  Moreover, it noted how this

consistent characterization underscores the evangelist's emphasis on his audience's

perspective over that of other characters in the story world of the text.  Elevating his

audience with privileged information, the evangelist encourages them to continue relying

on his presentation to give them access to Jesus in spite of their temporal divide.  This

rhetorical technique remains present in the passages discussed in this chapter as well,

particularly since most of the scriptural appeals surface in narrative asides rather than

being masked in the *prosopopoiia* of Jesus.  As a result, while it is the same evangelist

"speaking" in these pericopae as in the previous chapter, the volume of his voice is

noticeably increased.

The format of this chapter will be the same as that used in chapter three.  It will

progress through the following six passages: (1) John's testimony in 1:19-42; (2) the

---

[1] On the importance of consistency for narrative credibility and characterization see chapter two, pages 37-49, 76-85.

Temple incident in 2:13-25; (3) the testimony of the man born blind in 9:1-41; (4) Jesus'

final entrance and public discourse in Jerusalem in 12:12-50; (5) Jesus' crucifixion in

19:17-37; and (6) the resurrection narrative of 20:1-30. The investigation of each passage

will begin with a brief overview, followed by a rhetorical analysis, and end with a

cumulative reflection concerning Jesus' characterization. As in chapter three, the

investigation has been limited to the most explicit citations and allusions due to the space

constraints of this study. Once again various *topoi* of Jesus' person will recur, such as his

origins, deeds, and, to a lesser degree, speech. The evangelist also incorporates

additional *topoi*, the most apparent being increased attention to Jesus' manner of death

and the events that follow his death. *Ekphrasis*, *synkrisis*, and *prosopopoiia* are also used

in these passages as key methods for characterizing Jesus through Scripture. Building on

the portrait of Jesus described in chapter three, the passages investigated in this chapter

continue to characterize Jesus in terms of the prologue, elevating the Gospel audience and

influencing their own self-definition, as the evangelist aims to convince them that his

testimony is true.

*The Testimony of John the Baptist (1:19-42)*

After presenting John as a significant witness for Jesus in the prologue (1:6-9,

15), the evangelist moves next to incorporate the first of two extended sections containing

crafted excerpts from John's testimony in 1:19-42 (cf. 3:21-36). The clearest use of

Scripture in this pericope is John's quotation of Isa 40:3 in 1:23.[2] Other scriptural

---

[2] In addition to comparing the form of Isa 40:3 in John 1:23 to its Synoptic counterparts, the debate concerning this quotation centers on its source, whether LXX (OG), Hebrew, or from the evangelist's memory. Most scholars now suggest that the evangelist has at least been influenced by a Greek version of the text, even if he had adapted it for his own usage. For more background on this debate, see: Edwin D. Freed, *Old Testament Quotations in the Gospel of John* (NovTSup 11; Leiden: Brill, 1965), 2-7; Maarten J.

connections are present in 1:19-42, including: the priests and Levites' questions about

John's identity as the Messiah, Elijah, or "the prophet" (vv. 20-22, 25); John's

description of Jesus as the "Lamb of God" and the "Chosen One of God" (vv. 29, 34,

36);[3] and his connection of Jesus' ministry to Israel (v. 31). Overall, John's testimony

incorporates Scripture in the service of substantiating and expounding on the claims made

about him in the prologue: namely, that he was sent by God as a witness to the one who is

greater than he is (1:15, 27, 30).

*Passage Analysis*

With the focus on the testimony of John, it is not surprising that the rhetorical

technique most apparent in the use of Scripture in John 1:19-42 is *prosopopoiia*. The

evangelist shapes John's responses to his questioners to reflect the description of him

offered in the prologue (cf. 1:15, 27, 30). In so doing, the evangelist accomplishes three

rhetorical tasks: (1) he creates a more persuasive portrait of John, because he speaks in

accordance with his opening characterization from the prologue; (2) he enhances the

---

J. Menken, *Old Testament Quotations in the Fourth Gospel: Studies in Textual Form* (CBET15; Kampen: Pharos, 1996), 21-34; Bruce G. Schuchard, *Scripture within Scripture: The Interrelationship of Form and Function in the Explicit Old Testament Citations in the Gospel of John* (SBLDS 133; Atlanta: Scholars, 1992), 1-15; Catrin H. Williams, "Isaiah in John's Gospel," in *Isaiah in the New Testament* (ed. Steve Moyise and Maarten J. J. Menken; London: T&T Clark, 2005), 101-4. See also the discussion of *paraphrasis* in the *prosopopoiia* crafted for John in the analysis section below.

[3] There is considerable debate over the original text of 1:34: does John call Jesus "the Son of God" (ὁ υἱὸς τοῦ θεοῦ) or "the Chosen One of God" (ὁ ἐκλεκτός τοῦ θεοῦ)? The evidence in favor of either reading is fairly even. There are more manuscripts reading ὁ υἱὸς τοῦ θεοῦ; however, this seems to be the easier reading since, as Raymond E. Brown notes, it is more likely that a scribe would have switched ὁ ἐκλεκτός τοῦ θεοῦ to ὁ υἱὸς τοῦ θεοῦ rather than the other way around, particularly because of Nathanael's confession in 1:49. In light of external evidence and internal markers connecting the passage to Deutero-Isaiah, ὁ ἐκλεκτός τοῦ θεου is preferred here. For an overview of the discussion see: Tze-Ming Quer, "A Text-Critical Study of John 1.34," *NTS* 55 (2009): 22-34. See also C. K. Barrett, *The Gospel According to St. John: An Introduction with Commentary and Notes on the Greek Text* (New York: Macmillan, 1957), 142; Raymond E. Brown, *The Gospel According to John* (AB 29-29a; Garden City: Doubleday, 1966), 1:57; Rudolf Schnackenburg, *The Gospel According to St. John* (3 vols; trans. Kevin Smyth; New York: Seabury Press, 1980), 1:305-6; Stephen S. Kim, "The Relationship of John 1:19-51 to the Book of Signs in John 2-12," *BibSac* 165 (2008): 329 n. 33; Williams, "Isaiah," 105.

persuasiveness of John's testimony, casting him as an ideal, human witness to Jesus with connections to the divine through his *synkristic* relationship to Isaiah; and (3) he adds to his own credibility as a narrator by providing this believable portrayal of John.  All of these aspects work together to set the stage for the audience's acceptance of the evangelist's characterization of Jesus even before his physical entrance into the narrative in v. 29.

John's testimony begins in vv. 19-28 when he is interviewed by a delegation of priests and Levites from Jerusalem.  The questioners themselves begin allusions to Scripture with references to the Messiah, Elijah, and "the prophet," attempting to tie down John's identity by connecting him to their own scripturally-shaped expectations.[4] After responding negatively to these prompts, John provides a positive description of his identity (as well as that of Jesus) by quoting Isa 40:3.  This appeal to Isaiah 40 acts as the paradigmatic encapsulation of John's characterization in the Fourth Gospel: he is a "voice crying out" to be heard; he is a witness.[5]

As mentioned above, such a characterization is consistent with the initial description of John provided by the evangelist in the prologue.  In order to substantiate his own identity as a witness, John appeals to another witness, recognized from Scripture, in the prophet Isaiah.  In rhetorical terms, Isaiah is an ancient witness who offers human

---

[4] While there is some debate concerning the reference to Elijah here, scholars are in agreement that "the prophet" is an allusion to the "Prophet-like-Moses" of Deut 18:15.  See, for example, Wayne A. Meeks, *The Prophet-King: Moses Traditions and the Johannine Christology* (NovTSup 14; Leiden: Brill, 1967), 21-29 and Menken, *Old Testament*, 34.  Jesus does act like the Prophet-like-Moses in the course of the Gospel.  Nevertheless, it should be apparent from the proceeding chapter that considering Jesus' relationship with all of Scripture, this designation alone is too restricting since it comes from one small portion of the Mosaic corpus.

[5] In fact, of the forty-six times μαρτυρέω and μαρτυρία appear in the Fourth Gospel, twelve uses are either in the mouth of John or are used by others, including Jesus, to describe John's role (1:7 [twice], 8, 15, 19, 32, 34; 3:26, 28, 32 [twice]; 5:33).  Strikingly, the first seven times these cognates appear are in John 1 in connection with John (the Baptist).

testimony although, as a prophet, his words also have notable associations with divine testimony. Isaiah conforms to Aristotle's category of an "ancient witness" because he is a man of "repute whose judgment [is] known to all" and his testimony is trustworthy because it cannot be "corrupted" (*Rhet*. 1.15.13, 17 [Freese, LCL]). Isaiah also corresponds to Cicero and Quintilian's descriptions of "human testimony" since he is a virtuous person.[6] As a prophet, however, he has additional clout through his office as one who communicates the words of God. That Isaiah's testimony actually skirts the line between human and divine testimony is evident in the fact that both Quintilian (*Inst*. 5.11.42) and Cicero (*Top*. 20.76-77) include oracles under the heading of divine testimony.

Yet, more than just adding authority to John's claim, this quotation of Isa 40:3 is a means of self-identification which contextualizes John's ministry by creating an analogy, or *synkrisis*, between himself and Isaiah.[7] In other words, John makes use of a well-known exemplar to describe his own mission and identity (cf. John 3:14; 6:25-58). The effectiveness of such a move for clarification and persuasion is emphasized by the author of *Rhetorica ad Herennium*. Placing "example" (παραδείγματα) alongside his discussion of "comparison" (παραβολή),[8] he writes:

---

[6] One the use of testimony see: Arist., *Rhet*. 1.15.13-19; *Rhet. Alex*. 15.1431b-32a; Cic., *Top*. 19.73-20.78; Quint., *Inst*. 5.7.1-37; 5.11.36-42; 5.13.57; *Rhet. Her*. 2.6.9-7.10; 4.1.1-3; Theon, *Prog*. 123, 126; and the analysis of John 5:1-47 in chapter three.

[7] The *synkrisis* between John and Isaiah is more prominent if one understands the final phrase καθὼς εἶπεν Ἡσαΐας ὁ προφήτης to have been spoken by John rather than the narrator in v. 23. If so, then John intentionally incorporates the name of Isaiah, rather than just a paraphrase of his oracle, into his conversation with the Jerusalem delegation. As a result, John emphasizes his connection with Isaiah instead of their scriptural figures: Elijah, the prophet, or the Messiah. The text leaves this possibility open by having the formula follow the quotation instead of precede it as is the evangelist's customary practice. Catrin Williams also mentions the possibility of John speaking these words ("Isaiah," 102-3).

[8] For the inter-relationship between *synkrisis*, παραβολή, παραδείγματα, and *similtudo* in practice, see Quintilian, who uses the more general term "examples" to translate both the Greek παραβολή and

> Exemplification is the citing of something done or said in the past, along with the definite naming of the doer or author. It is used with the same motives as a Comparison. It renders a thought more brilliant when used for no other purpose than beauty; clearer, when throwing more light upon what was somewhat obscure; more plausible, when giving the thought greater verisimilitude; more vivid, when expressing everything so lucidly that the matter can, I may almost say, be touched by the hand. (*Rhet. Her.* 4.49.62 [Caplan, LCL])

Aristotle, likewise, commends the use of historical examples in particular, explaining, "while the lessons conveyed by fables are easier to provide, those derived from facts [i.e., historical examples] are more useful for deliberative oratory, because as a rule the future resembles the past" (*Rhet.* 2.20.8 [Freese, LCL]).[9] Moreover, both Aristotle and the author of *Rhetorica ad Herennium* note the close relationship between examples and testimony.[10] According to Aristotle, "we are more ready to believe in facts for which many bear witness (μαρτυρῶσι), and examples (παραδείγματα) and tales resemble evidence (μαρτυρίαις); also proofs (πίστεις) supported by evidence (μαρτύρων) are easy to obtain" (*Prob.* 18.3.32-34 [Hett, LCL]). The explicit mention of Isaiah as an exemplary prophet enables the audience to recognize the comparative dimension that the historical prophet provides for John's self-identification. This *synkristic* example,

---

παραδείγματα. He explains, "Our writers have generally preferred *similitudo* to render what the Greeks call παραβολὴ, and *exemplum* for this other form; though *exemplum* also involves likeness (i.e., comparison) and a *similitudo* is an Example" (Quint., *Inst.* 5.11.1 [Russell, LCL]; cf. *Inst.* 5.11.1-25). Noting the rhetorical effect of comparison, Quintilian comments, "Similitude (*similitudo*) has much the same force as Example (*exemplum*)," which he previously classifies as the "most effective of this kind of thing [i.e., an argument based on comparisons]" (*Inst.* 5.11.22; 5.11.6 [Russell, LCL]). Comparisons of similar objects, or *similitudes* are "especially [effective] when it is based on things nearly equal, without any admixture of metaphors" (*Inst.* 5.11.22 [Russell, LCL]). See also Cic., *Inv.* 1.30.49; *Orat.* 2.39.166-40.173; and the discussion of John 3:1-21 in chapter three.

[9] Full discussions of examples are found in Arist., *Rhet.* 2.20.1-9 and *Rhet. Alex.* 8.1429a-30a. In his *Rhetoric to Alexander*, Aristotle encourages the use of examples (παραδείγματα) when "your statement of the case is unconvincing and you desire to illustrate it, . . . your audience may be more ready to believe your statements when they realize that another action resembling the one you allege has been committed in the way in which you say it occurred" (*Rhet. Alex.* 8.1429a.22-28 [Rackham, LCL]).

[10] Cf. Arist., *Rhet.* 2.20.9; *Rhet. Her.* 4.1.2. See also *Rhet. Her.* 4.3.5-6 in which the author highlights the different, but complementary, functions of testimony and examples. He explains, "The difference between testimony and example is this: by example we clarify the nature of our statement, while by testimony we establish its truth" (*Rhet. Her.* 4.3.5 [Caplan, LCL]).

therefore, clarifies John's identity while his employment of Isaiah's words act as testimony that gives credence to his words.

John's quotation of Isaiah comes from a turning point in the prophetic book. In Isaiah 40, the prophet begins an extended oracle of comfort to God's people, describing the end of their punishment and the start of their return from exile in what is often described as a "new exodus." In the LXX of Isaiah 40, the prophet speaks these words to the "priests" who are to relay this message to Jerusalem. Bruce G. Schuchard notes the parallel between the LXX and the delegation John faces in John 1, which is also made up of priests from Jerusalem seeking a message to take back to those who sent them (v. 22).[11] In the evangelist's version of the tale, therefore, John takes the place of Isaiah, speaking a word of comfort to the priests.

The evangelist, however, is not content simply to have John quote the text of Isa 40:3. Instead, John paraphrases the passage, adjusting it to fit the rhetorical context of the Gospel. If the evangelist was working with a tradition similar to the LXX, he uses addition, subtraction, and substitution to create his *paraphrasis* (Theon, *Prog*. 108P-9P).[12] The evangelist adds John's ἐγὼ at the beginning of the quotation, serving to link John to the "voice crying in the wilderness"; he subtracts the second phrase εὐθείας ποιεῖτε τὰς τρίβους τοῦ θεοῦ ἡμῶν, thereby removing the synonymous parallelism of the verse; and he substitutes ἑτοιμάσατε with εὐθύνατε. Scholars have offered various suggestions concerning the evangelist's motivation for these changes, including a

---

[11] Schuchard, *Scripture*, 5.

[12] See also Quint., *Inst*. 10.5.1-11; Theon, *Prog*. 62-64; Aphth., *Prog*. 4R-5R; and comments on the related practices of *metaphrasis* (Sen., *Suasoriae* 1.12; Plut., *Demosth*. 8.2 as cited by George A. Kennedy, Progymnasmata: *Greek Textbooks of Pose Composition and Rhetoric* [Writings from the Greco-Roman World 10; Atlanta: SBL, 2003], 70 n. 207) and *periphrasis* (*Rhet. Her*. 4.32.43; Aphth., *Prog*. 8R-9R; Suet., *Tib*. 71).

connection to Wisdom traditions and a desire to distance John from Elijah.[13]  From a rhetorical angle, however, the effect of the *paraphrasis* is clear: the evangelist's adaptation of Isaiah's oracle makes these words John's own.  Conforming to the expectations of *paraphrasis*, John's use of Isaiah's work reveals his knowledge of the prophet while also emphasizing John's own calling in recasting Isa 40:3 to fit his own situation.  In this way, John's words—as well as his prophetic role—"rival" Isaiah's own, and in so doing, underscore the significance of the one of whom John testifies (Quint., *Inst*. 10.5.4).

The analogy between John's prophetic office and that of Isaiah persists throughout 1:32-42 with allusions to Isaianic motifs elsewhere in John's testimony.  Scholars have proposed hints at Isa 11:2 in John's report of Jesus' anointing by the Holy Spirit in v. 32 and a possible echo of Isa 42:1 in his description of Jesus as "the Chosen One of God" in v. 34.[14]  The most controversial of the possible Isaianic references, however, comes in John's proclamation of Jesus as "the Lamb of God" (ὁ ἀμνὸς τοῦ θεοῦ) in vv. 29 and 36.  Seeking the background of this unique title, scholars have suggested roots in apocalyptic images of a conquering lamb in the *Testament of Joseph* and *Enoch*[15] but generally favor at least a loose connection to the Passover lamb because

---

[13] Those who find the source of the substitution in Wisdom traditions cite the similar use of εὐθύνω with ὀδός in Sir 2:6; 37:15; 49:9 (Freed, *Old Testament*, 2; Barrett, *Gospel*, 145) as well as κατευθύνω with ὀδός in Proverbs (Schuchard, *Scripture*, 11).  On the appearance of Elijah in this passage, see: Menken, *Old Testament*, 26-35; Schuchard, *Scripture*, 10-11; Martinus de Jonge, "John the Baptist and Elijah in the Fourth Gospel," in *The Conversation Continues: Studies in Paul and John in Honor of J. Louis Martyn* (ed. Robert T. Fortna and Beverly R. Gaventa; Nashville: Abingdon, 1990), 299-308; Brown, *Gospel*, 1:47-49; idem, "Three Quotations from John the Baptist in the Gospel of John," *CBQ* 22 (1960): 297-98.

[14] Brown, *Gospel*, 1:57; Barrett, *Gospel*, 148-49; A. T. Hanson, *The Prophetic Gospel A Study of John and the Old Testament* (Edinburgh: T&T Clark, 1991), 34-36; Williams, "Isaiah," 105; Quer, "Text-Critical Study," 30.

[15] C. H. Dodd, *Interpretation of the Fourth Gospel* (Cambridge: Cambridge University Press, 1953), 230-38; Brown, "Three Quotations," 295-96; D. Brent Sandy, "John the Baptist's 'Lamb of God'

of the evangelist's tendency to characterize Jesus in light of Passover images in John 6 and 19.[16]

Specific connections to a "lamb" from Israel's Scriptures also point in the direction of Isaiah's own discussion of a "lamb" in the fifty-third chapter of his volume.[17] The evangelist does utilize Isaiah 53 elsewhere, most notably in his quotation of Isa 53:1 at the conclusion of Jesus' public ministry in John 12:38. By alluding to Isaiah 53 in 1:29, 36, therefore, the evangelist creates an *inclusio* surrounding Jesus' public ministry that anchors him in Scripture. Another factor in favor of such a reading is the evangelist's incorporation of visions of Jesus, "the Word," experienced by both prophets. In John 1:32-34, John offers an *ekphrastic* report of his vision of the Holy Spirit at Jesus' baptism,[18] while in John 12:41 the evangelist informs his audience that "Isaiah saw his

---

Affirmation in its Canonical and Apocalyptic Milieu," *JETS* 34 (1991): 447-60; Christopher W. Skinner, "Another Look at 'The Lamb of God,' " *BibSac* 161 (2004): 89-104.

[16] Although scholars generally note the apocalyptic overtones of John's identification "Lamb of God," most scholars argue that the passage in John alludes to Passover motifs, foreshadowing Jesus' death in John 19, and Isa 53:4-12. See Rudolf Bultmann, *The Gospel of John: A Commentary* (trans. G. R. Beasley-Murray; ed. R. W. N. Hoare and J. K. Riches; Philadelphia: Westminster Press, 1971), 96; Ernst Haenchen, *John* (2 vols.; trans. Robert W. Funk; Hermeneia; Philadelphia: Fortress, 1984), 1:155; Schnackenburg, *Gospel*, 1:298; Brown, *Gospel*, 1:58-63; Hanson, *Prophetic Gospel*, 33; Craig S. Keener, *The Gospel of John: A Commentary* (2 vols.; Peabody: Hendrickson, 2003), 1:452-54; Sandy, "John," 457-58; Skinner, "Another Look," 103-4; Williams, "Isaiah," 104-5; Dietrich Rusam, "Das 'Lamm Gottes' (Joh 1,29.36) und die Deutung des Todes Jesu in Johannesevangelium," *BZ* 49 (2005): 78. C. K. Barrett (*Gospel*, 146-47) also adds the idea of the "scapegoat" from the Day of Atonement in Leviticus 16. This allusion, however, is more difficult to sustain because the Fourth Gospel does not make use of it elsewhere, nor is there an exact correspondence in language (Skinner, "Another Look," 92; Rusam, " 'Lamm'," 65).

[17] Maarten J. J. Menken gives priority to Isa 53:7, 11-12 in light of connections to 1 John 3:4-7 in " 'The Lamb of God' (John 1:29) in the Light of 1 John 3,4-7," in *The Death of Jesus in the Fourth Gospel* (ed. G. Van Belle; BETL 200; Leuven: Leuven University Press, 2007), 581-90; see also Michel Gourgues, " 'Mort pour nos péchés selon les Écritures': Que reste-t-il chez Jean du Credo des origins? Jn 1,29, chaînon unique de continuité," in *The Death of Jesus in the Fourth Gospel*, 181-97. Bringing Isaiah 53 into the discussion, however, does not necessitate that the evangelist here incorporates a substitutionary atonement model into his Gospel. See the critique of traditional interpretations suggesting Isa 53:7 as an intertext for John 1:29 by G. Roger Greene, "God's Lamb: Divine Provision for Sin," *PRSt* 37 (2010): 148-64.

[18] Birds were often used in divination practices and thought to convey information from the gods to humanity. As such, it is not surprising that Cicero lists augury as a possible source for "divine

glory and spoke about him" in an allusion to Isaiah 6.  This inclusio, therefore, encourages the audience to recall John's initial testimony of Jesus in John 1 at the close of Jesus' ministry in John 12.  Reminding them of both Isaiah's and John's prophetic testimony, the evangelist reinforces the characterization of his protagonist as the pre-existent *Logos* made flesh.

In the end, John's connection to Israel's Scriptures reinforces Jesus' own rootedness in these traditions.  Thus, John understands his mission in terms of ensuring the "revelation" of Jesus to "Israel" (1:31; cf. 1:47).  By characterizing John as a *synkristic* counterpart to Isaiah, the evangelist effectively casts Jesus in the role of "the Lord" in the *paraphrasis* of Isa 40:3 he places in John's mouth.  Jesus, therefore, is the *same* Lord of whom Isaiah's spoke, and is the *same* Lord whose glory Isaiah saw (12:41).  As the same Lord, the *topoi* concerning Jesus' heavenly origins, his divine nature, and his disposition toward the Father established in the prologue are reinforced by John's words.  Moreover, having already connected Jesus to the story of Genesis and, therefore, to Moses' writings in his prologue, the evangelist attaches Jesus to the prophets with the incorporation of Isaiah in John's testimony.  In this way, he prepares the Gospel audience for Philip's proclamation of Jesus' identity as the "one of whom Moses in Law and the prophets wrote" (1:45) before he moves on in John 2 to anchor Jesus in the Psalms as well (2:17).  The Gospel audience, privy to the prologue and the entirety of John's testimony in 1:19-42, is prepared to welcome the Lord as other characters in the text are

---

testimony" (*Top*. 20.76-77; see also James McConnell, "The *Topos* of Divine Testimony in Luke/Acts" [Ph.D. diss., Baylor University, 2009], 64-65).  Viewed in this light, the descent of the Holy Spirit "as a dove" is a general sign affirming Jesus' connection to God that resonates with both Greco-Roman and Jewish literature.  In the Fourth Gospel, John's mention of the dove alongside his communication of God's words to him acts as a double appeal to divine testimony.  Combined with Scripture, these appeals solidify the truthfulness of John's witness emphasized in 1:34 (cf. 5:32-33).

not.  Although the audience benefits from "seeing" John relate his vision of Jesus, they will continue to receive a fuller picture of the protagonist through the pen of the evangelist.

### *In the Temple (2:13-25)*

In the second chapter of his Gospel the evangelist describes Jesus' miraculous provision at a wedding in Cana and his first trip to Jerusalem.  The celebration of "the Passover of the Jews" (τὸ πάσχα τῶν Ἰουδαίων, v. 13) marks the occasion of Jesus' journey from Capernaum—and from his earthly family—to the Temple city and his "father's house" (τὸν οἶκον τοῦ πατρός, v. 16).  While traditional exegesis of this pericope focuses largely on the chronological and theological distinctions between the Fourth Gospel's narration and that of the Synoptics,[19] narrative critics point out the unique effects of the pericope on the Fourth Gospel, most notably in foreshadowing the Passion and resurrection.[20]  A key part of this foreshadowing comes in the form of references to Scripture; the evangelist explicitly cites Psalm 69:9 (68:10 LXX) in v. 17,[21]

---

[19] Haechen, *John*, 1:186-90; Barrett, *Gospel*, 162-64; Schnackenburg, *Gospel*, 1:353-55; Brown, *Gospel*: 1:117-20; Keener, *Gospel*, 1:520-22; Mark A. Matson, "The Contribution to the Temple Cleansing by the Fourth Gospel," *SBLSP* 31 (1992): 489-506; Larry J. Kreitzer, "The Temple Incident of John 2:13-25: A Preview of What is to Come," in *Understanding, Studying, and Reading: New Testament Essays in Honour of John Ashton* (ed. Christopher Rowland and Crispin H. T. Fletcher-Louis; JSNTSup 153; Sheffield: Sheffield Academic, 1998), 93-95.

[20] Brown, *Gospel*, 1:122; Freed, *Old Testament*, 9; Keener, *Gospel*, 1:528; Francis J. Moloney, "Reading John 2:13-22: The Purification of the Temple," *RB* 97 (1990): 444; Menken, *Old Testament*, 40-41; Schuchard, *Scripture*, 29-31; Kreitzer, "Temple Incident," 95-100; Mark Kinzer, "Temple Christology in the Gospel of John," *SBLSP* 37 (1998): 447-48; Margaret Daly-Denton, *David in the Fourth Gospel: The Johannine Reception of the Psalms* (AGJU 47; Leiden: Brill, 2000), 119-20; Beate Kowalski, "Die Tempelreinigung Jesu nach Joh 2,13-35," *MTZ* 57 (2006): 198-200; Klaus Wengst, *Das Johannesevangelium* (2 vols.; TKNT 4; Stuttgart: Kohlhammer, 2000), 1:111-13.

[21] While the quotation in v. 17 (ὁ ζῆλος τοῦ οἴκου σου καταφάγεταί με) could also be from Ps 119:139 (118:139 LXX), it is usually agreed to be from Ps 69(68):9 due to the later appearance of this Psalm in the Fourth Gospel (cf. 15:25; 19:28-29) as well as its use in the Passion narratives of the Synoptics (Mark 15:36; Matt 27:48; Luke 23:36), its appearance in Rom 11:9-10 and 15:3, and the possible allusion in Heb 11:26, all of which point to the importance of Psalm 69(68) for early Jesus believers.  See: Freed,

includes a possible allusion to Zech 14:21 in v. 16, and mentions "the scripture" (τῇ γραφῇ) in v. 22. Scholars emphasize the programmatic influence of these scriptural appeals on the Gospel audience so early in the evangelist's narrative, particularly in vv. 17 and 22.[22] Describing the disciples' "remembrance" in these verses, the evangelist urges his own audience to "remember" as well, prompting them to recall Jesus' life and death in light of Scripture and to rely on the evangelist's version of the events.

*Passage Analysis*

The first scriptural connection that surfaces in this pericope is the evangelist's mention of Passover in 2:13. Chapter three of this project proposed that the evangelist's attention to festivals creates short *ekphrastic* descriptions of time (cf. Theon, *Prog*. 118; Ps.-Herm., *Prog*. 22). The festival context not only reminds the Gospel audience of particular celebrations coupled with the festival, but it also conjures up the scriptural story undergirding its institution and evoked through the festival ceremonies. As the first festival, and the first Passover, included in the Fourth Gospel, John 2:13-25 plays a key role in establishing audience expectations for the rest of the narrative.

The importance of the Passover context is reinforced by the evangelist throughout the pericope as he traces its progress from just before the festival (v. 13), to Jesus' reaction to the selling of sacrifices associated with the festival in the Temple (vv. 14-21),

---

*Old Testament*, 8-10; Menken, *Old Testament*, 38-41; Schuchard, *Scripture*, 20-22; Richard B. Hays, "Can the Gospels Teach Us How to Read the Old Testament?" *ProEccl* 11 (2002): 413; Andreas Köstenberger, "John," in *Commentary on the New Testament Use of the Old Testament* (ed. G. K. Beale and D. A. Carson; Grand Rapids: Eerdmans, 2007), 433-34.

[22] R. Alan Culpepper, *Anatomy of the Fourth Gospel: A Study in Literary Design* (Philadelphia: Fortress, 1983), 28-29; Udo Schnelle, "Die Tempelreinigung und die Christologie des Johannesevangeliums," *NTS* 42 (1996): 361-72; Hays, "Can the Gospels," 412-14; Daly-Denton, *David*, 120, 126-31; Keener, *Gospel*, 1:530.

and to his time in Jerusalem "during the feast" (ἐν τῇ ἑορτῇ, vv. 23-25).[23] Festivals

continue to be incorporated throughout the Gospel, repeatedly prompting Jesus to travel

to Jerusalem where he encounters ever-increasing hostility leading up to the third, and

final, Passover. His participation in these festivals, however, also illustrates the *topos* of

Jesus' morality and his focus on his Father, since he travels in spite of the conflict he

faces in Jerusalem. Jesus' journey and confrontation in 2:13-25 establishes a pattern that

guides the audience's reception of the narrative by creating presuppositions concerning

Jesus' time in Jerusalem.[24] Yet, more than just forming expectations concerning *where*

Jesus' faces his most hostile challengers this instructing paradigm also forges an

anticipation of *when* these encounters will take place—all of which the evangelist ties

closely to Israel's Scriptures.

In addition to his *ekphrasis* of time, the evangelist also employs *ekphrastic*

language to describe the dramatic action taking place in 2:13-25 and its relationship to

Scripture. In his description of Jesus' actual time in the Temple, the evangelist provides

his audience with colorful details concerning what Jesus saw as he entered—the oxen,

sheep, money changers "seated" at their tables, and doves—and his passionate reaction to

the scene (vv. 14-20). After the evangelist's initial description, Jesus systematically

expels each group: first, by manufacturing a make-shift whip to drive the sheep and oxen

out of the precincts (presumably motivating their owners to exit as well, chasing after

---

[23] The evangelist mentions "Passover" (πάσχα) twice in this pericope: vv. 13 and 23. These verses distinguish the two scenes of vv. 13-22 and 23-25 by reminding the audience of Jesus' context at their outset (cf. Keener, *Gospel*, 1:518).

[24] More than just creating expectations, however, the information about Jesus' troubles in Jerusalem during the Passover could conform to already existing thoughts about the narrative of Jesus for those members of the audience who were aware of Jesus' death. In this way, the evangelist's narrative fits historical information known about Jesus, therefore increasing the reliability of his *bios*.

their merchandise);[25] second, by physically pouring out the coins and turning over the tables at which the money-changers were seated, sending them scattering to collect their goods;[26] and third, by verbally rebuking the dove-sellers with the phrase, "Take these things out of here!  Stop making my Father's house a merchant store!" (ἄρατε ταῦτα ἐντεῦθεν, μὴ ποιεῖτε τὸν οἶκον τοῦ πατρός μου οἶκον ἐμπορίου, v. 16).  With such a vivid account, the evangelist successfully paints the scene before the eyes of his audience as they watch on to see how various groups react to Jesus' chaos-inspiring outburst.[27] Indeed, Jesus' brashness at the Temple contrasts starkly with his rather demure attitude at the wedding in Cana, where he needed to be prodded into action, thereby underscoring not only Jesus' passion but also his origins and unity with the Father.[28]

The entirety of Jesus' actions, including his *prosopopoetic* rebuke, contains resonances with the prophets of Israel's Scriptures.  In particular, scholars often point to a muted echo of Zech 14:21 in Jesus' censure of the dove-sellers in v. 16.  Although admittedly faint, the allusion is widely recognized because of the evangelist's employment of Zechariah 12-14 elsewhere, including the Passion narrative which also

---

[25] There is some debate among scholars as to whether Jesus used his whip to drive out just the animals, or the animals *and* their merchants.  The progression of the narrative from vv. 14-16 described above, however, sides in favor of Jesus using the whip on the animals only since such an act would effectively remove the merchants as well.  For a more in-depth discussion of the debate and various options, see N. Clayton Croy, "The Messianic Whippersnapper: Did Jesus Use a Whip on People in the Temple (John 2:15)?" *JBL* 128 (2009): 555-68.

[26] See Peter Richardson, "Why Turn the Tables? Jesus' Protest in the Temple Precincts," *SBLSP* 37 (1998): 507-23 for a discussion of the coinage used in the Temple during Jesus' time period.

[27] Commenting on the effectiveness of *ekphrasis* in rhetoric, Quintilian writes, "It is a great virtue to express our subject clearly and in such a way that it seems to be actually seen.  A speech does not adequately fulfill its purpose or attain the total domination it should have if it goes not further than the ears, and the judge feels that he is merely being told the story of the matters he has to decide, without their being brought out and displayed to his mind's eye" (*Inst*. 8.3.62 [Russell, LCL]).

[28] These words underscore Jesus' closeness to God as his "Father," particularly in contrast to his mother, whom he calls "woman" (2:1-12).

occurs on the Passover and incorporates psalmic literature such as Psalm 69.[29] Yet, even if one denies the connection to Zech 14:21, as Rudolf Schnackenburg and Craig S. Keener do,[30] most scholars recognize a relationship between John 2:13-22 and the larger motif of prophets criticizing the presence of merchants in the Temple.[31] Specifically, scholars often point to similarities between Jesus' reaction and the prophecy of "the coming one" from Mal 3:1-5 who will clear merchants out of the Temple. At the very least then, Jesus' reaction and criticism of the Temple in 2:13-22 places him alongside previous prophets from Israel's past. Indeed, the Jews' response to him, requesting a sign instead of immediately trying to arrest or kill him, perhaps hints at their acknowledgment of the prophetic paradigm displayed before them (vv. 18-20).

Instead of capitalizing on the connection between 2:16, Zech 14:21, and the larger prophetic tradition, however, the evangelist incorporates a different scriptural quotation in 2:17. In this verse, the first narrative aside with an explicit quotation of Scripture appearing in the Gospel, the evangelist pauses to include the disciples' reaction to Jesus' outburst. After watching Jesus, and remaining the background, the disciples recall Psalm 69(68) in v. 17: "Zeal for your house has consumed me" (ὁ ζῆλος τοῦ οἴκου σου

---

[29] Reflecting the scholarly consensus, Mark A. Matson writes, "For the Synoptics and the Fourth Gospel, but especially the latter, Second Zechariah was extensively cited and alluded to; this makes it almost certain that John 2:16 is an echo of Zech 14:21" ("Contribution to the Temple Cleansing," 502).

[30] Schnackenburg argues that Jesus' statement "arises out of the situation and contains no direct allusion to a text of Scripture" (*Gospel*, 1:347). He suggests this, however, only after referencing to Zech 14:21 in his discussion of how early believers interpreted Jesus' Temple action "messianically." Craig S. Keener focuses his attention on the Psalm 69(68) quotation and concludes that, "the links between the two texts [John 2:16 and Zech 14:21] . . . are inadequately convincing to support any specific verbal allusion" (*Gospel*, 1:527).

[31] Noting the criticism of Temple merchants common to the prophets, some scholars also mention Neh 13:15-22 and Ezekiel (cf. 7; 8:18; 9:6; 22:26; 27-28) as other possible scriptural motifs incorporated into the pericope. See Schuchard, *Scripture*, 24-26; Daly-Denton, *David*, 123; Alan R. Kerr, *The Temple of Jesus' Body: The Temple Them in the Gospel of John* (JSNTSup 220; Sheffield: Sheffield Academic, 2002), 74-79; Mark R. Bredin, "John's Account of Jesus' Demonstration in the Temple: Violent or Non-Violent?" *BTB* 33 (2003): 45; Hoskyns, *Fourth Gospel*, 193; Brown, *Gospel*, 1:121-22.

καταφάγεταί με). While scholars debate exactly when the disciples "remembered" the

Psalm, it seems at least slightly better to suggest that the disciples think of the Psalm as a

result of Jesus' actions *at* the present moment in the narrative for three reasons.[32] First,

the evangelist does not indicate a separate time of remembrance as he does in v. 22 (cf.

12:16). Second, recording the reaction of the disciples in v. 17, even though in an aside,

parallels the subsequent inclusion of the Jews' reaction in the narrative (vv. 18-19). And

third, the disciples' recollection of Psalm 69(68) as a result of Jesus' actions in the

narrative conforms to the Gospel, in which other characters have previously made

connections between Jesus and Scripture, including Jesus himself in 1:50-51 (cf. 1:23, 29,

36, 45).

The result of this association of Jesus with Psalm 69(68) is twofold. First, for the

disciples at the moment *in* the narrative, the quotation captures Jesus' passion (ζῆλος,

"zeal") for the Temple, his "Father's house."[33] While undoubtedly a limited perspective

considering the omniscient and post-resurrection vantage point of the evangelist and his

audience, the disciples nevertheless make a key move by aligning Jesus with the speaker

of the Psalm (i.e., David). The disciples place Jesus as the "I" of Psalm 69(68),

mimicking Jesus' action of placing himself in the scriptural story in 1:50-51. This action

initiates a *synkritic* relationship between Jesus and Israel's ideal king that will continue in

---

[32] Scholars who suggest this first remembrance occurs within the narrative itself include: Haenchen, *Gospel*, 1:184-85; Hoskyns, *Fourth Gospel*, 194; Schnackenburg, *Gospel*, 1:347; Moloney, "Reading John," 438, 443, idem, "The Gospel of John: the 'End' of Scripture," *Int* 63 (2009): 363; Menken, *Old Testament*, 42-43; Schuchard, *Scripture*, 18; Daly-Denton, *David*, 118-19; Kerr, *Temple*, 82. Those who argue that the remembrance in v. 17 occurs after the narrative include: Freed, *Old Testament*, 8; Barrett, *Gospel*, 162; Bultmann, *Gospel*, 124; Brown, *Gospel*, 1:123-24; Schnelle, "Tempelreiningung," 361-62; Hays, "Can the Gospels," 413.

[33] Keener suggests that the zeal expressed in the Psalm relates to zealous followers of the Lord elsewhere in Israel's Scriptures (cf. Num 25:11) and the zealots of the Jewish revolts. He argues that Jesus' zeal contrasts that of the rebelling zealots because it is for his "Father's honor" rather than for political revolution or "violent patriotism" (*Gospel*, 1:528).

the remainder of the Gospel, particularly in the Farewell discourse and Passion narrative (cf. 12:12-19; 13:18, 20-27; 15:25; 19:24, 28-29). Moreover, they equate Jesus' "Father's house" (τοῦ πατρός μου οἶκον) with the Temple described as "your house" (τοῦ οἴκου σου) in the Psalm; in this way, the disciples' recognize Jesus' origins from the Father, adding to the belief already expressed in 2:11.

The disciples' connection of Jesus to a specific passage of Scripture, therefore, continues Jesus' own practice and sanctions the evangelist's own use of this tool while simultaneously compelling the Gospel audience to do likewise. Having "seen" Jesus' reaction to the Temple scene in vv. 14-16, and hearing the disciples' association of Jesus with the Psalmist, the Gospel audience is urged to "see" the relationship between Jesus and Scripture, that is, to see how Jesus embodies God's revelation. Thus, the evangelist prepares his audience to agree with the links between Jesus and Scripture that he will incorporate into his narrative later on, even as he prompts them to remember additional passages as they watch the story unfold.

The second aspect of the quotation of Psalm 69(68) in v. 17 is its foreshadowing of Jesus' coming death.[34] This facet of the quotation is not yet apparent to the disciples in the narrative, who are reacting to Jesus' display of zeal in vv. 14-16. For the evangelist and his audience, however, Jesus' death has come and gone; moreover, the evangelist has already hinted at Jesus' rejection by "his own" in the prologue and in

---

[34] It is possible that the evangelist is paraphrasing Psalm 69(68) here, choosing to alter the verb tense of κατεσθίω from an aorist (κατέφαγέν) to a future (καταφάγεταί) (cf. Theon, *Prog*. 108P-9P). Scholars who argue for this being a deliberate change often suggest the evangelist has altered the verse to be a prophecy pointing to Jesus' death. See: Freed, *Old Testament*, 10; Brown, *Gospel*, 1:124; Menken, *Old Testament*, 38-41; Schnelle, "Tempelreinigung," 361-62; Kinzer, "Temple Christology," 447; Moloney, "Reading John," 443-44. As Schuchard points out, however, there are other manuscripts with the future tense included. One must consider, therefore, whether these alternate versions were influenced by the Gospel text, and therefore changed, or if they represent a possible tradition known by the Fourth Evangelist (*Scripture*, 20-22, 32).

201

John's testimony (1:11, 26). The evangelist takes advantage of his audience's superior knowledge and once again elevates their perspective with the double-meaning of the Psalm reference. Indeed, he rewards the audience for noticing the hint at Jesus' death by having Jesus reinforce the connection when he invites the Jews to "destroy this temple" so that he will "raise it up" three days later in vv. 19-20.

It is in this response, and the evangelist's clarification of it, that the final appeal to Scripture occurs in John 2:13-25 (vv. 19-22). In contrast to the Gospel audience, and even the disciples who at least have some insight into Jesus' behavior, the Jews in the Temple balk at Jesus' actions and words which seem inappropriate to them in light of the Passover setting and Temple context.[35] Rather than passing an immediate judgment against Jesus, however, the Jews ask for a sign; a legitimate proof of authority in both Israel's Scriptures and Greco-Roman forensic contexts.[36] The evangelist, at least implicitly, acknowledges the cryptic nature of Jesus' response to their request by including the aside immediately following. In this aside, the evangelist explicitly connects Jesus' statement to his death and resurrection and then concludes with the

---

[35] Rather than inspiring the Jews to recall a Scripture passage as the disciples did, Jesus' actions and words appear inappropriate to the Jews, who have had no previous exposure to Jesus aside from John's vague testimony in 1:19-28. Their response to Jesus once again brings into play the idea of appropriateness and believability, particularly with *prosopopoiia*. On the surface, Jesus' actions and words are incredibly inappropriate for the Passover, Temple setting. Yet, for the Gospel audience who has access to the entire Gospel account, Jesus behaves in line with the characterization set out for him thus far.

[36] The forensic atmosphere is perpetuated in the rest of John 2 with Jesus' reaction to the belief of the people who see him in Jerusalem (2:23-25). After the Temple scene, the evangelist reports that Jesus performed "signs" during the Passover in Jerusalem. As in 2:11, the performance of these signs led to belief (v. 23). In contrast to 2:11, however, the Gospel audience is told explicitly that Jesus does not acknowledge this faith (v. 24). In fact, while the crowd accepts his signs as proof of authority (or testimony on Jesus' behalf), Jesus himself refuses to accept the "testimony" of the crowd concerning their own belief (μαρτυρήσῃ περὶ τοῦ ἀνθρώπου, v. 24) "because he knew what is in a person" (αὐτὸς γὰρ ἐγίνωσκεν τί ἦν ἐν τῷ ἀνθρώπῳ, v. 25). Once again, the evangelist highlights Jesus' omniscience (as well as his own) while also continuing the contrast between appearances and reality set up in the Fourth Gospel: the crowd appears to believe, but Jesus *knows* otherwise, hinting at his rejection that is to come as well as other scenes of inadequate or short-lived faith (cf. 1:11; 4:43-45; 7:24; 8:12-59; 20:8-9).

comment, "When, therefore, he was raised from the dead, the disciples remembered that he said this, and they believed in the Scripture and in the word which Jesus spoke" (ὅτε οὖν ἠγέρθη ἐκ νεκρῶν, ἐμνήσθησαν οἱ μαθηταὶ αὐτοῦ ὅτι τοῦτο ἔλεγεν, καὶ ἐπίστευσαν τῇ γραφῇ καὶ τῷ λόγῳ ὃν εἶπεν ὁ Ἰησοῦς, v. 22). With these words the evangelist equates the authority of Jesus' words with Scripture, a pattern which will be repeated and strengthened later in the Gospel (cf. 18:12, 32).

This final reference to "the Scripture" is also the culmination of the Temple scene: it reinforces the compatibility, and indeed, continuity between Jesus and the narrative of God's involvement with humanity recorded in Scripture. While the specific "Scripture" of which the evangelist writes is most likely Ps 69(68):9, the evangelist's use of the general descriptor "the Scripture" leaves room for his audience to infer that it was only after Jesus' death and resurrection that the disciples believed in Scripture in general, because it was only then that they fully believed in Jesus. Indeed, the evangelist stresses Jesus' compatibility with Scripture throughout his Gospel, and in so doing reinforces the need to "know the Scripture" in order to understand Jesus' identity (20:9; cf. 5:39-47; 8:56; 12:41). For the evangelist, to believe in Scripture is to also believe in Jesus' word—in fact, it is to believe that Jesus is the *Logos*, God's revelation made flesh.

In John 2:13-25, therefore, Jesus continues to act in line with his identity as the pre-existent *Logos* whose heavenly origins and unity with the Father direct all he does. Thus, he reflects the prophets' critique of abuses of power in the Temple, he embodies the zealousness of previous faithful, and he suffers for his righteousness like David. This presentation reinforces the evangelist's use of *ekphrasis* to associate Jesus' actions and words with Scripture and sets the foundation for further connections between Jesus and

Scripture throughout the Gospel.  Moreover, it continues his pattern of elevating his

audience's perspective, since they alone can share in the post-resurrection vantage point

from which he narrates.  Noting the disciples' "remembrance" and full "belief" in

Scripture and Jesus' words only *after* Jesus' resurrection, the evangelist urges his

audience to delight in their own point of view, in spite of its temporal distance from the

physical person of Jesus, and to agree with his characterization of Jesus as the pre-

scriptural *Logos* in human form.

### *The Testimony of the Man Born Blind (9:1-41)*

In addition to forming the backbone of various historical reconstructions of the

Johannine community,[37] John 9 is regularly highlighted for its literary artistry in

recounting the dramatic tale of Jesus' healing a man born blind and the ramifications of

this healing.[38]  While A. T. Hanson comments, "Chapter 9 is surprisingly free of

scriptural references, allusions, or echoes" in comparison with the rest of the Gospel,[39]

Scripture does surface throughout this tightly knit narrative.  Scripture lingers in the

background of the chapter, particularly in the Tabernacles setting and subjects of debate,

---

[37] See especially Martyn, *History*, 35-66 who argues largely on the basis of John 9 for the community's being excommunicated from synagogues as a result of their faith in Christ (cf., 12:42-43; 16:2).  See also Martyn's respondents: Adele Reinhartz, "The Gospel of John: How 'The Jews' became Part of the Plot," in *Jesus, Judaism, and Christian Anti-Judaism: Reading the New Testament after the Holocaust* (ed. Paula Fredrickson and Adele Reinhartz; Louisville: Westminster John Knox, 2002), 99-116; Udo Schnelle, *Antidocetic Christology: An Investigation of the Place of the Fourth Gospel in the Johannine School* (trans. Linda M. Maloney; Minneapolis: Fortress, 1992), 124-25; Robert Kysar, "The Expulsion from the Synagogue: The Tale of a Theory," in *Voyages with John: Charting the Fourth Gospel* (Waco: Baylor University Press, 2006), 237-45.

[38] See, for example: C. H. Dodd, *Historical Tradition in the Fourth Gospel* (Cambridge: University of Cambridge Press, 1963), 181; idem, *Interpretation*, 354; Brown, *Gospel*, 1:376; Culpepper, *Anatomy*, 175; Paul D. Duke, *Irony in the Fourth Gospel* (Atlanta: John Knox, 1985), 117-18; James L. Resseguie, "John 9: A Literary-Critical Analysis," in *The Gospel of John as Literature: An Anthology of Twentieth Century Perspectives* (ed. Mark W. G. Stibbe; New Testament Tools and Studies 17; Leiden: Brill, 1993), 115; Stan Harstine, *Moses as a Character in the Fourth Gospel: A Study of Ancient Reading Techniques* (JSNTSup 229; Sheffield: Sheffield Academic, 2002), 68.

[39] Hanson, *Prophetic Gospel*, 131.

such as Jesus' breaking of the Sabbath and the motif of blindness versus sight. It makes

its clearest appearances in v. 7 with Jesus' mention of the Pool of Siloam, in v. 17 with

the healed man's description of Jesus as a prophet, and in the *synkrisis* between Moses

and Jesus in vv. 27-34. Thus, while Scripture is not explicitly quoted in John 9, it

nevertheless remains an important witness, serving to emphasize Jesus' compatibility

with—and intimate connection to—the scriptural narrative.

*Passage Analysis*

John 9 appears in the midst of the same *ekphrastic* context established for John 7-

8: namely, that of Tabernacles, complete with its various scriptural associations.[40] Not

surprisingly, therefore, themes associated with the celebration of Tabernacles in John 7-8

persist in chapter 9, including: Jesus' declaration to be the light of the world (9:5; 8:12-

16); his employment of water for the healing of the blind man (7:37-38; 9:7); and his

ability to provide life for the blind man by granting him sight (8:12, 51; 9:7).[41] Jesus'

instruction for the blind man to go to the Pool of Siloam in v.7 also reflects the

---

[40] Exod 23:16; Deut 16:13-15; Lev 23:39-43. See Francis J. Moloney, *The Gospel of John: Text and Context* (BIS 72; Leiden: Brill, 2005), 194-98; Talbert, *Reading John*, 154-55; and chapter three, pages 156-58. That the healing recorded in 9:1-7 occurs on the same day as Jesus' final, and most hostile, interaction with the Jews in 8:12-59—that is on "the last day, the great one, of the festival" (7:37)—is supported by the fact that there is no additional temporal indicator at 9:1. Rather, the next marker is delayed until 10:22, with the mention of the Feast of Dedication. The evangelist attaches the healing in 9:1-7 to 8:59, creating what can be read as a seamless series of actions in Greek: Ἰησοῦς δὲ ἐκρύβη καὶ ἐξῆλθεν ἐκ τοῦ ἱεροῦ καὶ παράγων εἶδεν ἄνθρωπον τυφλὸν ἐκ γενετῆς ("But Jesus hid himself and went out of the Temple and while he was going by, he saw a person blind from birth," 8:59-9:1; cf. Dodd, *Interpretation*, 181). By having Jesus stop to converse with his disciples about the man and then perform the sign in vv. 2-7, the evangelist reinforces Jesus' control of the situation since he not only avoids the mob but also continues his ministry unfazed (vv. 3-5, cf. 1:14; 2:11).

[41] The equality of light with life and darkness with death that the Fourth Gospel utilizes was pervasive in the ancient Mediterranean world. A few examples will suffice: Eur., *Pheon*. 1541-48; *Alc.* 122-29, 268-69, 385; *Hec.* 367; Soph., *Aj.* 854-59; Homer, *Od.* 4.540; *Il.* 18.61; Arnobius, *Adv. Nat.* 7.44; 1 En 58:1-6; 92:5; 108:11-14; *T. Ben.* 6.4. For further discussion, see Hanz Dieter Betz, "Matthew vi.22f and Ancient Greek Theories of Vision," in *Text and Interpretation: Studies in the New Testament Presented to Matthew Black* (ed. Ernest Best and R. McL. Wilson; Cambridge: Cambridge University Press, 1979), 43-56.

Tabernacles setting, since it was from this pool that the water for the daily festival processions was taken.[42]  Other themes continue from John 7-8 as well, such as: further reflections on Jesus' relationship to Moses and the Mosaic Law (7:19-24; 9:28-29); searching for, but not being able to find, Jesus (7:34-36; 8:21-22; 9:12, 35); attention to God's glory (7:18; 8:50-54; 9:24); and accusations of Jesus' sin (8:46, cf. 8:21, 34; 9:16, 24).  Finally, there is also a series of accusations of demonic possession against Jesus, which only occur in the Tabernacles setting of 7:1-10:21 (7:22; 8:48, 49, 52; 10:20-21).  All of these links ground the chapter within the scriptural context of Tabernacles and, as such, illustrate the claims made by the evangelist through his *prosopopoiia* for Jesus in the preceding Temple confrontations of John 7-8.

In addition to the festival setting from John 7-8, the forensic atmosphere also remains in John 9.  Although Jesus is largely absent from the chapter, his identity and especially his origins continue to be the main focus of the debate with the healed man now functioning as another witness on Jesus' behalf.  The testimony, and the healed man's credentials to offer it, occupies a major portion of the narrative sequence.  The neighbors are the first to debate the identity of the former beggar (vv. 8-12), followed by the Pharisees' own questions concerning the healing itself, the man who performed the healing, and the origins of the healed man (vv. 13-34).  Apparently displeased with the healed man's answers in vv. 13-17, the Jews turn to questioning his parents (vv. 18-23), before recalling the man for a second, much more unpleasant, interrogation (vv. 24-34).

Throughout this series of interviews, the evangelist reinforces the validity of the man's witness in the *prosopopoiietic* utterances he creates for him.  Reflecting guidelines

---

[42] Brown, *Gospel*, 1:376-27; Francis J. Moloney, *Signs and Shadows: Reading John 5-12* (Minneapolis: Fortress, 1996), 122; idem, *Gospel*, 194-98; D. Moody Smith, *John* (ANTC; Nashville: Abingdon, 1999), 192.

on the effective use of witnesses offered in rhetorical handbooks, the evangelist shores up the man's testimony for his Gospel audience in four main ways.[43]  First, he includes Jesus' estimation of his character at the beginning and at the conclusion of the pericope. Jesus makes clear at the outset of the story that this man is not a sinner, but that he will be used to reveal God's glory (vv. 2-4).  At the story's close, Jesus approves of the healed man while he condemns the Pharisees (vv. 39-41).  Second, the evangelist has the healed man offer several consistent, albeit abridged, retellings of his healing (vv. 11, 15).[44] Third, he emphasizes that the man is of age to speak, and moreover, that he is willing to do so (vv. 18-23).  Fourth, the final bit of testimony he crafts for the man reflects previous statements made by Jesus concerning his origins "from God" (vv. 31-33; cf. 5:19-30; 8:21-29, 38-47).  The Jews' negative judgment concerning the man's identity in v. 34, therefore, flies in the face of the evangelist's larger, rhetorical presentation before his audience.

For the Jews within the story the man's testimony is unacceptable because it contradicts their expectations for his speech.[45]  Indeed, just as they previously rejected

---

[43]See Quintilian's instructions on using and undermining witnesses in a trial by highlighting such factors as their character, relationship to the accused, and the consistency of their testimony (*Inst*. 5.7.7-34). Cf., Cic., *Top*. 19.73-20.78; Arist., *Rhet*. 1.15.13-19; *Rhet. Alex*. 15.1431b-32a; *Rhet. Her*. 2.6.9-7.10; 4.1.1-3.

[44] Jeffrey L. Staley argues that rather than being a simple shortening of his story for the sake of a smoother narrative, the evangelist has the blind man cut short his testimony in specific places, thereby "shielding" Jesus from committing any Sabbath offences ("Stumbling in the Dark, Reaching for the Light: Reading Character in John 5 and John 9," *Sem* 53 [1991]: 67-68).

[45] For information on the importance of appropriateness in *prosopopoiia* consult: Arist., *Rhet*. 2.12.1-17; Theon, *Prog*. 84, 115-18; Quint., *Inst*. 3.8.49-54; 9.2.29-37; Ps.-Herm., *Prog*. 20; Aphth., *Prog*. 44-45; Nic., *Prog*. 64-65; John of Sardis, *Prog*. 194.  Also see R. Dean Anderson, Jr., *Glossary of Greek Rhetorical Terms Connected to Methods of Argumentation, Figures and Tropes from Anaximenes to Quintlian* (CBET 24; Leuven: Peeters, 2000), 60-61, 106-7; Heinrich Lausberg, *Handbook of Literary Rhetoric: A Foundation for Literary Study* (trans. Matthew T. Bliss, Annemiek Jansen, and David E. Orton; ed. David E. Orton and R. Dean Anderson; Leiden: Brill, 1998), 495-96; and chapter two of this study, pages 71-75.  Also see material on the construction of a believable *ethos* for orators in Quint., *Inst*. 3.7.23-25; 3.8.1-48; 6.1-24; Arist., *Rhet*. 1.2.2-8; 1.9.28-31; 3.14.7-11; *Rhet. Alex*. 29.1436b.17-40; Cic., *Orat*.

Jesus because his words and appearance did not seem to match in light of their limited perspective (8:31-59), they now struggle to accept the words of a once-blind man. That the issue of appropriateness is again at the center of the debate is revealed in the Jews' judgment against the man in v. 34: "*You* were begotten wholly in sins, and *you* are teaching us?!" In other words, the Jews disagree with the premise of the entire chapter: that the man's blindness is not a product of sin (vv. 2-4). With vastly different presuppositions than the evangelist (and his Jesus), the Jews are unable to reconcile the man's daring and insightful comments in vv. 31-33 with the man they still perceive as "blind."[46] Given the relationship between sight and cognition vs. blindness and ignorance in the ancient world, the Jews' reaction reflects their cultural context.[47] Their judgment against the blind man's character justifies their dismissal of his testimony, and thus their rejection of Jesus as a man "from God" (παρὰ θεοῦ). From the rhetorical perspective of the narrative, however, it actually confirms *their* own blindness while emphasizing the radical transformation of the man wrought through his encounter with Jesus, the light of the world (9:5, 39-41).

Looking at the testimony of the blind man in more detail one sees that it conforms to the evangelist's larger argument that Jesus is compatible with, and indeed embedded within, the story told in Israel's Scriptures. First, the healed man calls Jesus a "prophet"

---

2.43.182-84; *Inv*. 1.16.22-23; 1.49.92; 2.75.304-6; *Part*. 8.28-30; *Rhet. Her*. 1.4.6-7.11; and the analysis of John 7:1-52; 8:12-59 in chapter three.

[46] Staley also notes that, from the perspective of the Pharisees, the man always seems blind ("Stumbling in the Dark," 66).

[47] For background on sight and blindness in the ancient world see: Plato, *Rep*. 6.508b; 7.517c; *Tim*. 47a-b; Eur., *Hec*. 367; *Alc*. 268-69, 385; *Od*. 4.540; *Il*. 18.61; Theophr., *de Sens*. 3; *Dox*. 499; Parmenides, *Proemium*. See also Dodd, *Interpretation*, 18, 36-41; Chad Hartsock, *Sight and Blindness in Luke-Acts: The Use of Physical Features in Characterization* (BIS 94; Leiden: Brill, 2008), 53-81; and n. 41 above.

in v. 17.  This identity capitalizes on other connections to the prophets in the pericope,
such as Jesus' instruction for the man to go to the Pool of Siloam, which itself has roots
in narratives concerning Isaiah,[48] and similarities between Jesus' healing of the man and
Elisha's healing of Naaman in 2 Kings 5.[49]  More generally, however, the identification
of Jesus as a prophet recalls his conversation with the Samaritan women in John 4 and his
confrontation with the Jews in John 8, where the Jews use *synkristic* language to compare
Jesus to the prophets after he claims the ability to provide eternal life (8:50-53).  In John
8, the prophets, alongside Abraham, act as examples of people whom the Jews recognize
as having coming "from God," just as Jesus claims for himself in 8:42 and some of the
Pharisees explicitly deny in 9:16.  For the man born blind, *what* Jesus does (that is, the
sign he performs) confirms his identity as one whose origins lie with God (vv. 17-33).
For the Pharisees and the Jews, however, it is *when* Jesus acts that condemns him as a
sinner (vv. 16, 24).

As in John 5 and 7, John 9 also uses Jesus' healing on the Sabbath as the primary
motivation for his rejection by the Jews, and it is this controversy that leads to the second
clear appeal to Scripture in the chapter (vv. 28-29).[50]  Having verified the formerly blind

---

[48] Isa 8:6; *Liv. Pro.* 1:2-8; Neh 3:15.  See, for example, Franklin W. Young, "A Study of Isaiah in Relationship to the Fourth Gospel," *ZNW* 46 (1955): 219-20.  In addition to these references, scholars also often mention developing messianic interpretations concerning the Pool of Siloam and Gen 49:10 (cf., Schnackenburg, *Gospel*, 2:243; Brown, *Gospel*, 1:372-73; Koester, *Symbolism*, 103; Hanson, *Prophetic Gospel*, 131-32; Bruce Grigsby, "Washing in the Pool of Siloam—A Thematic Anticipation of the Johannine Cross," *NovT* 27 [1985]: 228-30; Karlheinz Müller, "Joh 9,7 und das jüdische Verständnis des Šiloh-Spruches," *BZ* 13 [1969]: 251-56).

[49] Scholars often highlight the connection between John 9 and 2 Kgs 5:10-13, while also leaving room for the fact that the designation of "prophet" might simply be a way for the man to describe Jesus' divine origins. See: J. Warren Holleran, "Seeing the Light: A Narrative Reading of John 9," *ETL* 69 (1993): 367; Koester, *Symbolism*, 102; Brown, *Gospel*, 1:373; F. F. Bruce, *The Gospel of John: Introduction, Exposition and Notes* (Grand Rapids: Eerdmans, 1983), 213-14.

[50] The parallels between John 5 and 9 are regularly noted by scholars.  For a summary of similarities, along with a few differences, see Staley, "Stumbling in the Dark," 58, 69.

man's origins in vv. 18-23, the Jews can no longer question the actual performance of the miracle by Jesus. As a result, the Jews focus on when the sign was completed as the evidence for Jesus' disregard for God's message delivered through the authoritative figure of Moses. Thus, they conclude, Jesus is a "sinner" and is incompatible with Scripture, creating a *synkrisis* between him and Moses to highlight his perceived inferiority. Working with the *topos* of origins, the Jews argue for Moses' connection to the divine since they "know that God has spoken to Moses" and, therefore, God is the authority behind Moses' writings, including his institution of Sabbath regulations. In contrast they do not know Jesus' origins (v. 29), nor can they identify the authority by which he works.

Unconvinced by their argument, the healed man responds by adjusting the *synkrisis* by focusing on the *topos* of deeds, and in so doing effectively exposes a contradiction in the Jews' argument. Recalling the aspects of the *topos* of deeds from previous discussions, deeds illustrate a person's superiority when they are: done for others; long-lasting; contrary to popular expectations; chosen instead of fated or forced on a person; and done first or alone.[51] Jesus' healing of the blind man reflects several of these aspects and thus qualifies his action, and his person, for praise. He chooses to respond to the man born blind; pausing on what should have been a harrowing flight from the Temple to administer the healing. His action benefits the blind man, and also the disciples, rather than benefiting Jesus himself (in fact, it creates even more negativity from the Jews). The effects are long-lasting; the man is permanently cured and his

---

[51] Arist., *Rhet*. 1.8.6; Theon, *Prog*. 110-13; Quint., *Inst*. 3.7.12-18; 5.10.32-34; Cic. *Top*. 18.69-70; *Orat*. 2.25.106; *Rhet. Her*. 2.2.3-3.5; Ps.-Herm., *Prog*. 16, 19.

identity altered through his encounter with Jesus.  And, finally, Jesus heals the man

alone—moreover, he is the first one to do something so great.

In his response to the Jews, the healed man emphasizes the final category in the

list above, saying, "Not from eternity has it been heard that someone opened the eyes of

one who had been born blind!" (ἐκ τοῦ αἰῶνος οὐκ ἠκούσθη ὅτι ἠνέῳξέν τις ὀφθαλμοὺς

τυφλοῦ γεγεννημένου, v. 32).  According to the healed man, no one, not even Moses,

performed such a great deed.  As a result, Jesus' actions do not undermine Moses'

authority, but merely establish his own origins from God, since "if this man was not from

God, he would not be able to do anything" (v. 33).  Such an assertion also has its roots in

Moses' writings and Scripture in general, and thus, once again reflects the evangelist's

characterization of Jesus as compatible with Scripture (v. 31).  The formerly blind man's

adjustment of the *synkrisis* asserts Jesus' divine origins even while it also claims his

superiority over Moses (and all other figures from Israel's past).  In contrast to the Jews,

the healed man contends that the choice is not to be *either* a disciple of Moses alone *or* of

Jesus alone, but to realize Jesus' unique relationship to the Father in light of the writings

Moses has provided, thereby becoming a disciple of *both*.

In the end, the healed man's *synkrisis* exposes a contradiction in the accusation of

the Jews against Jesus: namely, that while they acknowledge Jesus has performed a

miraculous sign, they fail to acknowledge that in order to perform such a great sign Jesus

must be "from God."  Furthermore, the fact that Jesus' sign is greater than that of any

other, even Moses, should move them to see that his origins from God are all the closer,

not more distant.  The healed man's move to uncover this contradiction reflects advice

given by rhetoricians, such as Quintilian, that a defender with a "skillful hand" will

"discover real or apparent contradictions in an opponent's speech" (*Inst*. 5.13.30 [Russell,

LCL]).[52] Quintilian writes that an "ill-judged speech of our opponents" offers

opportunities for finding contradictions. He explains, "This happens particularly with

those who have a passion for clever thoughts, with the result that, led on by the

opportunities presented by their speech, they forget to look back to what they have

already said, because their eyes are on the immediate context and not on the Cause as a

whole" (*Inst*. 5.13.31-32 [Russell, LCL]). Having decided Jesus' status as a sinner

without knowing his origins, the Jews move on to solidify their claim without realizing

the opening they left for the healed man. Displaying a sharp wit and rhetorical skill, the

man spots the inconsistency in the speech of his religious leaders (and in their use of

Scripture!) and quickly turns it against them.[53]

As a result, the evangelist's *prosopopoiia* for the formerly blind man is

surprisingly more insightful than that of the educated teachers. By declaring Jesus to be a

sinner in v. 24 and then reinforcing that judgment with the *synkrisis* in vv. 28-29, the

Jews act as the "careless speakers" described by Quintilian. These speakers foolishly

claim as fact an issue that is still up for debate and then "amplify a charge which is still to

be proved" (*Inst*. 5.13.34-35 [Russell, LCL]; cf. *Rhet*. *Her*. 2.29.46). The evangelist then

denies the Jews any rhetorically-honed response to the healed man; they simply turn to

attack the healed man's character in v. 34, offering another blanket accusation that, far

---

[52] Quintilian follows with more examples of contradictions being used in a defense in *Inst*.
5.13.31-33 and describes turning comparisons used by the prosecution so that they favor the defendant in
*Inst*. 5.13.23-24. He also comments, "Sometimes, however, it needs a real orator to make the opponent's
argument appear contradictory, irrelevant, unbelievable, superfluous, or favourable to our side rather than
to the opponent's" (*Inst*. 5.13.17 [Russell, LCL]). Also see Arist., *Rhet*. *Alex*. 5.1427b.13-30 and *Rhet*.
*Her*. 2.6.9; 2.26.42.

[53] Other scholars also remark on the "cleverness" that the healed man displays (cf. Staley,
"Stumbling in the Dark," 68).

from being decided, is actually disproven by the narrative and the interrogations conducted by the Pharisees and Jews therein.[54] Such a move further erodes their credibility while increasing that of the healed man who speaks in line with Jesus (and the evangelist). This presentation has the added effect of reinforcing Jesus' divine origins because of the complete transformation of the man through his encounter.[55] The formerly blind man's brief exposure to so great a Light grants him more insight than those who have devoted their lives to searching the Scriptures (5:39-40), meaning Jesus must really be "from God" in order to evoke such a great change.

In this way, the trial scene of John 9 reaffirms Jesus' claims to originate from and to share a unity with God given in John 5 and reiterated throughout the Tabernacles conflicts. The sustained focus on testimony in John 9 affirms Jesus' assertions about those who testify on his behalf in 5:31-47. First, Jesus does not testify for himself in this chapter, noticeably vacating the scene while the healed man takes up his mantle (5:31). Second, Jesus' works testify to his identity, being made manifest in the healing of the blind man and forming the backbone of his *topos* supporting the conclusion that Jesus is "from God" (5:36). Third, the Scriptures testify to Jesus' identity as analogies are made between Jesus, the prophets, and Moses throughout the course of the dialogues (5:39). In fact, paralleling 5:45-47, the Jews of 9:28-29 literally "place their hope" in Moses by calling on him to act as a witness against Jesus. Yet, as Jesus warned in chapter five, the

---

[54] Quintilian writes, "An impudent, disorderly, or angry style of delivery is unseemly in any speaker, but it becomes more reprehensible in proportion to the speaker's age, status, and experience" because, he explains, "Speech indeed is very commonly an index of character" (*Inst*. 11.1.29, 30 [Russell, LCL]; cf., *Inst*. 11.1.13-15; 12.9.8-13). Cicero also emphasizes the need for good character in an orator in *Orat*. 2.20.85; 2.53.182-84, as does Aristotle in *Rhet*. 3.7.1-11.

[55] Having been shaped at a young age, it was considered particularly difficult to "change" by those living in the Fourth Gospel's milieu. To change, one must have a radical experience or encounter with a charismatic individual or deity (cf., *Joseph and Aseneth*; *Apocalypse of Abraham*; Aulus Gellius, *Noct. att*. 5.3.1-6; cf. chapter two, pages 76-85).

*synkrisis* is turned so that it actually reinforces Jesus' closeness with God and solidifies

the judgment against those who reject the "one whom God sent" (5:38; 9:39-41[56]).

*Welcoming and Rejecting the King (12:12-50)*

John 12 records Jesus' fifth and final trip to Jerusalem, which is done in response

to the arrival of the third Passover mentioned in the Fourth Gospel.  Considering the

pivotal function of John 12, it is not surprising that it is replete with references to

Scripture.[57]  Four explicit citations of Scripture appear in rapid succession in this

chapter—two during Jesus' Triumphal Entry (Ps 118[117]:25-26 in v. 13; Zech 9:9 in vv.

14-15) and two more in an aside (Isa 53:1 in v. 38; Isa 6:10 in v. 40)—along with two

more general allusions ("the Law" in v. 34; Isa 6:1 in v. 41).  Nevertheless, not one of

these quotations or allusions appears in Jesus' *prosopopoiia* even though the chapter is

made up mostly of his words.[58]  Instead, as in John 2, Jesus' actions prompt others to cite

and remember Scripture in 12:12-19; and in vv. 38-41, it is the evangelist who appeals to

---

[56]Some scholars suggest that the evangelist establishes the groundwork for John 12 by means of a possible allusion to Isa 6:9-10 in Jesus' judgment against the Pharisees in 9:39: "I came into this world for judgment, so that those who do not see might see and those who see might become blind" (εἰς κρίμα ἐγὼ εἰς τὸν κόσμον τοῦτον ἦλθον, ἵνα οἱ μὴ βλέποντες βλέπωσιν καὶ οἱ βλέποντες τυφλοὶ γένωνται). See, for example, Judith Lieu, "Blindness in the Johannine Tradition," *NTS* 34 (1988): 83-95; Kasper Bro Larsen, *Recognizing the Stranger: Recognition Scenes in the Gospel of John* (BIS 93; Leiden: Brill, 2008), 160; Culpepper, *Anatomy*, 176; Schnackenburg, *Gospel*, 2:255.  If one acknowledges this as a *paraphrasis* of, or a general allusion to, Isa 6:9-10, then the evangelist continues to illustrate Jesus' knowledge of Scripture while also having him make Isaiah's prophecy his own, thereby setting the stage for the evangelist's quotation and adaptation of the same passage in 12:40.

[57] While this is the third Passover of the Gospel, it is only the second that Jesus (and his disciples) spends in the Holy City, the first occurring at the outset of Jesus' public ministry in John 2:13-25. John 12, therefore, acts as the other half of the book-end, pulling John 2-12 together while also setting the stage for the Passion narrative to follow in John 13-20.

[58] There is a debated allusion to Isaiah 52:13 in Jesus' description of himself being "lifted up" to describe his death in 12:32.  This allusion, of course, is spoken by Jesus if one agrees that it is indeed an allusion.  See: Köstenberger, "John," 420; Craig A. Evans, "Obduracy and the Lord's Servant: Some Observations on the Use of the Old Testament in the Fourth Gospel," in *Early Jewish and Christian Exegesis: Studies in Memory of William Hugh Brownlee* (ed. Craig A. Evans and William F. Stinespring; Atlanta: Scholars Press, 1987), 232-33; Brown, *Gospel*, 2:477-78.  None of the explicit citations or allusions appears in the *prosopopoiia* fashioned for Jesus in this discourse.

Scripture as a way to explain Jesus' rejection in spite of the testimony offered by the signs performed during his ministry. Overall, the evangelist crafts this high concentration of references to reinforce Jesus' control of the situation and his deliberate choice to follow God's will no matter the cost (12:27-30).[59]

*Passage Analysis*

As mentioned above, John 12 is located in the temporal context of Passover, thereby functioning as another *ekphrastic* reference to time (11:55; 12:1). In the immediate context, the festival functions as Jesus' motivation for traveling to Jerusalem. In the larger context of the narrative, however, the reference to another "Passover" encourages the Gospel audience to recall both the festival's scriptural roots in the exodus event, and its previous celebrations in John 2 and 6. While only John 6 engages the scriptural material surrounding the Passover in detail, both John 2 and 6 contain negative responses to Jesus as a result of his seemingly inappropriate words and actions during a Passover. In John 2 these actions and words are performed in Jesus' clearing of the Temple precincts (2:13-22), and in John 6 Jesus affronts his listeners when he promises eternal life to those who eat his flesh and drink his blood (6:51-58). The negative reactions to Jesus on previous Passovers invite the Gospel audience to expect more hostility during this third Passover in John 12.

Emphasizing the connection to the first Passover celebration presented in the Gospel in particular, the evangelist creates a number of parallels to form an *inclusio*

---

[59] John 12 contains the most explicit quotations of Scripture in shortest number of verses thus far in the Gospel (vv. 13, 15, 38, 40; four in twenty-seven verses). This concentration will only be eclipsed in John 19, with its description of Jesus' death and the events immediately following (19:24, 28-29, 36, 37; four in thirteen verses). The only discourse that approaches such a concentration appears during the second Passover in John 6 as the crowd and Jesus employ references to Psalm 78, Exodus, and Isaiah (6:31, 45).

around Jesus' public ministry. As in John 2, John 12 takes place in Jerusalem and Jesus'

actions once again prompt the incorporation, and remembrance, of Scripture. First, his

resurrection of Lazarus and entrance into the city provokes the pilgrims in Jerusalem to

quote Ps 118(117):25-26 (v. 13); and second, his sitting on the young donkey induces his

disciples to remember a *paraphrastic* version of Zech 9:9 (vv. 14-16). Indeed, in a

manner similar to John 2:13-16, the evangelist provides a terse, but dense description of

Jesus' entrance into Jerusalem. Using *ekphrastic* language, the evangelist includes

enough details for his audience to form a mental picture of the scene, but maintains his

(and his audience's) more distant perspective by offering narrative asides to explain the

motivations behind reactions to Jesus' presence. As in his description of Jesus' actions in

2:17 and his words in 2:22, the evangelist again comments on the disciples'

"remembrance."[60] Unlike 2:17, however, it is clear in 12:15-16 that the association

between Jesus and Zech 9:9 does not occur until *after* Jesus' death and resurrection.

Nevertheless, as in John 2, Jesus is placed in the scriptural passage as the main actor in

the scene whether that be the speaker of the Psalm (2:17) or filling the role of the king

welcomed in a royal procession (12:13-16). In both scenarios, the resulting

characterization of Jesus is colored by Davidic imagery.

   In addition to parallels with previous Passovers in the Fourth Gospel, connections

to the festivals of Tabernacles and Dedication also surface in John 12. In reading the

narrative of Jesus' entrance into Jerusalem, scholars often comment that ceremonial

---

[60] The connection between 12:16 and 2:22 is just a bit more pronounced than between 12:16 and 2:17 since both 2:22 and 12:16 explicitly describe *when* the disciples "remembered" and that they did not immediately understand Jesus' actions. There is, however, another parallel at work between the two chapters: namely, between the disciple's initial reference to Scripture in 2:17 and that of the crowd in 12:13. In both scenes Jesus' actions prompt a quotation *in* the moment of the narrative. Yet, neither the disciples nor the crowd immediately understand the full implications of their citations because they do not possess a full understanding of Jesus.

processions are common to Tabernacles and Dedication rather than to Passover. In fact, the crowd's exclamation of Psalm 118(117) recalls the use of this Psalm in Tabernacles ceremonies.[61] Andrew C. Brunson also notes that the crowd's incorporation of palm branches in v. 13 reflects the collection and use of these branches for the construction of booths by the faithful, while they are absent from Passover rituals.[62] Furthermore, the evangelist's incorporation of the sight and blindness motif in 12:37-43 would also encourage his audience to connect this pericope to the Tabernacles context of John 9. By including facets of *all* the festivals mentioned in the Gospel, although with special emphasis on Passover, John 12 continues to take on a climactic aspect. The chapter is full of *ekphrastic* language that links it to different scriptural times and brings them together in this one moment of Jesus' final arrival in Jerusalem, effectively placing Jesus at the core of the scriptural narrative. This rhetorical move raises the emotional tension of the scene, coming to a head in the final rejection of Jesus by the crowd in 12:37 and drawing his public ministry to a close by establishing the context for his betrayal and death to follow.

*Prosopopoiia* is also a chief feature of John 12. It is only the two crowds, however, who explicitly employ Scripture in vv. 13 and 34, while the other references belong exclusively to the evangelist in a series of asides. In v. 13 the crowd, made up of Jewish pilgrims in Jerusalem for Passover, waves palm branches and quotes Psalm 118(117) as Jesus arrives in the city. Edwin Freed notes that this quotation is the only

---

[61] Barrett, *Gospel*, 347-48; Brown, *Gospel*, 2:456-57; Bruce, *Gospel*, 259; Daly-Denton, *David*, 180; Andrew C. Brunson, *Psalm 118 in the Gospel of John: An Intertextual Study on the New Exodus Pattern in the Theology of John* (WUNT 158; Tübingen: Mohr Siebeck, 2003), 199; J. F. Coakley, "Jesus' Messianic Entry into Jerusalem (John 12:12—Par.)," *JTS* 46 (1995): 473.

[62] Brunson, *Psalm 118*, 215-22. See also Moloney, *Signs and Shadows*, 184; Daly-Denton, *David*, 180; Coakley, "Jesus' Messianic Entry," 472.

one in the Fourth Gospel that appears without an introduction or concluding comment binding it to Scripture.[63] Brunson suggests that this lack of an anchor emphasizes the fact that the crowd is literally performing the passage rather than simply quoting the verse.[64] This possibility is supported by the fact that, as elsewhere in his narrative, the evangelist does not have the crowd simply quote Scripture. Instead, he has them paraphrase it to fit the narrative context and, therefore, his rhetorical aims. The evangelist begins by retaining a transliteration of the Hebrew "hosanna" (ὡσαννά). In contrast to other phrases in this Gospel (cf. 1:38, 41; 19:17; 20:16), he offers no translation for his audience in John 12, perhaps implying his audience's familiarity with the phrase or its frequent usage in liturgical contexts.[65] Next, he jumps from 118(117):25 to v. 26 and truncates the sentence with the crowd's designation of Jesus, "the one who comes in the name of the Lord," as "the King of Israel" (ὁ βασιλεὺς τοῦ Ἰσραήλ). The result of this *paraphrasis* is that it characterizes the crowd as having specific expectations for Jesus: namely, that he is their ideal king.

Having either witnessed or heard about Jesus' recent vanquishing of death in John 11, the crowd rushes to welcome Jesus into Jerusalem in the style of a royal procession and Roman Triumph. The crowd then reinforces the political overtones by openly declaring him to be the "King of Israel," an office to which Jesus is repeatedly assigned in the upcoming narrative of Jesus' crucifixion (18:28-19:22; cf. 1:49). Brunson suggests that Psalm 118(117) contributes further to this kingly context because, he contends, this Psalm was probably used in royal processions to welcome the king through whom God's

---

[63] Freed, *Old Testament*, 67; cf. Daly-Denton, *David*, 177.

[64] Brunson, *Psalm 118*, 185.

[65] Brunson, *Psalm 118*, 203-14.

saving works were enacted.[66]  The waving of the palm branches enhances the royal

imagery since this action is associated with welcoming kings in Jewish literature.  In

particular, scholars often refer to the waving of palm branches that welcomed Simon

Maccabbeus' arrival in Jerusalem after his victory over Antiochus Epiphanes (1 Macc

13:51).[67]  Moreover, as Margaret Daly-Denton notes, the appeal to a Psalm would have

naturally encouraged the incorporation of Israel's paradigmatic king David into the

scene.[68]  While not a formal *synkrisis*, the subtle association of David and other kingship

language through the crowd's re-enactment of Psalm 118(117) communicates the

crowd's interpretation of Jesus as their ideal king.

The qualities of an ideal, or good, king was the topic of numerous philosophical

treatises and general writings throughout the Hellenistic period.[69]  Surveying these

writings, one finds consistent presentations of ideal kingship among both Greco-Roman

and Jewish writings, both of which emphasize the ideal king's embodiment of the divine

will that results in his administration of justice and exercise of wisdom.  The Fourth

Gospel's characterization of Jesus has a number of striking similarities with this motif,

the most prominent being Jesus' heavenly origins and unique relationship with the

---

[66] Brunson, *Psalm 118*, 197, 200-1.

[67] Barrett, *Gospel*, 347; Brown, *Gospel*, 1:461; Schnackenburg, *Gospel*, 2:374; Talbert, *Reading John*, 192; Moloney, *Signs and Shadows*, 184; Bruce; *Gospel*, 259; Coakley, "Jesus' Messianic Entry," 472; Brunson, *Psalm 118*, 192-93.  Daly-Denton also notes the image of palm branches on the coins minted by revolutionaries during the Jewish Wars against Rome (*David*, 179).  Also see, Coakley, "Jesus' Messianic Entry," 470-72 for a few examples concerning the entrance of kings in Greco-Roman literature.

[68] Daly-Denton, *David*, 181-82.

[69] Cf. Phld., *On a Good King according to Homer*; Hes., *Works and Days*; Xen., *Anabas*; *Agesilaus*; *Hieron*; *Cyropaedia*; Plato, *Republic*; *Politicus, Laws*; Theoc., *Idyll*; Cic., *De Republica*; *De Legibus*; *De Officiis*; Sen., *De Clementia*; Plut., *Alex*. 2.1-4; 4.4-6; 5.3; 7.1; *Caes*. 18.1; 68.1-3; Philo, *Vit. Mos*. 1.60-65; 1.155-62; *Letter of Aristeas*.  See also Francis Cairns, *Virgil's Augustan Epic* (Cambridge: Cambridge University Press, 1989); Julien C. H. Smith, "The Characterization of Jesus as Ideal King in Ephesians" (Ph.D. diss., Baylor University, 2010).

Father.  According to the evangelist's characterization, these aspects of Jesus govern all he says and does (cf. 1:14, 18; 5:19-30; 8: 14-19; 10:31).  Moreover, Scripture has repeatedly been used as a witness of this connection between Jesus and the Father.  Characters within the text—not given access to the privileged information of the prologue and narrative asides—have repeatedly failed to see how Jesus' actions and words testify to that identity.

Although the crowd's declaration and welcome of Jesus in 12:12-19 at first seems to contradict this pattern, the next appeal to Scripture in v. 34 and the eventual rejection of Jesus in vv. 37-50 confirm their inability to understand completely.  In 12:34, nestled within the dialogue between Jesus and the Greeks also present at the festival, the crowd[70] around Jesus alludes to the Law to counter his proclamation of "being lifted up" in v. 32.  Continuing the kingly language from his entrance into Jerusalem, Jesus proclaims judgment and his victory over the "ruler of this world" (ὁ ἄρχων τοῦ κόσμου τούτου, v. 31).  Yet, rather than affirming the words of the one identified as the king, the crowd questions his judgment by appealing to the Law: "We have heard from the Law that the Christ remains forever.  How can you say that the Son of Man must be lifted up?  Who is the Son of Man?" (v. 34).  While scholars debate the exact verse referenced here, it is clear is that through this appeal the evangelist has the crowd reveal their confusion over Jesus' identity in spite of the previous welcome offered in vv. 12-19 (cf. 7:42).[71]  Thus,

---

[70] While not the same crowd as vv. 12-19, the evangelist links these groups with similar terminology of ὄχλος.  This delineation also joins this ὄχλος with others mentioned in the Gospel.

[71] Ps 89:36-37 is often suggested: Willem Cornelis van Unnik, "Quotation from the Old Testament in John 12:34," *NovT* 3 (1959): 174-49; Schnackenburg, *Gospel*, 2:395; Brown, *Gospel*, 1:469; Wengst, *Johannesevangeliums*, 2:69-70; Moloney, *Signs and Shadows*, 194; Harstine, *Moses as a Character*, 41; Köstenburger, "John," 475.  Günter Reim prefers 2 Sam 7:16 (*Studien zum alttestamentlichen hintergrund des Johannesevangeliums* [SNTMS 22; Cambridge: Cambridge University Press, 1974], 32-34, 90); Gillian Bampfylde ("More Light on John XII 34," *JSNT* 17 [1983]: 87-89) argues the referent is Ps 61:6-7; Brian

while the crowds make use of Scripture here and in v. 13, they nevertheless fail to understand Jesus' identity in full, and so are confounded by his words.

In response, the evangelist employs explicit references for the sake of his own audience in order to persuade them that despite the crowd's assertion, Jesus' rejection is consonant with God's plan. In the midst of a number of narrative asides in John 12, the evangelist includes three direct quotations and one allusion to Scripture to validate his interpretation.[72] In 12:14-15 the evangelist quotes Zech 9:9, linking Jesus' sitting on the young donkey after the crowd's accolades to a specific passage of Scripture, thereby tweaking the crowd's recreation of Psalm 118(117). The form of the quotation, like that of the crowd, also betrays aspects of *paraphrasis* since it does not match any known form of Zech 9:9. Understandably, therefore, scholars regularly debate the sources and development of this quotation, most often suggesting a combination of Zech 9:9 with Isa 40:9, 44:2, Zeph 3:14-16, and Gen 49:10-11 (LXX).[73] They also predominantly contend that the function of the quotation is to temper the nationalistic fervor of Psalm 118(117) by emphasizing Jesus' humility and the universal scope of his reign (cf. Zech 9:10; John

---

McNeil ("The Quotation at John XII 34," *NovT* 19 [1977]: 22-33) opts for *Tg. Isa.* 9:5, while Bruce D. Chilton ("John 12:34 and Targum Isaiah 52:13," *NovT* 22 [1980]: 176-78) prefers *Tg. Isa.* 52:13 in light of the quotation of Isa 53:1 in 12:38. See also Keener, *Gospel*, 2:881 n. 134 for additional options.

[72] Cf. 12:1, 4, 6, 9-11, 20, 37-43. These asides reveal the evangelist's intentional rhetorical shaping of this chapter to guide his audience. As Charles H. Talbert explains (*Reading John*, 185-86), the evangelist displays his rhetorical prowess in using a "chain-link" structure in John 12: vv. 20-36 point toward Jesus' coming death in 13-20, while vv. 37-50 conclude the signs ministry of John 2-12. The evangelist's employment of this technique reinforces his rhetorical awareness as this was a common technique used in historiographies (cf. Lucian, *How to Write a History*, 55). See also Bruce W. Longenecker, *Rhetoric at the Boundaries: The Art and Theology of the New Testament Chain-Link Transitions* (Waco: Baylor University Press, 2005), 122-39.

[73] Freed, *Old Testament*, 66-81; Reim, *Studien*, 29-32; Bultmann, *Gospel*, 418; Barrett, *Gospel*, 348-49; Brown, *Gospel*, 1:462; Maarten J. J. Menken, "The Quotations from Zech 9,9 in Mt 21,5 and in John 12,15," in *John and the Synoptics* (ed. Albert Denaux; BETL 101; Leuven: Leuven University Press, 1992), 575-78; idem, *Old Testament*, 79-97; Schuchard, *Scripture*, 71-84; Smith, *John*, 236; Talbert, *Reading John*, 192; Daly-Denton, *David*, 178.

12:19-20).[74]  Rather than altering the crowd's declaration, however, Brunson proposes

that the quotation from Zechariah works alongside Psalm 118(117), the entirety of which

he believes is evoked by the crowd's behavior in vv. 12-13.[75]  According to Brunson,

when read in its entirety, Psalm 118(117) tells the story of a "royal figure who goes

through a period of suffering and rejection before being exalted."[76]  Yet, it is hard to

believe that the evangelist's crowd who performs the Psalm intended to present Jesus as a

suffering king.  Instead, the evangelist emphasizes that this crowd celebrates Jesus'

arrival based on his victorious sign, the raising of Lazarus.  Perhaps one might imagine

that the Gospel audience could possibly be encouraged to consider the larger Psalm in

this context, especially if they knew the final outcome of Jesus' journey to Jerusalem and

were aware of the Psalm's wider usage by other Jesus believers.  Nevertheless, it is clear

that they—and not the crowd welcoming Jesus—would also hear Zech 9:9 and be

affected by its presence in the narrative.

The evangelist's aside in v. 15 abruptly halts the forward motion of the story by

literally stopping Jesus' progression into the city.  Immediately following the crowd's

actions, the narrator reports that "Jesus found a young donkey and sat on it" (εὑρὼν δὲ ὁ

Ἰησοῦς ὀνάριον ἐκάθισεν ἐπ' αὐτό, v. 14).  There is no mention of the donkey's

continued progress; rather, the evangelist explains Jesus' actions, tying them to Zech 9:9

---

[74] Hoskyns, *Fourth Gospel*, 419-20; Brown, *Gospel*, 1:461-62; Schnackenburg, *Gospel*, 2:376; Bruce, *Gospel*, 260; Talbert, *Reading John*, 192; Freed, *Old Testament*, 79; Menken, "Quotations," 576; idem, *Old Testament*, 95-97; Schuchard, *Scripture*, 76-77; Daly-Denton, *David*, 177-78.  Many interpreters also note the similarity between this scene and Solomon's entrance into Jerusalem on David's mule in 1 Kings 1 (cf. Schuchard, *Scripture*, 81-82; Daly-Denton, *David*, 185).

[75] Brunson writes, "In quoting Ps 118.25-26 John deliberately sends the reader back to the entire psalm.  An explicit citation signals that the text should be read in light of the earlier text—not the single verse, but the surrounding context that interprets and gives meaning to each verse" (*Psalm 118*, 186). Brunson does not note the difference between the perspective of the characters in the text and the "readers" of John's Gospel.

[76] Brunson, *Psalm 118*, 186.

and implying that it was the desire to perform *this* verse that motivated Jesus' behavior. According to the evangelist "these things had been written *concerning him*" specifically (ταῦτα ἦν ἐπ᾽ αὐτῷ γεγραμμένα). Again, the association of Jesus' actions with a particular Scripture is reminiscent of John 2:17-22. It also anticipates the upcoming switch to fulfillment formulae beginning in 12:38 (cf. 13:18; 15:25; 17:12; 18:9, 32; 19:24, 36). Zechariah 9:9, therefore, does significantly adjust the evangelist's presentation to his audience. Interrupting the crowd's excitement with a portrait of Jesus' humility in victory, the evangelist explicitly joins Jesus' actions to Scripture and reminds his audience of Jesus' coming death by describing the disciples' act of "remembering." By means of this pause, the evangelist offers his audience a fuller picture of Jesus than available to those present in the narrative, once again elevating their perspective and increasing the rhetorical effectiveness of his presentation.

The evangelist's next quotation of Scripture occurs after Jesus' discourse with the Greeks, in the summary section of vv. 37-43. In these seven short verses, the evangelist aims to explain Jesus' rejection by the crowd—in spite of the signs he performed before them—by means of Scripture. To do so, he strings together a sequence of references to Isaiah and his writings. He employs a verbatim quotation of Isa 53:1 in 12:38, a *paraphrasis* of Isa 6:10 in 12:40, and an allusion to Isaiah's famous vision in the temple in 12:41. Preceding the two quotations, the evangelist uses fulfillment formulae to contend that instead of undermining the evangelist's characterization, Jesus' rejection actually supports it because it expressly corresponds to Isaiah's words. Indeed, Jesus is literally "the one of whom . . . the prophets wrote" because Isaiah "saw his glory and spoke about him" (1:45; 12:41). As a result, the evangelist asserts that Jesus' identity as

the pre-scriptural *Logos* incarnate remains consistent not *in spite* of his rejection—and ultimate death—but *because* of it (cf. 19:17-37; 2:22; 20:8-9).

The series of quotations and allusions in 12:37-43 has the effect of placing Jesus *in* the text of Scripture, amplifying and clarifying the evangelist's earlier employment of the texts and traditions. In previous uses of Scripture, the evangelist often creates *synkrises* and analogies between Jesus and persons or events from Israel's Scriptures (cf. 1:51; 3:14; 6:1-58). In this instance, however, Jesus is made the *direct object* of Isaiah's revelation, much as he is read as the primary actor of Zech 9:9. Like Abraham in 8:56, Isaiah is said to have seen Jesus' "glory" and commented on his coming during his ministry (12:41). The result in John 12, however, is still more emphatic than Abraham's testimony in 8:56 since the evangelist compounds two quotations alongside his allusion and explanation in v. 41.

In 12:38-41 the evangelist capitalizes on Isaiah's reputation as a paradigmatic prophet who had access to divine, and possibly future (Sir 48:25), revelations to add further weight to his presentation of Jesus. Isaiah and his writings form another ancient witness in favor of the evangelist's characterization (Arist., *Rhet*. 1.15.13-19).[77] Moreover, the three-fold repetition of his name reminds his audience of Isaiah's authority and resonates with John's testimony from 1:19-42, serving to bring Jesus' public ministry full-circle.[78] For the evangelist, not only did Isaiah prophesy in the past, but his prophecy

---

[77] Cf. Arist., *Rhet*. 1.15.13-19; *Rhet. Alex*. 15.1431b.20-1432a.13; Cic., *Top*. 19.73-20.78; *Rhet. Her*. 2.6.9-7.10; 4.1.1-3.

[78] Both John 12:38 and John 1:23 describe Isaiah as "Isaiah the prophet" (Ἠσαΐας ὁ προφήτης, 1:23; Ἠσαΐου τοῦ προφήτου, 12:38). Other points of connection between John 12 and John 1 include: multiple uses of Isaiah (1:23, 29, 34, 36; 12:38-41); testimony from the divine voice from heaven (1:32-33; 12:27-30); and reports of revelatory visions of Jesus received by John and Isaiah (1:30-34; 12:41). The close relationship between John 1:19-42 and John 12:37-50 further supports the chain-link structure proposed by Talbert, who identifies 12:37-50 as the conclusion first half of the Gospel (n. 72 above).

is only fully understood through the lens of Jesus.  Isaiah's "message," therefore, which

was rejected by those to whom he prophesied in his own time, is made to be the same as

that of Jesus, who is also rejected by the crowd and religious leaders (12:38; Isa 53:1).  In

this way, the evangelist once again stresses that rejection of Jesus results from

misunderstanding Scripture and, furthermore, that to reject Scripture's witness

concerning Jesus is also to reject the God who inspired it.

The explanation for Jesus' rejection continues in 12:39-40.  In these verses, the

evangelist highlights Jesus' control of the situation by reminding the Gospel audience of

his encounter with the Pharisees in 9:1-10:21 with the recurrence of the sight and

blindness motif.  In John 9, the sign Jesus performs exposes the blindness of the

Pharisees and Jews who interrogate the healed man (9:39-41).  In a similar manner, the

crowd of John 12 is also called "blind" when they reject Jesus after having seen his signs.

The adapted quotation from Isa 6:10 in John 12:40 explicitly ties their blindness to

"hardened hearts" and a lack of understanding, excluding the mention of hearing from the

text in order to underscore the connection to John 9.[79]  The signs performed by Jesus,

therefore, while a partial means to illumination alongside the witness of John, the Father,

and Scripture, overwhelm the characters in the text who are unable to reconcile them with

their own expectations and the enigmatic man before them.  Instead, these signs, just as

---

[79] On the adapted form of the quotation see: Freed, *Old Testament*, 82-88; Menken, *Old Testament*, 99-122; Schuchard, *Scripture*, 91-106; Craig A. Evans, *To See and Not Perceive: Isaiah 6.9-10 in Early Jewish and Christian Interpretation* (JSOTSup 64; Sheffield: JSOT Press, 1989), 129-32; Ronald L. Tyler, "The Source and Function of Isaiah 6:9-10 in John 12:40," in *Johannine Studies: Essays in Honor of Frank Pack* (ed. James E. Priest; Pepperdine: Pepperdine University Press, 1989), 205-20; Williams, "Isaiah," 109-10.  Scholars suggest various reasons for the evangelist's exclusion of "ears" and "hearing" from his quotation of Isa 6:10, the most convincing being the thematic connection between John 9 and 12 noted above (cf. Lieu, "Blindness"; Schnackenburg, *Gospel*, 2:415; Keener, *Gospel*, 2:883).  In John 9, the man Jesus heals is only blind, not blind *and* deaf; thus, by only focusing on the blindness (and its connection to ignorance present in the milieu) the evangelist concretizes the ties between John 9 and 12 (cf. Schuchard, *Scripture*, 103).  Moreover, the imagery capitalizes on Jesus' identity as the light of the world established in the prologue and repeated throughout the Gospel, including John 9:5.

much of the rest of the testimony in the Gospel, seem better aimed at securing the good will of the audience listening to the narrative. Paradoxically then, Jesus' signs are more effective for those who never actually witness them since they alone have a post-resurrection perspective that prevents them from being blinded by the intensity of Jesus' light.

As a whole, therefore, John 12 acts as a transitional chapter in the Gospel. It brings to a climax Jesus' public ministry while also starting the rapid progress toward the *topos* of Jesus' death. In this chapter the evangelist continues to emphasize Jesus' association with Scripture, amplifying his presentation by incorporating aspects of all the festivals included in his narrative while placing primary weight on Passover. The resulting characterization is of a Jesus who is the actualization of the promises given in these festivals and the scriptural narrative they represent. Moreover, the evangelist presents Jesus as the subject of Scripture, first in his acting out Zech 9:9 and second in the prophetic words of Isaiah. He also returns to the motif of kingship, only briefly explored in the Gospel previously (1:49; 6:14-15), but which will occupy a crucial place in the crucifixion narrative to come. While most characters in the text eventually reject King Jesus, the evangelist's audience is prepared to see how he actually fulfills his duties as king, and indeed as the *Logos* of God, by means of his enthronement on the cross (10:11; 19:19-22).

*The Crucifixion of the Lamb (19:17-37)*

Like John 12, John 19 is full of explicit citations from Scripture. Unlike the Synoptic accounts of the crucifixion, the evangelist includes an extended narrative on the distribution of Jesus' clothes in 19:23-25a, claims Scripture is fulfilled with Jesus'

226

drinking of the wine in 19:28-29, and describes the attempted *crurifragium* as fulfilling two additional, and somewhat debated, texts. According to the evangelist, Jesus' death is another of his deeds which conforms to Scripture, reenacting events and recalling specific figures, just like the deeds he performed during his lifetime. Approaching this pericope from a rhetorical angle, the evangelist focuses on the biographical *topos* of the manner of Jesus' death and initiates his use of the *topos* "events following death" (Theon, *Prog*. 78-79). Carefully connecting each of these *topoi* to Scripture, the evangelist reinforces his presentation of Jesus' control and his voluntary obedience to God's will, even as it leads to his rejection and crucifixion.

*Passage Analysis*

With his narration of Jesus' trial and crucifixion, the evangelist covers the *topos* "manner of death," a standard *topos* in ancient biographies. This *topos* is listed consistently in the discussions of *topoi* of persons and of encomia in *progymnasmata* and rhetorical handbooks.[80] Theon lists a "good death" as one way in which a person can be given praise in an encomion (*Prog*. 110 [Kennedy]). And in his discussion of encomia, Ps.-Hermogenes instructs his audience to include the manner of death of their subject: "(for example), how he died fighting for his country; and if there is anything unusual about it, as in the case of Callimachus, because his corpse remained standing. And you will praise him because of who killed him; for example, that Achilles died at the hand of

---

[80] Arist., *Rhet*. 1.9.33-34; *Rhet. Her*. 3.7.14; Theon, *Prog*. 78-79; Ps.-Herm., *Prog*. 15-19; Aphth., *Prog*. 22R; John of Sardis, *Prog*. 18-19; cf. Aristotle's comments on the "sufferings" of a "good man" (*Rhet*. 1.9.15) and his willingness to "risk his life" for others (*Rhet*. 1.9.18).

the god Apollo" (*Prog*. 16 [Kennedy]).[81]  Deaths could also reinforce mixed or negative

traits of persons.  Thus, true to his consistently inconsistent nature in Plutarch's *bios* of

the famous Athenian, Alcibiades dies an ambiguous death by bravely facing those who

had come to assassinate him.  These assassins, Plutarch explains, were either sent by

Lysander "at no fault of [Alcibiades'] own" or they came because of Alcibiades'

uncontrollable lust, being the brothers of a young woman whom he seduced (*Alc*. 38.1-

39.5 [Perrin, LCL]).  Aphthonius also makes use of this *topos* in his invective against

Philip of Macedon, writing,

> It is worth giving an account of the death of this man; for whereas, in advancing,
> he reduced many places and treacherously enslaved those who made sworn
> treaties with him, the gods, angered at his broken treaties, *brought a fitting death
> upon him*.  They did not remove him in battle nor make a war hero the witness of
> his death, but they destroyed him in the midst of pleasure, making pleasure a fair
> shroud for Philip's sins, so that both in life and when killed he got witnesses of
> his incontinence. (*Prog*. 30R.40 [Kennedy]; emphasis added)[82]

By including this *topos* in the topic lists of persons, rhetoricians reflect the belief that the

way in which a person dies reveals additional information about their character.

In his analysis of John 10, Jerome H. Neyrey explores the consistent praise of a

"noble death" in Mediterranean antiquity.  Among the numerous authors he cites is

Isocrates, who explains, "to die nobly (καλῶς ἀποθανεῖν) is the special honour which

---

[81] Aphthonius also uses the example of Achilles' death for his readers in his *synkrisis* of Hector and Achilles.  He writes, "The one [Hector] was defeated and killed through the agency of Athene, the other [Achilles] fell, struck by Apollo.  Both were descended from gods and were destroyed by the gods. They received the end of their life from the same source as their birth.  To the extent that the life and death were nearly equal, Hector is nearly equal to Achilles" (*Prog*. 33R [Kennedy]).

[82] On Philip's death see: Diod., *Hist*. 91.1-95.4; Plut., *Alex*. 10.1-4; Pausanias, *Descr*. 8.7.5-7. Pausanias writes of Philip's death that, "The wrath of heaven was not late in visiting him; never in fact have we known it more speedy" (*Descr*. 8.7.6 [Jones, LCL]).  Libanius also portrays Philip's death as a fitting end in his invective against him (Craig A. Gibson, trans., *Libanius's* Progymnasmata: *Model Exercises in Greek Prose Composition and Rhetoric* [Writings from the Greco-Roman World 27; Atlanta: SBL, 2008], 288).  Some additional examples of "fitting" deaths for the wicked include: Lucian, *Alex*. 59; *Peregr*. 21-30; Sallust, *Bell. cat*. 55.3-6; Suet., *Nero*, 5.2; 48.1-49.4; Chariton, *Chaer*. 3.4; cf. 2 Kgs 9:30-37; Acts 12:20-23.

nature has reserved for the good" (*Demon*. 4 [Norlin, LCL]).[83] Neyrey's analysis is

reminiscent of previous discussions of the *topos* of deeds found throughout the present

project.[84] According to Neyrey, a death is considered "noble" when it fits one or more of

seven criteria, including: (1) when it benefits others; (2) displays justice; (3) is voluntary;

(4) shows a person to be "unvanquished" because they have chosen this death; (5) is

unique; (6) results in posthumous honors; or (7) brings about immortality.[85]

While Neyrey's analysis is insightful and helpful for fashioning a category of

"noble death," it does not recognize the more general *topos* of "manner of death," which,

as illustrated above, can be either positive or negative. Nor does Neyrey notice the

distinction between this *topos* and the closely related *topos* of "events after death," to

which his final two criteria belong. Recording the "manner of death" of a subject was

standard in ancient *bioi*. According to Quintilian, however, the *topos* of "events after

death" was restricted "not only because we sometimes praise the living, but because it is

a rare circumstance if we can report divine honours, decrees, and statues erected at public

expense" (*Inst*. 3.7.17 [Russell, LCL]).[86] The evangelist makes use of both of these *topoi*

---

[83] Jerome H. Neyrey, "The 'Noble' Shepherd in John 10: Cultural and Rhetorical Background," *JBL* 120 (2001): 269; cf. esp. 268-80. For additional examples see: Suet., *Aug*. 99.1-2; Diod., *Hist*. 93.4-6; Gibson, *Libanius's* Progymnasmata, (comparisons) 326-29, 322-35, 342-43; (encomia) 218-19, 228-29, 236-37; (invectives) 274-75, 280-83, 288-89, 294-95.

[84] See especially the discussions of John 3:1-21 in chapter three and John 9:1-41 above.

[85] Neyrey, " 'Noble' Shepherd," 275-76; cf. idem, "Encomion versus Vituperation: Contrasting Portraits of Jesus in the Fourth Gospel," *JBL* 126 (2007): 548-50.

[86] Quintilian then lists things occurring after a person's death that are worthy to be praised as "monuments of genius approved by later ages," including children, cities, laws, arts, institutions which honor those who brought them about (*Inst*. 3.7.18). Also see Ps.-Herm., *Prog*. 16-17; Cf. Arist., *Rhet*. 1.9.18, 24-26 and the discussion of this *topos* under John 20:1-31 below.

in his *bios* of Jesus. Thus, Jesus is elevated to the realm of those "rare" individuals who are both praised for the manner of their deaths and for the honors that followed.[87]

Scripture plays a significant role in the evangelist's crafting of the *topos* of Jesus' manner of death. The evangelist uses *ekphrastic* language extensively, first paying careful attention to the time and locations of Jesus' trial and crucifixion, and second by shaping particular events to reflect vividly the passages of Scripture to which they correlate. The chronology of Jesus' crucifixion is repeatedly anchored in the festival of Passover, carrying this *ekphrastic* context from John 12 through the end of the Passion narrative. Beginning in 11:55, the evangelist mentions τὸ πάσχα a total of seven times in the Passion narrative, and includes three additional references to "the Day of Preparation" which is itself tied to "the Passover" in 19:14, four more notes concerning "the feast" (ἑορτὴ), and one description of the "great" Sabbath (ἦν γὰρ μεγάλη ἡ ἡμέρα ἐκείνου τοῦ σαββάτου, 19:31).[88] In this way the evangelist prevents his audience from forgetting the temporal and scriptural context of Jesus' death. Continually reminding them of its *ekphrastic* location, the evangelist entices them to notice connections between this event,

---

[87] It should be noted that Theon lists a "good death" under the heading "external goods" in an encomion. Nevertheless, the fact that noble deaths are regularly *chosen* instead of simply received obscures the distinction between this external good and a "fine action," which itself falls under Theon's heading "goods of the mind and character" (*Prog.* 110). In his elaboration on these headings, Theon writes, ". . . we shall speak of good birth and other external and bodily goods, not arranging the account simply and in any random order but in each case showing that the subject used the advantage prudently and as he ought, not mindlessly—for goods that result from chance rather than moral choice are the least source of praise" (*Prog.* 111 [Kennedy]).

[88] The evangelist mentions τὸ πάσχα in 11:55 (twice); 12:1; 13:1; 18:28, 39; 19:14. He describes the Day of Preparation in 19:14, 31, 42, and calls Passover by the general term ἑορτὴ four times (11:56; 12:12, 20; 13:29). This list marks the highest concentration of references to a particular festival in the Gospel. The only other festival that approaches so many mentions is that of Tabernacles in 7:1-10:21. That festival, however, is only given seven explicit references, only one of which is by name (ἡ ἑορτὴ τῶν Ἰουδαίων ἡ σκηνοπηγία, 7:2). These seven references include the evangelist's note concerning the "last and greatest day of the festival" in 7:37 (7:2, 8 [twice], 10, 11, 14, 37).

previous Passovers in his Gospel, and the exodus narrative that undergirds the celebration itself.

The conscious placement of Jesus' death during Passover thus shades the rest of the evangelist's presentation of this *topos*. In particular, the evangelist's record of the time of Jesus' crucifixion, "the sixth hour" (ὥρα ἦν ὡς ἕκτη, 19:14; cf. 4:6), is often regarded as intentionally correlating to the time during which the Passover lambs began to be slaughtered in the Temple precincts (cf. Josephus, *J.W.* 6.423).[89] The evangelist also seems to locate Jesus' death in Passover rituals by describing Jesus' being given ὄξος ("vinegar wine") on a hyssop branch (ὑσσώπῳ) in 19:29 and commenting on the fact that his legs remained unbroken "in order to fulfill the Scripture" (ἵνα ἡ γραφὴ πληρωθῇ, v. 36). These details, alongside John's declaration of Jesus as the "Lamb of God" (1:29, 36), lead many scholars to interpret Jesus as the "true Passover Lamb." The *synkristic* aspects between Jesus and Passover rituals in general appear throughout the Gospel, however, long before the concentration of images in the John 19.

In particular, the previous two Passover "celebrations" in the Gospel contain episodes of Jesus challenging the traditional aspects of the festival by inserting himself into Israel's scriptural story and predicting his coming death (2:13-22; 6:51-58). The tension finally comes to a head in the Passion narrative situated during the final Passover of the Gospel. Here is the moment of Jesus' death, the destruction of the "temple of his body," and the beginning of the distribution of his "flesh" and "blood" for those who

---

[89] Hoskyns, *Fourth Gospel*, 525; Bultmann, *Gospel*, 664 n. 5; Barrett, *Gospel*, 454; Schnackenburg, *Gospel*, 3:264-65; Brown, *Gospel*, 2:883; Reim, *Studien*, 177; Menken, *Old Testament*, 158; Smith, *John*, 350; Talbert, *Reading John*, 250; Wengst, *Johannesevangelium*, 245; Stibbe, *John*, 115; Schuchard, *Scripture*, 137; Hanson, *Prophetic Gospel*, 214; Francis J. Moloney, *Glory not Dishonor: Reading John 13-21* (Minneapolis: Fortress, 1998), 141.

would receive life from him (2:19; 6:51-58).[90]  By characterizing Jesus as being

analogous to Passover lambs, the evangelist remains consistent with his larger

presentation of Jesus as analogous to aspects of Jewish festivals.  Indeed, in previous

Passovers Jesus has made himself comparable to the Temple where the celebrations were

held, and to the manna that sustained the Israelites in the wilderness.[91]  During this final

Passover, the evangelist builds on this pattern by creating a *synkristic* relationship

between Jesus and previous Passover lambs, once again placing Jesus at the core of

Scripture's story.

In addition to his emphasis on Passover, the evangelist also includes *ekphrastic*

language to describe the acting out of four Scripture passages during, and immediately

following, Jesus' death.  The first of these passages appears in John 19:23-25a,

corresponding to the evangelist's quotation of Ps 22(21):19.  Having narrated Jesus'

carrying of his own cross to Golgotha and the quibble over the τίτλος nailed above him,

the evangelist records the soldiers dividing Jesus' clothing.  Following what is widely

acknowledged to be a common practice in the ancient world, the soldiers claim Jesus'

garments.  The manner in which they do so, however, is constructed by the evangelist in

graphic detail, reflecting the exact progression of the parallelism in Ps 22(21):19 quoted

in v. 24.  Just as the Psalm describes, the soldiers first distribute Jesus' clothing and then

---

[90] In John 2, Jesus challenges the running of the Temple, and the sacrificial elements in particular, in a manner reminiscent of earlier prophets and David whose zeal for the Lord "consumed" them (vv. 14-17).  Moreover, he offers a proclamation of his coming death and, as Mary Coloe observes, sets the stage for the rest of the narrative ("Raising the Johannine Temple [John 19:19-37]," *ABR* 48 [2000]: 47-58).  In John 6, Jesus offers bread and meat to the wandering crowd, causing them to compare him to Moses (v. 31).  Jesus shifts this *synkrisis* to create one between himself and the manna, pointing again to his death by describing his own flesh and blood given for others to consume (vv. 51-58).

[91] This characterization is also consistent with the evangelist's tendency to present Jesus and his mission as somehow analogous to previous events, festivals, and figures from Scripture (cf. 1:51; 3:14; 4:1-42; 7:37-38; Arist., *Prob*. 18.3.32-35; Quint., *Inst*. 5.11.15-16; 8.3.72-73; Cic., *Inv*. 1.30.49; *Orat*. 2.39.166-40.173).

agree to cast lots for his tunic. In this way, the evangelist inserts Jesus as the implicit

speaker of the Psalm and capitalizes on its synonymous parallelism in order to tie

emphatically the soldiers' actions to Scripture. By compounding *ekphrasitic* language,

the brief *prosopopoiia*, and the quotation of the Psalm, the evangelist stresses the divine

providence present even in Jesus' most vulnerable moment.

Jesus' intention and omniscient control is made clear in the climax of his narrative

as well. In 19:25b-30, Jesus makes four short statements, each of which illustrates his

sovereignty over his fate. In his first two comments, he creates a new relationship

between his "beloved disciple" and mother (vv. 26-27) and in his third, the evangelist

makes his second clear allusion to Scripture by once again having Jesus orchestrate a

scriptural scene (vv. 28-29). Jesus, the evangelist explains, now *knowing* that "already all

things had been finished so that the Scripture might be perfected" speaks one word that

starts another flurry of activity: διψῶ (v. 28). While Jesus' word alone might be tied to a

variety of psalmic passages, the giving of ὄξος to Jesus in v. 29 makes the association

with Psalm 69(68):22 most likely.[92] With the reception of the ὄξος, the evangelist has

Jesus once again take over as the implicit speaker of the Psalm, while those around him

unwittingly participate. With this also completed, Jesus offers the greatest display of his

control by declaring the moment of his own death and actively giving up his spirit (v. 30).

---

[92] Pss 22(21):16, 42(41):2, and 63(62):1 have also been suggested as possible sources for this allusion: Dodd, *Historical Tradition*, 41-42, esp. 42 n. 1; Daly-Denton, *David*, 222-28. Psalm 69(68) is often preferred because of its use elsewhere in the Gospel (2:17; 15:25). See: Brown, *Gospel*, 2:929-30; Freed, *Old Testament*, 104-7; Reim, *Studien*, 48-50; L. Thomas Witkamp, "Jesus' Thirst in John 19:28-30: Literal or Figurative?" *JBL* 115 (1996): 502-5. See also G. Bampfylde ("John xix 28: A Case for a Different Translation," *NovT* 11 [1969]: 247-60) who contends that the "Scripture" fulfilled is from John 7:37-38 (i.e., Zech 14:8); and W. Kraus ("Die Vollendung der Schrift nach Joh 19,28: Überlegungen zum Umgang mit der Schrift im Johannesevangelium," in *The Scriptures in the Gospels* [ed. C. M. Tuckett; BETL 131; Leuven: Leuven University Press, 1997], 630-33) who argues it is the entirety of Scripture that is "completed" rather than a specific passage. Yet, one wonders if "perfection" is not a better translation, considering the fact that Scripture continues to be "fulfilled" after the moment of Jesus death (cf. 19:31-37; 20:8-9).

The reenactment of Psalm 69(68) is bracketed by the evangelist's final return to the soldiers and two more explicit citations in 19:31-37. This short pericope begins the transition to the *topos* of "events after death" that will continue to occupy the rest of his *bios*. Nevertheless, these verses remain intimately connected to the manner of Jesus' death, since they confirm that Jesus controlled the moment of his end. Contrary to the soldiers' expectations, Jesus is already dead and will not be killed by their breaking of his legs as the two criminals were. This scene illustrates Jesus' fulfillment of his promise to "lay down" his life of his own accord, rather than have it taken from him (γὼ τίθημι τὴν ψυχήν μου, 10:17). The actualization of Jesus' promise alongside the repeated fulfillment of Scripture also continues the evangelist's association between Jesus' words and those of Scripture. Such a move adds additional credibility to Jesus' prior promises, and establishes the expectation that Jesus will also satisfy the rest of his promise in 10:17: namely, that by laying down his own life he will be able to take it up again (ἵνα πάλιν λάβω αὐτήν).

Inserting his third and fourth appeals to Scripture, the evangelist paints the events of 19:31-37 as additional enactments of specific passages. Approaching a seemingly dead Jesus, the soldiers pierce his side with a spear from which blood and water then issue (vv. 32-34). The evangelist verifies his report of these events by appealing to a reliable eyewitness in v. 35 and then a double-quotation in vv. 36-37. The quotation in v. 36 is the most difficult to identify, either being associated with the unbroken bones of the Passover lamb in (Exod 12:10, 46; Num 9:12) or the protection of the righteous one whose bones remain whole even after death (Ps 34:20). Those in favor of the Pentateuchal references generally build on the connection between Jesus and the

Passover lambs described above.[93]  Scholars who prefer Psalm 34, however, regularly

note the possible connection between the unbroken bones of the supplicant and hope for a

future resurrection.[94]  More recently, scholars have opted for an association between the

evangelist's "Scripture" and *both* the Pentateuchal and Psalm passages.  Schuchard, for

example, argues that the combination of Pentateuchal images and Psalm 34 creates a

"bridge" between the Passover motif and the presentation of Jesus as the ideal king also

prevalent in the Passion narrative and reinforced with the quotation from Zech 12:10 in

John 19:37: "They will look on the one whom they pierced" (ὄψονται εἰς ὃν

ἐξεκέντησαν).[95]

The use of Zech 12:10 in v. 37 rounds out the double-quotation and the Passion

narrative as a whole, forming an *inclusio* with the previous double-citation in 12:38-40.

Yet, while the source of the evangelist's quotation is clear, the form of his text has raised

a number of questions among interpreters since it does not correspond to any known form

of the passage.[96]  It appears, therefore, that the evangelist again exercises *paraphrasis*,

---

[93] Bultmann, *Gospel*, 677 n. 1; Freed, *Old Testament*, 113-14; Reim, *Studien*, 51-54; Hanson, *Prophetic Gospel*, 212-14; J. O'Rourke, "John's Fulfillment Texts," *ScEccl* 19 (1967): 439-40; Stibbe, *John as Storyteller*, 115.

[94] Dodd, *Interpretation*, 233, 424; Haenchen, *Gospel*, 2:195.

[95] Schuchard, *Scripture*, 139; cf. Brown, *Gospel*, 2:953; Menken, *Old Testament*, 147-66; Schuchard, *Scripture*, 137-40; Daly-Denton, *David*, 229-37; Köstenberger, "John," 503-4; Keener, *Gospel*, 2:1155-56; cf. Barrett, *Gospel*, 460.

[96] Many scholars argue for the evangelist's use of a Hebrew tradition since this quotation is much closer to the MT than the LXX (Freed, *Old Testament*, 114; Reim, *Studien*, 54; Smith, *Gospel*, 364; Wengst, *Johannesevangelium*, 2:267 n. 255; O'Rourke, "John's Fulfillment," 440-42).  Other scholars suggest the evangelist used an early Christian *testimonium* which contained this form of the quotation (Dodd, *Interpretation*, 428; Menken, *Old Testament*, 177; cf. Haenchen, *Gospel*, 2:195; Hanson, *Prophetic Gospel*, 223-24; Rudolf Schnackenburg, "Das Schriftzitat in John 19,37," in *Wort, Leid und Gottespruch: Beträge zu Psalmen und Propheten. Festschrift für Joseph Ziegler* [2 vols; ed. Josef Schreiner; Forschung zur Bibel 2; Würzburg: Kotholisches Bibelwerk, 1972], 241-44). Schuchard proposes that the citation is the evangelist's own creation, probably based on another Greek source, in light of his use of the OG elsewhere in his Gospel (*Scripture*, 148-49; cf. Freed, *Old Testament*, 115; Brown, *Gospel*, 2:938; Köstenberger, "John," 505).

incorporating the passage in such a way that its scriptural origins remain clear even as he adapts it for his narrative context. The result of this quotation is similar to that of v. 36: namely, it illustrates that Jesus' death conforms to the will of God. The quotation also continues the evangelist's practice of placing Jesus as the main subject of a scriptural event. Thus, in Zech 12:10 Jesus takes the role assigned to the Lord, resulting in an even closer association between Jesus and his Father. The reference sums up the evangelist's emphasis on this motif by pointing back toward Jesus' claims of unity, while also pointing toward Thomas' coming confession in 20:28 (cf. 5:19-30; 10:30).[97]

With these four references, the evangelist successfully paints a portrait of Jesus' manner of death, and the events that immediately followed, before the eyes of his audience. Rather than focusing on the pain Jesus endured, or the physical nailing of his body to the cross, the evangelist provides three scenes in which the manner of Jesus' death brings about the actualization of four scriptural passages. In this way, the evangelist crafts a graphic *synkrisis* between Jesus and those who would seem to exercise power over him. Although in the story world, Jesus appears to be at his most vulnerable moment when held aloft, crucified and naked, the evangelist uses this event to reinforce his presentation of Jesus as one who chooses to die at a specific time (his "hour") in order to complete the Father's purpose for him (12:27-33; 18:11). Reflecting the *topos* of deeds utilized elsewhere in the Gospel, the evangelist frames Jesus' death as being on behalf of others (3:14-17; 6:51; 10:11-18), having effects long after its completion (7:37-38; 8:28-29; 12:24, 31-32), performed alone and contrary to popular expectations (7:32-

---

[97] Along with Jesus, characters in the story, and arguably the Gospel audience, are also placed in Zech 12:10 by the evangelist's use of this verse in 19:37 since "they" look upon Jesus (cf. 3:14; 12:32). Of course, this is not new in the Gospel since these characters act out other Psalms even in John 19 (cf. 6:45; 12:13).

36; 8:21-27; 12:34-35), and chosen (10:18; 12:27-33; 18:11; 19:17, 28-29). According to the evangelist, Jesus' death is not just another "fine action" performed by him that brings him praise, rather it is the climax of all his actions, the culmination of a life that reflects Scripture with a death that brings it to perfection (19:28).

In contrast, the Jews, Pilate, and the soldiers unwittingly participate in the completion of Jesus' mission, facilitating his death and playing their roles in the reenactment of Scripture (cf. Judas in 13:18-30; 17:12). The Jews, Pilate, and soldiers appear to have power when in reality they have none. Thus, the soldiers' seemingly innocuous parceling out of Jesus' clothing, the giving of the wine to facilitate his death, and routine verification of his death in the attempted *crurifragium* are all made to correspond in detail to particular scriptural passages. Such a presentation leaves the impression that the soldiers' actions, as well as those of others around them, were in some way scripted, fated to represent these scriptural scenes in order to validate Jesus' identity and relationship with the Father. Even their most menial tasks show the truth behind Jesus' claims: he is in control, purposefully choosing to act out God's plan while those around him have no choice but to do so even when they kill and mutilate the body of God's emissary. Once again, however, it is only the Gospel audience who receives this full portrait as they alone hear the Scripture quotations and explanations offered by the evangelist in his asides. As a result, the characters in the text remain in the dark while the audience "looks" upon the exalted Son of Man and receives life (3:14; 12:32-33).

The evangelist's concern for his audience over specific characters in the text is made clear in 19:35 with the evangelist's appeal to "the one who saw" (ὁ ἑωρακὼς). The evangelist reinforces the validity of this individual's testimony by shoring up his

character as "one who knows that he tells the truth."[98]  Just as Jesus "testifies to the truth"

throughout his trial, the eyewitness now testifies to the truth represented in Jesus' death.

Moreover, the connection of the eyewitness testimony to Scripture in vv. 36-37 reinforce

Scripture's role as a witness for Jesus from John 5.  While the Jews appeal to the "Law"

as justification for their actions against Jesus before Pilate, once more showing their

"hope" in Moses, Scripture actually confirms Jesus' testimony as well as those who

testify on his behalf (5:39-47).[99]

The use of Scripture in John 19:16b-42, therefore, accentuates Jesus' control and

obedience by continuing to testify to his identity as the Christ.  The evangelist's use of

the *topos* of "manner of death," and his initial foray into the *topos* of "events after death,"

showcases his awareness of his larger rhetorical setting.  Narrating these *topoi* through

*ekphrastic* language and brief bits of *prosopopoiia*, the evangelist crafts a *synkrisis* that

highlights Jesus voluntary submission to God's plan in contrast to his opponents'

unwitting fulfillment of Scripture.  With these techniques, the evangelist characterizes

Jesus as dying a noble death that transforms a shameful execution into a deed worthy of

praise.  As such, Jesus' character remains consistent with that offered in the prologue and

throughout the Gospel.  Omniscient and sovereign, Jesus acts as the author of creation by

---

[98] Compare 19:35 with Hermogenes' discussion of ἀναφορὰ ("resuming") and βεβαιώσις ("strengthening") used as "reassurance" and "proof" in narration (*On Forceful Speaking* 28.1-10 [Kennedy]).  As Kennedy notes, βεβαιώσις is the same term used in *Rhet. Alex.* 36.1442b.34; it is translated as "confirmation" by Rackham (LCL) (cf. Cic. *Inv.* 1.24.34).  Kennedy also observes that Hermogenes' use of ἀναφορὰ differs from its usual meaning of "repetition" (cf. Lausberg, *Handbook of Literary Rhetoric*, 281-83).  Hermogenes also offers instances in which these techniques are employed.  For example, "Isocrates (1.50): 'For Zeus, having begotten Heracles and Tantalus, as the myths say and all believe'; 'as the myths say' is an *anaphora*, while 'and all believe' is *bebaiōs*. . . .  And Demosthenes (2.17): 'As I have heard from one of those born in the same place, a man not of the sort to lie, no better than ours.'  He took this from Plato (*Alc.* 1.123b): 'As I have heard from one coming from the king, a man to be believed.' "  According to Hermogenes then, John 19:35 contains *bebaiōs* ("he who saw this has testified. . . . his testimony is true") and *anaphora* ("and he knows that he tells the truth"; cf. 21:24; 1:34).

[99] Jesus' opponents, however, become unconscious witnesses for Jesus, since their actions and words are used to fulfill God's plan and Scripture (cf. 11:45-55; 18:12-14, 32; 19:23-25a, 28-29, 31-37).

orchestrating the events around him, controlling the moment of his death in a way only the one who gives life could (1:1-5; cf. 8:52).

*The New Creation (20:1-31)*

The final passage to be explored in this project is that of 20:1-31, which contains the narrative of Jesus' first resurrection appearances to his disciples and a summary of the evangelist's purpose. In contrast to previous passages studied in this project, John 20:1-31 does not have any explicit citations of Scripture, nor does it mention any biblical figures by name. Instead, this pericope contains allusions to Scripture, especially to Genesis, and includes one reference to "the Scripture" (τὴν γραφὴν) in v. 9. The connections to Genesis in 20:1, 22 effectively loop back to the prologue's opening characterization.[100] The reference to "the Scripture" in v. 9, alongside the other allusions and actualization of various promises given by Jesus in the narrative, form the finale of the evangelist's presentation of Jesus through his use of Scripture. For the evangelist, full recognition of Jesus comes only in realizing all that Jesus "finished" on the cross (19:30) and how this completion conforms to his identity as the *Logos* of God.

*Passage Analysis*

John 20:1-31 continues the evangelist's presentation of the *topos* "events after death" begun in 19:31-42. Working in tandem with the *topos* "manner of death," this *topos* also had a significant role in ancient Mediterranean characterization practices when it was possible for orators or authors to make use of it. Common elements of this *topos*

---

[100] Jan A. du Rand, "The Creation Motif in the Fourth Gospel: Perspectives on Its Narratological Function within a Judaistic Background," in *Theology and Christology in the Fourth Gospel* (ed. G. Van Belle, J. G. Van der Watt, and P. Maritz; BETL 184; Leuven: Leuven University Press, 2005), 21-46; Rehka Chennattu, *Johannine Discipleship as a Covenant Relationship* (Peabody: Hendrickson, 2006), 161-62; see also n. 104 below.

include: the way in which a person's body was treated; the reaction to news of their death; subsequent divine signs or honors given by the populace; and, in some cases, appearances of the deceased.[101] As with "manner of death," this *topos* also conveys either positive or negative traits about its subject. Thus, Suetonius continues his positive presentation of Julius Caesar by noting how the Roman citizens and foreigners mourned his passing, the magnificence of his funeral, monuments created in his honor, his *apotheosis*, and the quick demise of his assassins (*Caes*. 84.1-85.1; 88.1-89.1). Suetonius also uses this *topos* to finalize his negative characterization of Caligula. He describes Caligula's hasty and incomplete cremation, the subsequent haunting of his graveyard and house, the violent death of his wife and daughter, and the desire of the populace to revert to a republican government rather than contend with another *princeps* (*Calig*. 59.1-60.1).

The associations between the general presentation of this *topos* and the Fourth Gospel are readily apparent. The evangelist includes information on the treatment of Jesus' body (19:31-37), his secret but lavish burial (19:38-42), and visits to his tomb (20:1-18). It is the resurrection, or *apotheosis* scenes, however, that receive the greatest amount of attention from the evangelist. Just as Suetonius emphasizes Caesar's righteousness and the injustice of his death by narrating his ascent to heaven in the form of a comet, the evangelist also uses Jesus' *apotheosis* to showcase the truth of Jesus' words and his unity with the Father.[102] Through the resurrection, God vindicates Jesus,

---

[101] For a few additional examples of this *topos*, see: Plut., *Pel*. 33.1-35.7; *Marc*. 30.1-6; *Cor*. 39.5-7; *Caes*. 67.1-69.14; *Ant*. 86.4-5; *Tim*. 39.2-7; *Aem*. 39.6-10; Suet., *Aug*. 100.2-101.4; *Nero* 57.1-2; Chariton, *Chaer*. 1.6; 4.1; 1 Macc 6:43-47; 9:7-21; Tob 14:11-15; Jdt 16:21-25. Mention of one's children could also be used in this *topos* (*Inst*. 3.7.18) perhaps adding significance to Jesus' addressing the disciples (and Gospel audience) as "children" in John 13:33 (cf. 1:12; 21:5; 1 John 2:1, 12, 28; 3:7, 18; 4:4; 5:21).

[102] On the relationship between *apotheosis* scenes and resurrection narratives see: Wendy Cotter, "Greco-Roman Apotheosis Traditions and the Resurrection Appearances in Matthew," in *The Gospel of Matthew in Current Study: Studies in Memory of William G. Thompson, S.J*. (ed. David E. Aune; Grand

granting him life when the world would take it from him.  With this justification comes

the verification of Jesus' words (and the words of those who testified to his identity), the

evidence that Jesus' actions really do signify his origins from God, and ultimately

reinforce his claim of compatibility with Israel's Scriptures.  Thus, the resurrection acts

as the final proof of the evangelist's characterization of Jesus, or his christology, that

Jesus is indeed the pre-scriptural *Logos* of God made flesh.

The role of Scripture in the evangelist's *topos* of "events after death" is markedly

different from his use of the sacred tradition in describing Jesus' death.  Instead of

appearing in explicit quotations, Scripture is palpable in its relative silence, remaining in

the background of the narratives.  Scholars have argued for a variety of echoes in John

20.[103]  Nevertheless, most interpreters agree that like 1:1-18, John 20 contains allusions to

the opening chapters of Genesis.  Working together, these two chapters form an envelope

around the plot of the Gospel, emphasizing Jesus' participation in creation both at its

inception as the *Logos* and again with its second birth after his resurrection.[104]  In this

way, the evangelist returns to his central presentation of Jesus as the incarnate *Logos*.

---

Rapids: Eerdmans, 2001), 127-53 and Adele Yarbro Collins, "Apotheosis and Resurrection," in *The New Testament and Hellenistic Judaism* (ed. Peder Borgen and Søren Giversen; Peabody: Hendrickson, 1997), 88-100.  Also see Lucian's satire on the *apotheosis* motif in *Peregr.* 40-41.

[103] Hanson, *Prophetic Gospel*, 227-32; Chennattu, *Johannine Discipleship*, 149-50, 159-62; Nicholas P. Lunn, "Jesus, the Ark, and the Day of Atonement: Intertextual Echoes in John 19:38-20:18," *JETS* 52 (2009): 731-46; Sandra M. Schneiders, "The Face Veil: A Johannine Sign (John 20:1-10)," *BTB* 13 (1983): 94-97; eadem, "The Resurrection (of the Body) in the Fourth Gospel: A Key to Johannine Spirituality," in *Life in Abundance: Studies of John's Gospel in Tribute to Raymond E. Brown* (ed. John R. Donahue; Collegevile: Liturgical Press, 2005), 183; Tobias Hägerland, "The Power of Prophecy: A Septuagintal Echo in John 20:19-23," *CBQ* 71 (2009): 84-103; Ann Roberts Winsor, *A King is Bound in the Tresses: Allusions to the Song of Songs in the Fourth Gospel* (Studies in Biblical Literature 6; New York: Peter Lang, 1999), 35-44; Sabine Van Den Eynde, "Love as Strong as Death? An Inter- and Intratextual Perspective on John 20,1-18," in *The Death of Jesus in the Fourth Gospel* (ed. G. Van Belle; BETL 200; Leuven: Leuven University Press, 2007), 901-12.

[104] Cf. Ezek 37:9; Wis 15:11; 1Kgs 17:11; Tob 6:9; 11:11.  Marking the correspondence between John 1:1-18 and John 20:22 in particular, Jan A. du Rand regards these verses as "pivotal points" in the Gospel ("Creation Motif," 24; cf. John Painter, " 'The Light that Shines in the Darkness . . .' Creation,

The ties to Genesis are predominantly focused in two verses: John 20:1 and 20:22. In v. 1 the evangelist notes the day of Mary's journey to the tomb as "the first day of the week" and also underscores the fact that "it was still dark" when Mary arrived. The symbolism of light/knowledge and darkness/ignorance continues from throughout the Gospel, but has special connections to the Johannine prologue which initiated the evangelist's identification of Jesus as "the true Light" (1:9, 4-5; cf. 8:12; 9:5). The clearest connection between Genesis and John 20, however, does not appear until v. 22, when Jesus "breathes on" (ἐνεφύσησεν) the disciples to give them the Holy Spirit. The association between this verse and Gen 2:7 is well known.[105] Just as the Lord does in Genesis, Jesus here "inspires" his disciples with the bestowal of his Spirit, setting them apart from creation and giving them a separate commission to follow (20:22-23). With these connections to Genesis, the evangelist evokes the Gospel prologue for his audience, reminding them of his initial characterization of Jesus and reinforcing its accuracy.

Apart from the echoes of Genesis, John 20:9 mentions "the Scripture" (τὴν γραφὴν) to clarify the report of the Beloved Disciple's sight and belief in 20:8. Most scholars interpret v. 8 as the "climax" of 20:1-10, which solidifies the Beloved Disciple's role as the "paradigmatic disciple" who "does not misunderstand" but comes to full, resurrection faith in Jesus at the sight of his burial clothes and face veil.[106] While this

---

Incarnation, Resurrection in John," in *The Resurrection of Jesus in the Gospel of John* [ed. Craig R. Koester and Reimund Bieringer; WUNT 222; Tübingen, 2008], 21-46).

[105] See, for example, Hoskyns, *Fourth Gospel*, 544-45; Barrett, *Gospel*, 474-75; Brown, *Gospel*, 2:1022; Schnackenburg, *Gospel*, 3:325; Bruce, *Gospel*, 392; Wengst, *Johannesevangelium*, 2:292; Culpepper, *Anatomy*, 107; Koester, *Symbolism*, 183, 254; Hanson, *Prophetic Gospel*, 231; Painter, " 'Light that Shines in the Darkness,' " 45-46.

[106] Culpepper, *Anatomy*, 121-22, 44. See also, Hoskyns, *Fourth Gospel*, 540; Haenchen, *John*, 2:208; Barrett, *Gospel*, 468; Brown, *Gospel*, 2:987; Schnackenburg, *Gospel*, 3:312; Bruce, *Gospel*, 386; Smith, *John*, 374-75; Moloney, *Glory not Dishonor*, 162-63; idem, "Gospel of John," 364; Wengst,

interpretation rightly recognizes the special role of the Beloved Disciple in the Gospel narrative, it largely overlooks the particular context of the verse in John 20 and, most notably, its relationship with v. 9.  Verses 8-9 together read: "Then the other disciple who came first to the tomb entered and he saw and believed, for they did not yet know the Scripture that it is necessary for him to be raised from death" (τότε οὖν εἰσῆλθεν καὶ ὁ ἄλλος μαθητὴς ὁ ἐλθὼν πρῶτος εἰς τὸ μνημεῖον καὶ εἶδεν καὶ ἐπίστευσεν· οὐδέπω γὰρ ᾔδεισαν τὴν γραφὴν ὅτι δεῖ αὐτὸν ἐκ νεκρῶν ἀναστῆναι).  After this explanation, the evangelist informs his audience that "consequently, the two disciples returned home again" (ἀπῆλθον οὖν πάλιν πρὸς αὐτοὺς οἱ μαθηταί, v. 10).

With such an anticlimactic ending to the pericope, it makes more sense to understand v. 8 as a statement concerning the Beloved Disciples' belief in Mary's report rather than in Jesus' resurrection.  Having traveled to the tomb for himself along with Peter, the Beloved Disciple sees the evidence of the empty tomb, folded garments, and face veil.  He interprets these signs to mean that Jesus' body was removed, not that he has been raised *because* (γάρ) neither he nor Peter knew the Scripture that testified to the resurrection.[107]  Without knowledge of the Scripture, and therefore of Jesus' resurrection, both disciples return home, leaving Mary distraught to repeat her lament concerning the

---

*Johannesevangelium*, 2:259-60; Talbert, *Reading John*, 250; Robert Mahoney, *Two Disciples at the Tomb: The Background and Message of John 20:1-10* (TW 6; Bern: Lang, 1974), 259-74; Larsen, *Recognizing the Stranger*, 196; Chennattu, *Johannine Discipleship*, 146, 162-63; Andrew T. Lincoln, " 'I am the Resurrection and the Life': The Resurrection Message of the Fourth Gospel," in *Life in the Face of Death: The Resurrection Message of the New Testament* (ed. Richard N. Longenecker; Grand Rapids: Eerdmans, 1998), 130.

[107] Although he argues that the Beloved Disciple's (BD) faith is not complete because it is still based on "signs," Keener notes that the "customary force" of γάρ in v. 9 implies a lack of full faith (*Gospel*, 2:1184).  See also Craig R. Koester ("Jesus' Resurrection, the Signs, and Dynamics of Faith in the Gospel of John," in *The Resurrection of Jesus in the Gospel of John* [ed. Craig R. Koester and Reimund Bieringer; WUNT 222; Tübingen: Mohr Siebeck, 2008], 47-74), who suggests that while the Beloved Disciple expresses "genuine faith" in v. 8 "it was not a faith that entailed much comprehension or resulted in the announcement of resurrection" (68-69).  Instead, this fuller faith is delayed until Jesus himself acts in his appearances.

missing body of her Lord two more times: first to the angels in v. 13 and then to Jesus

himself in v. 15.[108] The real climax of John 20 then, only comes when Mary returns to

the disciples proclaiming that she has "seen the Lord" (v. 18) just as they will proclaim to

Thomas in 20:25.

This reading does not undermine the unique place the Beloved Disciple has in the

Fourth Gospel; rather it aims not only to read John 20 as a cogent narrative, but also to

cohere with the view of Scripture presented in the rest of the Gospel. Throughout his

narrative, the evangelist has repeatedly incorporated Scripture in order to contextualize

Jesus' words and actions, aiming to characterize Jesus as being consistent with Israel's

sacred story as only the *Logos* made flesh can be. Moreover, he has repeatedly shown

that characters in the text struggle to see Jesus' compatibility with Scripture. Indeed, he

explicitly emphasizes that it was not until later that "the disciples," of whom the Beloved

Disciple is a part, "remembered" how Jesus' actions correlated to Scripture (2:22;

12:16).[109] If full understanding of this identity was available without the Scripture, then

---

[108] Paul Minear poignantly writes if the Beloved Disciple believes in Jesus' resurrection in v. 8 and then simply leaves in v. 10 then, "Nowhere else in the New Testament is it suggested that faith in the risen Lord produced such indifference, as if nothing at all had happened to change things" (" 'We don't know where . . .' John 20:2," *Int* 30 [1976]: 127). The reading suggested here is not new; indeed, Augustine proposes this interpretation in his *Tractates on the Gospel of John* (120.9). Some more recent scholars have also argued in favor of this reading including Minear, " 'We don't know where," 125-29; idem, "The Beloved Disciple in the Gospel of John: Some Clues and Conjectures," *NovT* 19 (1977): 119, 121; Colleen M. Conway, *Men and Women in the Fourth Gospel: Gender and Johannine Characterization* (SBLDS 167; Atlanta: SBL, 1999), 187-91. See also Reimund Bieringer (" 'They Have Taken away My Lord': Text-Immanent Repetitions and Variations in John 20,1-18," in *Repetitions and Variations in the Fourth Gospel: Style, Text, Interpretation* [ed. G. van Belle, M. Labahn, P. Maritz; BETL 223; Leuven: Leuven University Press, 2009], 609-30), who argues that 20:9-10 "cautions against giving too much weight to ἐπίστευσεν in 20,8" (623-24).

[109] It should also be noted that the Beloved Disciple is not presented as fully understanding Jesus in other portions of the Gospel, thereby illustrating that his "beloved" position is not based on his complete comprehension of Jesus. Indeed, in spite of his intimacy with Jesus during the Last Supper, he is included in the evangelist's comment that "not one of those reclining [at the table] knew why he said this" (13:28), that is, not one of the disciples understood Jesus' exchange with Judas, not *even* the Beloved Disciple who had asked for the demonstration in 13:25 on behalf of Simon Peter. Other examples of incomplete, or inaccurate, belief also surface in the Gospel (cf. 2:11, 23-25; 4:43-45; 8:31; 12:11; 16:31-32).

the evangelist's emphasis on Scripture elsewhere in the Gospel appears superfluous. If, however, v. 9 implies that the Beloved Disciples' belief was *not yet* in Jesus' resurrection because he, and Peter, did *not yet* know the Scripture, then the evangelist remains consistent, showing that even this disciple needed help in understanding Jesus' identity because he had to encounter him through Scripture first.[110]

Instead of believing in the resurrection at 20:8, the Beloved Disciple must experience a face-to-face encounter with the Risen Lord, just as Mary does in 20:16-18 and Thomas in 20:26-29. Yet, this face-to-face requirement is impossible for the audience of the Gospel to meet. In contrast, they must rely on the testimony offered to them, by eyewitnesses, disciples, and the Gospel itself to have access to Jesus. While such a position could be perceived as a limitation, the evangelist turns it into a privilege by granting his audience insider-information not available to the disciples (or any other character in the text). As demonstrated throughout this project, a key part of this insider-information is the incorporation of Scripture to contextualize, clarify, and validate Jesus' characterization. Through the prologue, the audience has had access to Jesus' unique relationship with Scripture from the outset of the Gospel. They learned from the evangelist that Jesus actually precedes Scripture and, as the Giver of Life, acts as the one who initiates Israel's (and the world's) history as told in Scripture. For this reason, when the *Logos* comes and dwells on earth, he acts in congruence with his actions in the past:

---

[110] See Keener, who writes, "Scripture remains the necessary means for interpreting the event or witness" (*Gospel*, 2:1184). Francis J. Moloney calls v. 9 an "odd remark" and recognizes its implication that both Peter and the Beloved Disciple (BD) could not understand the Scripture yet because of their status as characters within the story. Nevertheless, he contends that the BD comes to full faith in v. 8 even without this knowledge. For this reason, the BD is a model for those reading the Gospel because he believes in Jesus without seeing him (cf. 20:29). The problem with such an interpretation, however, is the fact that the BD is *not* parallel to the audience of the Gospel because he does not yet understand Scripture as they can through hearing the Gospel read. If the BD were to believe in v. 8, he would do so without seeing Jesus *and* without knowing Scripture, creating a pattern that no audience member could emulate ("Gospel of John," 364-65).

namely, he conforms to events from Scripture and is affirmed by Scripture's key witnesses, such as Moses, Abraham, and Isaiah. Only the audience has been given the ability to "see" this relationship in full, and as a result, only they can believe without physical sight.

Unlike the disciples, therefore, the audience does not have to wait until Jesus is raised from the dead, or glorified, to recognize his compatibility with Scripture (cf. 2:22; 12:16). They have access to this Jesus from the beginning of the tale. They experience the tomb scene in an entirely different way and can rejoice at the tomb instead of mourning. They, unlike the Beloved Disciple, can "see" (that is, understand) and believe in v. 8 *because* they do know the Scripture. In other words although members of the audience are physically absent, they have the ability to see clearly while the disciples and Mary are left in the misty morning light. According to the Johannine Jesus, it is this perspective that makes the Gospel audience "blessed" (20:29). And, paradoxically, such clear sight is only available *because* they did not physically see Jesus, but rather experience him through the narrative of the evangelist.

The use of Scripture in John 20 is a capstone to the evangelist's employment of these traditions throughout the rest of his Gospel. Scripture continues to support Jesus' heavenly origins and his unity with God, testifying to Jesus' compatibility with God's overarching plan for creation. As a result, Scripture contextualizes Jesus' words and deeds as a necessary element to having belief in him. Returning to images of creation in the resurrection appearances, the evangelist reminds his audience of the prologue and reinforces the consistency of the characterization of his protagonist. The rhetorical payoff of this consistent characterization is increased credibility for the narrative, and for

the identity of Jesus proposed in it, particularly for an audience whose perspective has been elevated and catered to throughout.[111]  With his *bios*, the evangelist not only sets Jesus' own identity in the context of Scripture, but encourages his audience to do likewise.  By continually returning to these stories in order to understand Jesus, the Gospel audience is urged to find their own place in the story of salvation as well.

*Summary and Conclusions*

This chapter explored how scriptural appeals outside of Jesus' discourses affect the evangelist's characterization of him.  It investigated six passages, four of which contain direct quotations (although often adapted) in narrative asides, and two that focus on the testimony of additional characters concerning Jesus.  The evangelist's use of Scripture in these six pericopae continues his characterization of Jesus by further illustrating the *topoi* of his person through *ekphrases*, *synkrises*, and *prosopopoetic* utterances.  The evangelist augments the presentation of Jesus offered in his discourses with supporting evidence from his asides and the testimony of John, the man born blind, and even the crowds of Jerusalem.  Weaving these asides and testimony into his larger narrative, the evangelist continually turns to Scripture to expound on Jesus' words and to explain his actions—as well as those of other characters reacting to him.  Viewed as a whole, these passages work alongside the eight examined in chapter three to present a fuller portrait of Jesus that remains consistent with the prologue.

Of all the *topoi* incorporated by the evangelist, the most important of these remains the *topos* of Jesus' origins initially laid out in the prologue.  For the evangelist, Jesus' pre-scriptural and heavenly origins as the *Logos* guide the rest of his character,

---

[111] This move on the part of the evangelist resonates with the emphasis on one's audience in rhetorical theory and practice.  See the discussion of *ethos* in chapter three, pages 153-54, esp. n 86.

establishing his unity with the Father that is reflected in Jesus' words and actions.

Moreover, Jesus' unique relationship with the Father explains his knowledge of Scripture

and gives him the authority to interpret it, even in ways that startle the earth-bound

experts. So crucial is this *topos* that according to the evangelist, without knowing or

accepting Jesus' origins one cannot understand or believe in him. Instead, Jesus'

character only causes scandal and ends with his rejection because his words and actions

are inappropriate for any regular, Jewish man in his culture, especially as they relate to

his interpretations of Scripture.

The importance of Jesus' origins is aptly illustrated in the evangelist's exploration

of the *topos* of Jesus' reputation.[112] The evangelist includes testimony from John (1:19-

36), a formerly blind man (9:1-34), and the crowds of Jerusalem (2:23-25; 12:13); all

three of which provide at least some positive estimations of Jesus' character. John

emphasizes Jesus' origins with his repeated testimony that Jesus exists in some form

prior to him as the "Lord" described in Isa 40:3. Confirmed by the sign John witnessed

in Jesus' baptism, he declares him to be the "Lamb" and "Chosen one" of God. The man

born blind is literally enlightened by Jesus, which enables him to recognize Jesus as

being "from God" even in the face of opposition from his religious leaders. The crowds

likewise witness Jesus' signs and, as a result, proclaim him "King of Israel." Only the

first two witnesses, however, recognize Jesus' heavenly origins and the compatibility

with Scripture that results. In contrast, the crowds (like the Pharisees before them)

eventually reject Jesus as a result of their own interpretation of Scripture in John 12.

Without acknowledging Jesus' origins, the crowds and religious leaders fail to see Jesus'

---

[112] Reputation is listed as an external good by Theon, *Prog*. 110. Ps.-Hermogenes includes the related category of "friends" under "externals" as well (*Prog*. 16 [Kennedy]; cf. Aphth., *Prog*. 22R; Quint., *Inst*. 3.7.14 ; 5.10.26).

248

unity with God's will.  They cannot understand that Scripture is to be encountered in light of Jesus' actions and words rather than being placed in judgment against him.

While the focus on Jesus' origins, and the compatibility with Scripture that results, continues from chapter three, the passages discussed in this chapter augment those from chapter three by focusing on different aspects of Jesus' life.  These sections corroborate the information presented through Jesus' discourses by explaining his actions in light of Scripture, often presenting Jesus as the main actor of a text he consciously fulfills.  In so doing, the evangelist further underscores Jesus' consistency with the larger scriptural story that he, as the pre-incarnate *Logos*, started "in the beginning."  This fact is especially emphasized in the Passion narrative and the evangelist's presentation of the *topoi* of Jesus' "manner of death" and "events after death," throughout which Jesus repeatedly and consciously acts out various scriptural passages.  As the one through whom life, and therefore the scriptural narrative, began, Jesus acts in accordance with this story and controls its flow, even as it leads him to the cross, his resurrection, and finally, his return to the Father.

By presenting Jesus in this manner, the evangelist affirms to his audience that Jesus is at the heart of Scripture.  Jesus, as the *Logos* in human form, is greater than the events and figures narrated within it because the *Logos* exists prior to Scripture and initiated the story that Moses and the prophets record and reflect (1:1-5, 15, 45; 8:56; 12:41).  For this reason, Scripture testifies to Jesus' identity, contextualizing him through analogies and acting as a major source of authority to support the evangelist's larger, christological presentation of Jesus as the *Logos* of God, the revelatory Word made flesh. This characterization has the added impact of maintaining the relevance of Scripture for

the Gospel audience.  It is the story through which they can continue to have access to Christ, and Christ is their medium for a correct encounter with this story.  Characterizing Jesus in this way, the evangelist effectively uses the rhetorical practices of his milieu to anchor his own audience within that same scriptural narrative.  United with Jesus through the gift of his Holy Spirit, the audience continues the scriptural story begun in Genesis through their belief in the truthfulness of the evangelist's *bios* and their imitation of its subject.

CHAPTER FIVE

Conclusion

This study has sought to answer how Scripture contributes to the Fourth Gospel's characterization of Jesus. In so doing, it has given extended attention to the ancient rhetorical and literary practices of the Gospel in order to gain a better understanding of both its methods of characterization and its uses of Scripture. Although scholars have offered comparatively few rhetorical analyses of the Fourth Gospel, largely relegating such studies to Jesus' discourses alone, this study demonstrates the presence of ancient rhetoric throughout the Gospel. Moreover, it builds on the work of earlier scholars by illustrating how rhetoric features in the Gospel's characterization of its protagonist, a key part of which is its frequent scriptural appeals. Capitalizing on the shared context of Jewish and Greco-Roman authors, orators, and audiences in his milieu, the evangelist incorporates the authority of Scripture to persuade his audience of the truthfulness of his narrative, and therefore, of his characterization of Jesus as the *Logos* of God made flesh. The following chapter offers a summary of the findings from chapters two through four before discussing the implications of these findings and possible areas for future research.

*Summary of Findings*

Chapter two formed the groundwork of the subsequent exploration of the Gospel by providing definitions and a preliminary study of the Johannine prologue. In particular, the chapter discussed the role of the evangelist and the presentation of his protagonist in light of the rhetorical expectations concerning historically-rooted narratives, such as *bioi*,

present in the ancient Mediterranean world.  As in the comparative literature, the narrator

of the Fourth Gospel remains external to the events of his story, providing reliable and

omniscient commentary for his audience throughout his account.  As a result, the voices

of the narrator and that of the implied author become blurred in the Gospel, allowing for

the collapsing of these categories into the common denominator of "evangelist" or

"evangelist's voice" utilized in this study.  Guiding his audience through the narrative

with clarifying asides, concise examples from Scripture, and a consistent characterization

of his protagonist, the evangelist aims to craft a believable *bios* for his audience.

In addition to reflecting the emphases on clarity, conciseness, and credibility of

narratives from his milieu, the evangelist also incorporates common *topoi* in the

characterization of his protagonist.   In the brief exploration of the prologue, the *topoi* of

origins, "upbringing," deeds, and the *synkrises* between Jesus, John, and Moses used to

form the evangelist's initial portrayal of Jesus were explored.  Although all of these *topoi*

shape the presentation of Jesus that follows in the rest of the narrative, the most important

*topos* is Jesus' origins because it forms the foundation on which all of the other *topoi* are

built.  In his prologue, the evangelist emphasizes Jesus' cosmic origins, employing and

altering this conventional *topos* to stress the unique nature of his subject.  Jesus' origins,

unlike those of any other person, are not traced through ancestral lineage and a birth

narrative, but rather reach back to eternity with the existence of the *Logos* and its role in

the creation of all life.  As the *Logos* made flesh, Jesus embodies this life-giving identity

and is privileged to an exclusively intimate relationship with the Father that makes him

the perfect revealer of God's will.  For this reason, Jesus does not have the standard

"upbringing" of other children because he does not need human education; he has direct

access to the Father and it is this divine perspective that guides all he does and says in the Gospel.

Chapter two also argued that the evangelist's rhetorical decision to offer this characterization of Jesus to his audience at the outset of his Gospel establishes their elevated point of view from the start. While informing his audience about Jesus' unique origins, "upbringing," and deeds, the evangelist incorporates Scripture, effectively establishing it as the guiding narrative framework for his *bios* and context for his protagonist. Yet, rather than being limited by this narrative, the evangelist claims Jesus to be the *Logos* made flesh; the incarnation of the one through whom the scriptural story began in Genesis. As a result, the audience is prepared to accept the evangelist's claim that Jesus has the authority to interpret Scripture, even when his explanations clash with expected norms. Indeed, this introduction lays the foundation for the evangelist to suggest that since Jesus the mediator and sustainer of life in human form, Scripture should be read in light of him and not the other way around.

Chapters three and four proceeded to analyze fourteen passages in which Scripture was explicitly employed to gauge its rhetorical effect on the evangelist's characterization of Jesus. Chapter three focused on passages from Jesus' discourses and chapter four tackled passages outside these discourses. Through this investigation, the evangelist's care in remaining consistent to his original presentation of Jesus in the prologue became clear. Maintaining the *topoi* of origins, "upbringing," deeds, and *synkrisis* introduced in his prologue, the evangelist adds the *topoi* concerning Jesus' goods of the mind (e.g., "acuteness of the mind"), reputation, age, speech, manner of death, and events following death. The evangelist also continues to build *synkrises*,

adding to them the rhetorical techniques of *ekphrasis* and *prosopopoiia* to illustrate the *topoi* and integrate scriptural references.

With his regular *ekphrastic* descriptions of time, the evangelist presents Jesus as one who operates according to the scriptural calendar. He travels to Jerusalem on Passover, Tabernacles, and Dedication, and reflects the festival settings in his speech and actions. The *ekphrastic* presentation of Jesus' actions illustrate him as one who (re)enacts scriptural passages, often subsuming the role of other objects or persons to place himself at the core of the narrative. These *ekphrastic* references function as "historical" examples, bringing past traditions before the eyes of the Gospel audience and encouraging them to interpret Jesus in light of Scripture. As a result of many of these *ekphrastic* depictions, *synkristic* language is created to form analogies between the salvation brought by God in Israel's past and the life Jesus grants through his own ministry. The *synkrises* clarify Jesus' identity and mission by placing him alongside authoritative traditions, even as they elevate Jesus as greater than what is already acknowledged as great. Many of the *synkrises* are contained in *prosopopoiia* crafted for Jesus and other characters in the text. Jesus compares himself to the bronze serpent of Numbers 21 and to the manna from Israel's wilderness wanderings to illustrate the superiority of the life he brings. In contrast, the Samaritan woman is at first incredulous of Jesus' identity and therefore creates a seemingly ridiculous *synkrisis* between him and Jacob. And the Pharisees of John 9 focus on Jesus' breaking of Sabbath regulations to determine his identity as a sinner, one who is antithetical to Moses and who opposes God's will. In contrast, the evangelist maintains Jesus' compatibility with Scripture, even using his rejection by others as proof of his alignment with Israel's sacred tradition.

All of these references contribute to Jesus' characterization by carefully anchoring him in the narrative of Scripture. It is only the Gospel audience, however, who has access to all these references and, thus, it is only the audience who can truly be persuaded by the evangelist's characterization. The characters in the text are repeatedly startled and offended by Jesus' behavior. To these characters, Jesus' actions and words appear inappropriate in light of their knowledge of him as a young, Jewish man from Galilee, and even his disciples fail to grasp his identity fully until after his glorification (2:22; 12:16; 20:8-9). For many of these characters, Jesus competes with rather than completes their sacred narratives. Yet, for the Gospel audience for Jesus to act any differently than he does in the narrative would be for him to act in a deceptive and inconsistent manner. Thus, Jesus' words and actions, while confounding for characters in the text, are necessary because they reflect the consistency of his own characterization—thereby adding to the credibility of the evangelist's narrative for his own audience.

With the summary complete, it is now time to venture a concise appraisal of the Fourth Gospel's characterization of Jesus through its use of Scripture, and the possible effects this characterization could render on its audience.

### *Implications: Christology and the Authorial Audience*

For the evangelist, Jesus, as the incarnate *Logos,* is God's revelation made flesh. The *topos* of his origins, established in the prologue, is the key to this characterization. The *Logos*, who exists with God since before "the beginning," is the mediator and sustainer of all life, and becomes incarnate as Jesus, is the perfect reflection of the Father as the μονογενής. These pre-scriptural origins pave the way for Jesus' disposition πρὸς τὸν θεόν and his unique relationship with the Father that grants him superior access to

255

God's will and the superior ability to communicate it.  The pre-existence and creative role of the *Logos* results in Jesus having similarly divine capacities throughout his life; he gives life, provides food and water, is omniscient (extreme acuteness of sense), exercises sovereignty by controlling the events around him and choosing his own path, and he knows the entirety of the scriptural story along with exhibiting rhetorical skill in his employment of it.  According to the evangelist, Jesus always acts in accordance with the scriptural narrative by vivifying and perfecting it through his actions and words.  Jesus is at the heart of Scripture, not replacing it in significance, but integral to its understanding because of his identity as the *Logos* made flesh.

In order to convince his audience that this portrait is true, the evangelist focuses on their perspective throughout with additional information and clarifying asides.  The attention the evangelist gives to his audience mirrors rhetorical conventions of his day by contributing to the creation of a persuasive *persona* or *ethos*.  The entire narrative caters to the Gospel audience as even Jesus' words are more appropriate (and persuasive) for them rather than for the characters to whom he speaks in the text (cf. 8:55).  As such, Jesus seems almost more concerned with the belief of the external audience rather than that of characters in the text, thereby causing him to reflect the same rhetorical goal as the evangelist (20:30-31).  Fittingly, therefore, Jesus prays for his disciples *and* for those who will come after them, he offers various asides to this audience in his farewell discourse, and speaks a macarism more applicable for them than for Thomas in 20:29.

The impact of this characterization and its focus on the Gospel audience is powerful.  By having Jesus address the external audience, the evangelist discards the divide between them even as he increases Jesus' distance from the characters within the

text. He incorporates the Gospel audience into the narrative, showing their existence to be in continuity with that of Jesus, who likewise continues God's story of salvation from Scripture. The evangelist's characterization explains the dissonance between Jesus and his contemporaries without undermining his character. In fact, this characterization argues that not only was Jesus' rejection inevitable, but it was a necessary part of God's plan. From their post-resurrection perspective, the Gospel audience understands Jesus' words and actions, comprehending when even those closest to Jesus were confused and stumbled (6:60-66; 13:28; 14:5-9; 18:15-27). In this way, the audience gains a sense of privilege in spite of their apparent disadvantage in not literally knowing or seeing the Christ.

Moreover, the evangelist claims that it is through Scripture that his audience can access Jesus. Rather than removing Jesus from Scripture, or arguing for his separation and competition with Israel's traditions, the evangelist adamantly maintains Jesus' compatibility and rootedness in these traditions. In so doing, he presents Scripture as a vital witness for Jesus' identity and, therefore, as a crucial source of clarification for Jesus' otherwise perplexing actions and claims. Thus, the Beloved Disciple does not have resurrection faith without "know[ing] the Scripture" (20:9), and the disciples continue to understand Jesus better as time passes and they discover how he consistently reflected Scripture throughout his life (2:22; 12:16). Like these disciples, the Gospel audience is encouraged to continue interacting with Scripture to enable their belief in and understanding of Jesus' identity. Modeling the disciples, the Gospel audience can come to see their own continuity with Scripture, even as the evangelist offers a radically new interpretation centered in his christology.

*Areas for Continued Research*

The conclusions of this study build on those of other scholars, while also opening new avenues for research. The importance of Scripture, the prologue, and the privileging of the Gospel audience are not new to scholarly discussions on the Fourth Gospel. This study breaks new ground, however, by exploring how the use of Scripture works in the evangelist's presentation of Jesus in light of rhetorical conventions present in Mediterranean antiquity. As such, this project encourages further research into the use of ancient rhetoric in the Gospel of John, especially concerning how rhetoric can aid in understanding characterization practices. Rather than undermining the Jewishness of the Gospel, recognizing the use of ancient rhetoric acknowledges the broader cultural situation in which it was constructed. This perspective acknowledges the overlap between Greco-Roman and Jewish rhetorical methods, while also allowing room for variance, thereby shedding light on the specific persuasive effect of the narrative.

The immediate next step in this project should be an in-depth analysis of Jesus' characterization outside of the fourteen explicit scriptural appeals studied in this work. Given the fact that large portions of the Gospel were not investigated in this study, questions remain as to whether or not the characterization of Jesus outlined here is also representative of his portrayal in the Fourth Gospel as a whole. For example, are the short sayings, or *chreia*, that Jesus recites in the midst of his longer discourses congruent with evangelist's concern to show Jesus' continuity with Scripture that was emphasized in this study? As brief, pithy phrases meant to encapsulate a historical or legendary figure's character, Jesus' *chreia* are also a significant part of his characterization in the Fourth Gospel and, furthermore, have some connection to his historical person. In the

Fourth Gospel, Jesus' sayings are often unnerving but consistently appear in contexts where Scripture is also employed (cf. 2:13-25; 5:19-47; 6:27-58). Thus, how the evangelist weaves these sayings into his overall presentation of protagonist—especially as they relate to his use of Scripture—merits further attention.

In addition, by acknowledging the pervasiveness of ancient rhetoric in the Gospel of John, this study also aims to offer a new approach to the study of Scripture in the Fourth Gospel and in the New Testament as a whole. Rather than replacing the models set forth by other scholars, such as Richard B. Hays or Christopher D. Stanley, the method used in this study augments their own by bringing additional rhetorical materials into the discussion. This approach is applicable to the investigation of how Scripture operates in the presentation of other characters in the Fourth Gospel. A taste of how such projects could be undertaken, and the potential payoffs they present, are found in the analyses of the Samaritan woman's use of Jacob traditions in 4:1-42 in chapter three, as well as John's testimony from 1:19-42 and that of the man born blind in 9:1-41 in chapter four. Nevertheless, a variety of other characters and intertexts remain to be explored. The Jews, for example, frequently cite Scripture and incorporate it into their reactions to, and rhetorical arguments against, Jesus. The disciples, in contrast, only cite Scripture once in the narrative itself (2:17), leaving their scriptural incorporation until after the resurrection and, implicitly, in agreement with the perspective of the evangelist (cf. 2:22; 12:15-16). How do these scriptural references impact their overall presentation to the Gospel audience? And how do their appeals of Scripture compare to those of Jesus and the evangelist? By examining the role of Scripture in these characterizations, we can gain further insight into the overall rhetorical goals of the Gospel.

This methodology also has promise for studying the use of Scripture in the Synoptics. Like the Fourth Gospel, the Synoptics are ancient biographies, offering praise for their subject Jesus, encouraging their audiences to imitate him, and utilizing the common *topoi* and techniques outlined in this study. Analyzing these three Gospels rhetorically will clarify the role Scripture plays in their characterizations of Jesus, as well as identify which particular rhetorical techniques they favor. In Matthew and Luke, for example, comparisons to the rhetorical function of written testimony could assist in understanding their repeated use of fulfillment quotations. While Mark's combination of various scriptural references could be explored in light of *paraphrastic* tendencies found in his milieu (cf. Mark 1:1-3). As with the Fourth Gospel, additional studies on the role of Scripture in the characterization of other figures, and how they relate the primary characterization of Jesus, can also be performed. Having analyzed all four of the Gospels this way, a comparison of the various emphases of the Gospels' can be made, noting the particular rhetorical tendencies and interpretations offered.

Other New Testament writings are also open to this rhetorical methodology. Narrative texts, particularly Acts, stand out as fruitful fields of study. In Acts, one could explore how the rhetorical function of Scripture varies in the presentation of particular disciples. Moreover, this method could aid in examining how the use of Scripture in Acts compares to its role in presenting Jesus, or the pre-resurrection disciples, in the Gospel of Luke. While the applicability of this method to other narratives is most apparent, it can also aid in understanding scriptural references in epistolary literature, particularly in their narrative portions. In the Pauline letters, for example, Paul repeatedly consults Scripture to characterize Jesus, himself, his opponents, and other believers. The methodology

employed here could provide an initial way forward in understanding how these scriptural appeals contribute to his argumentation. The approach utilized in this study, therefore, has the potential to clarify the use of Scripture in a wide range of writings found in the New Testament. Pursuing these studies will offer scholars a better understanding of *how* Scripture functions as an integral part of New Testament expressions of faith. Recognizing that the use of Scripture in the New Testament is rhetorical provides scholars an opportunity to find the rhetorical value of various scriptural appeals, even when they may seem haphazard to modern readers.

A significant payoff for such exploration is potential insight into the christologies of early Jesus believers, and especially the role of Scripture therein. The christologies shed light on the construction of early believers' identities in relationship to both the person of Jesus and their commitment to the narratives of their Scriptures. As demonstrated in this study, the Fourth Gospel establishes Scripture as a key witness for its protagonist, repeatedly insisting on Jesus' compatibility with these traditions. Elevating his audience's perspective, the evangelist weaves scriptural allusions and quotations into his narrative, constantly urging his audience to encounter Jesus through the context Scripture (and his interpretation of it) provides. In this way, the evangelist successfully communicates his own audience's continuity with Scripture as well, anchoring them in the narrative of God's plan of salvation.

The uses of Scripture in the Synoptic Gospels' characterizations of Jesus also promise insight into their christologies, as does its uses in Acts, Revelation, and the New Testament epistles. Exploring the employment of Scripture in the New Testament in light of ancient rhetoric will help scholars understand how these writings aimed to

persuade their audiences of Jesus' identity as the Christ.  Furthermore, recognizing the

rhetorical role of Scripture in these christologies can offer glimpses into possible self-

perceptions of early believers.  As the authoritative record of God's interaction with

creation through the ages, Scripture plays a pivotal role in the New Testament's

characterizations of Jesus.  Furthermore, as in the Fourth Gospel, the scriptural narrative

provides a means by which early believers could claim a continued connection to Jesus.

Through this story, and Jesus' connection to it, these believers can participate in God's

salvific plan as it nears completion in spite of the physical and temporal distance between

them and their Savior.

BIBLIOGRAPHY

Primary Sources

*Aelius Theon: Progymnasmata*. Edited and translated by Michel Patillon and Giancarlo Bolognesi. Collection des Universités de France. Paris: Less Belles Lettres, 2002.

Aristotle. *Nicomachean Ethics*. Translated by H. Rackham. Loeb Classical Library. Cambridge: Harvard University Press, 2003.

——. *Problems*. Translated by W. S. Hett. 2 vols. Loeb Classical Library. Cambridge: Harvard University Press, 1965, 1970.

——. *Rhetoric*. Translated by J. Freese. Loeb Classical Library. Cambridge: Harvard University Press, 1991.

——. *Rhetorica ad Alexandrum*. Translated by H. Rackham. Cambridge: Harvard University Press, 1965.

Arrian. *Anabasis of Alexander*. Translated by P. A. Brunt. 2 vols. Loeb Classical Library. Cambridge: Harvard University Press, 1976.

Aulus Gellius. *Attic Nights*. Translated by J. C. Rolfe. 3 vols. Loeb Classical Library. Cambridge: Harvard University Press, 1967-70.

Augustine. *Tractates on the Gospel of John 112-24*. Translated by John W. Rettig. Washington, D. C.: Catholic University of America Press, 1995.

Charlesworth, James H., ed. *The Old Testament Pseudepigrapha*. 2 vols. New York: Doubleday, 1983.

Cicero. *On the Orator*. Translated by E. W. Sutton and H. Rackham. 2 vols. Loeb Classical Library. Cambridge: Harvard University Press, 1942.

——. *Rhetorica ad Herennium*. Translated by Harry Caplan. Loeb Classical Library. Cambridge: Harvard University Press, 1954.

——. *Topics*. Translated by H. M. Hubbell. Loeb Classical Library. Cambridge: Harvard University Press, 1949.

*Corpus Rhetoricum: Anonyme, Apthonii, Pseudo-Hermogene*. Translated by Michael Patillon. Collection des Universités de France. Paris: Less Belles Lettres, 2008.

Gibson, Craig A., trans. *Libanius's* Progymnasmata*: Model Exercises in Greek Prose Composition and Rhetoric*. Writings from the Greco-Roman World 27. Atlanta: Society of Biblical Literature, 2008.

Herodotus. *The Persian Wars*. Translated by A. D. Godley. 4 vols. Loeb Classical Library. Cambridge: Harvard University Press, 1920-25.

*Josephus*. Translated by H. St. J. Thackeray et al. 10 vols. Loeb Classical Library. Cambridge: Harvard University Press, 1926-1965.

Kennedy, George A., ed. and trans. *Invention and Method: Two Rhetorical Treatises from the Hermogenic Corpus*. Writings from the Greco-Roman World 15. Atlanta: Society of Biblical Literature, 2005.

——. trans. *Progymnasmata: Greek Textbooks of Prose Composition and Rhetoric*. Writings from the Greco-Roman World 10. Atlanta: Society of Biblical Literature, 2003.

*Lucian*. Translated by A. M. Harmon and K. Kilburn. 8 vols. Leob Classical Library. Cambridge: Harvard University Press, 2006.

Pausanias. *Description of Greece*. Translated by W. H. S. Jones. 4 vols. Loeb Classical Library. Cambridge: Harvard University Press, 1969.

*Philo*. Translated by F. H. Colson and G. H. Whitaker. 10 vols. Loeb Classical Library. Cambridge: Harvard University Press, 1929-62.

Plato. *Republic*. Translated by Paul Shorey. 2 vols. Loeb Classical Library. Cambridge: Harvard University Press, 1942, 1946.

*Plutarch's Lives*. Translated by Bernadotte Perrin. 11 vols. Loeb Classical Library. Cambridge: Harvard University Press, 1967-1975.

Quintilian. *The Orator's Education*. Translated by D. A. Russell. 5 vols. Loeb Classical Library. Cambridge: Harvard University Press, 2001.

Reardon, B. P., ed. *Collected Ancient Greek Novels*. Berkeley: University of California Press, 1989.

Theophrastus. *Characters*. Translated by J. M. Edmonds. Loeb Classical Library. Cambridge: Harvard University Press, 1929.

Thucydides. *History of the Peloponnesian War*. Translated by C. F. Smith. 4 vols. Loeb Classical Library. Cambridge: Harvard University Press, 1919-23.

Secondary Sources

Abl, Martin C. *"And Scripture Cannot Be Broken": The Form and Function of the Early Christian* Testimonia *Collections*. Novum Testamentum Supplement 96. Leiden: Brill, 1999.

Aitken, Ellen B. "At the Well of Living Water: Jacob Traditions in John 4." Pages 342-52 in *The Interpretation of Scripture in Early Judaism and Christianity: Studies in Language and Tradition*. Edited by Craig A. Evans. Journal for the Study of the Pseudepigrapha Supplement 33. *Studies in Scripture in Early Judaism and Christianity* 7. Sheffield: Sheffield Academic, 2000.

Alexander, Philip. "Quid Athenis et Hierosolymis? Rabbinic Midrash and Hermeneutics in the Graeco-Roman World." Pages 101-24 in *A Tribute to Geza Vermes: Essays on Jewish and Christian Literature and History*. Edited by Philip R. Davies and Richard T. White. Journal for the Study of the Old Testament: Supplement Series 100. Sheffield: Sheffield Academic, 1990.

Allison, Dale C., Jr. "The Living Water (John 4:10-14; 6:35c; 7:37-39," *St. Vladmir's Theological Quarterly* 30 (2002): 143-57.

Alter, Robert. *The Art of Biblical Narrative*. New York: Basic Books, 1981.

Anderson, Paul N. *The Christology of the Fourth Gospel: Its Unity and Disunity in the Light of John 6*. Valley Forge: Trinity Press International, 1997.

——. "Gradations of Symbolism in the Johannine Passion Narrative: Control Measures for Theologizing Speculation Gone Awry." Pages 157-94 in *Imagery in the Gospel of John*. Edited by Jörg Frey, Jan G. Van der Watt, and Ruben Zimmerman. Wissenshaftliche Untersuchungen zum Neuen Testament 200. Tübingen: Mohr Siebeck, 2006.

Anderson, R. Dean Jr. *Glossary of Greek Rhetorical Terms Connected to Methods of Argumentation, Figures and Tropes from Anaximenes to Quintlian.* Contributions to Biblical Exegesis and Theology 24. Leuven: Peeters, 2000.

Arterbury, Andrew E. "Breaking the Betrothal Bonds: Hospitality in John 4." *Catholic Biblical Quarterly* 72 (2010): 63-83.

——. *Entertaining Angels: Early Christian Hospitality in its Mediterranean Setting*. New Testament Monographs 8. Sheffield: Sheffield Pheonix, 2005.

Asiedu-Peprah, Martin. *Johannine Sabbath Conflicts as Juridical Controversy*. Wissenschaftliche Untersuchungen zum Neuen Testament 132. Tübingen: Mohr Siebeck, 2001.

Attridge, Harold W. "Argumentation in John 5." Pages 188-99 in *Rhetorical Argumentation in Biblical Texts: Essays from the Lund 2000 Conference*. Edited by Anders Eriksson, Thomas H. Olbricht, and Walter Übelacker. Emory Studies in Early Christianity 8. Harrisburg: Trinity Press International, 2002.

Aune, David E. "Greco-Roman Biography." Pages 107-26 in *Greco-Roman Literature and the New Testament: Selected Forms and Genres*. Edited by David E. Aune. Sources for Biblical Study 21. Atlanta: Scholars Press, 1988.

Bampfylde, G. "John xix 28: A Case for a Different Translation." *Novum Testamentum* 11 (1969): 247-60.

Barr, David L. and Judith L. Wentling. "The Conventions of Classical Biography and the Genre of Luke-Acts: A Preliminary Study." Pages 63-88 in *Luke-Acts: New Perspectives from the Society of Biblical Literature Seminar*. Edited by Charles H. Talbert. New York: Crossroad, 1984.

Barrett, C. K. *The Gospel According to St. John: An Introduction with Commentary and Notes on the Greek Text*. New York: Macmillan, 1957.

Baron, Lori. "Reinterpreting the Shema: The Battle over the Unity of God in the Fourth Gospel." Paper presented at the annual meeting of the Society of Biblical Literature. Boston, November 2008.

Bass, Kenneth L. "The Rhetorical Function of Necessity in Luke's *Bios* of Jesus." Ph.D. diss., Baylor University, forthcoming.

Bauckham, Richard. *James: Wisdom of James, Disciple of Jesus the Sage*. New Testament Readings; London: Routledge, 1999.

——. *The Testimony of the Beloved Disciple: Narrative, History, and Theology in the Gospel of John*. Grand Rapids: Baker Academic, 2007.

——. "The Wisdom of James and the Wisdom of Jesus." Pages 76-92 in *The Catholic Epistles and the Tradition*. Edited by J. Schlosser. Bibliotheca ephemeridum theologicarum lovaniensium 176. Leuven: Leuven University Press, 2004.

Bennema, Cornelis. *Encountering Jesus: Character Studies in the Gospel of John*. Carlisle: Paternoster, 2009.

——. "A Theory of Character in the Fourth Gospel with Reference to Ancient and Modern Literature." *Biblical Interpretation* 17 (2009): 375-421.

Bernard, J. H. *A Critical and Exegetical Commentary on the Gospel According to St. John*. 2 Vols. International Critical Commentary. Edinburgh: T&T Clark, 1928.

Betz, Hans Dieter. *Galatians*. Hermeneia. Philadelphia: Fortress, 1979.

Beutler, Johannes. "Der alttestamentlich-jüdische Hintergrund der Hirtenrede in Johannes 10." Pages 18-32 in *The Shepherd Discourse of John 10 and its Context: Studies by Members of the Johannine Writings Seminar*. Society for the Study of the New Testament Monograph Series 67. Edited by Johannes Beutler and Robert T. Fortna. Cambridge: Cambridge University Press, 1991.

——. "The Use of 'Scripture in the Gospel of John." Pages 147-62 in *Exploring the Gospel of John: In Honor of D. Moody Smith*. Edited by R. Alan Culpepper and C. Clifton Black. Louisville: Westminster John Knox, 1996.

Bieringer, Reimund. "Das Lamm Gottes, das die Sünde der Welt hinwegnimmt (Joh 1,29): Eine kontextorientierte und redaktionsgeschichtliche Untersuchung auf dem Hintergrund der Passatradition als Deutung des Todes Jesu im Johannesevangelium." Pages 199-232 in *The Death of Jesus in the Fourth Gospel*. Edited by G. Van Belle. Bibliotheca ephemeridum theologicarum lovaniensium 200. Leuven: Leuven University Press, 2007.

——. " 'They Have Taken away My Lord': Text-Immanent Repetitions and Variations in John 20,1-18." Pages 609-30 in *Repetitions and Variations in the Fourth Gospel: Style, Text, Interpretation*. Edited by G. van Belle, M. Labahn, P. Maritz; Bibliotheca ephemeridum theologicarum lovaniensium 223. Leuven: Leuven University Press, 2009.

Bieringer, Reimund, Didier Pollefeyt, and Frederique Bandecasteele-Vanneuville "Wrestling with Johannine Anti-Judaism." Pages 3-37 in *Anti-Judaism and the Fourth Gospel.* Edited by Reimund Bieringer, Didier Pollefeyt, and Frederique Bandecasteele-Vanneuville. Louisville: Westminster John Knox, 2001.

Bieringer, Reimund, Florentino García Martínez, Didier Pollefeyt, and Peter J. Tomson, eds. *The New Testament and Rabbinic Literature*. Supplements to the Journal for the Study of Judaism 136. Leiden: Brill, 2010.

Black, C. Clifton. " 'The Words that You Gave Me I Have Given to Them': The Grandeur of Johannine Rhetoric." Pages 220-39 in *Exploring the Gospel of John: In Honor of D. Moody Smith*. Edited by R. Alan Culpepper and C. Clifton Black. Louisville: Westminster John Knox, 1996.

Black, C. Clifton and Duane F. Watson, eds. *Words Well Spoken: George Kennedy's Rhetoric of the New Testament*. Studies in Rhetoric and Religion 8. Waco: Baylor University Press, 2008.

Blanchard, Yves Marie. "Le fils de l'homme et l'échelle de Jacob: réflexion sur l'intertextualité scripturaire et relecture de Jean 1,51, à la lumière de la Bible Juive." Pages 181-95 in *Analyse narrative et Bible: deuxième colloque international du RRENAB, Louvain-la-Neuve, avril 2004*. Edited by Camille Focant and André Wénin. Leuven: Leuven University Press, 2005.

Boismard, M.-E. "De son ventre couleront des fleuves d'eau (Jo., vii, 38)." *Revue Biblique* 65 (1958): 523-46.

Bondi, Richard A. "John 8:39-47: Children of Abraham or of the Devil?" *Journal of Ecumenical Studies* 34 (1997): 473-74.

Borgen, Peder. *Bread from Heaven: An Exegetical Study of the Concept of Manna in the Gospel of John and the Writings of Philo*. Novum Testamentum Supplement 10. Leiden, Brill: 1965.

——. "Creation, Logos and the Son: Observations on John 1:1-18 and 5:17-18." *Ex Auditu* 3 (1987): 88-97.

——. "John 6: Tradition, Interpretation and Composition." Pages 95-114 in *Critical Readings of John 6*. Edited by R. Alan Culpepper. Biblical Interpretation Series 22. Leiden: Brill, 1997.

——. "Logos was the True Light: Contributions to the Interpretation of the Prologue of John." *Novum Testamentum* 14 (1972): 115-30.

——. "The Scriptures and the Words and Works of Jesus." Pages 39-58 in *What We Have Heard from the Beginning: The Past, Present, and Future of Johannine Studies*. Edited by Tom Thatcher. Waco: Baylor University Press, 2007.

Botha, J. Eugene. *Jesus and the Samaritan Woman: A Speech-Act Reading of John 4:1-42*. Novum Testamentum Supplement 65. Leiden: Brill, 1991.

Boyarin, Daniel. "The Gospel of the Memra: Jewish Binitarianism and the Prologue to John." *Harvard Theological Review* 94 (2001): 243-84.

Brant, Jo-Ann A. *Dialogue and Drama: Elements of Greek Tragedy in the Fourth Gospel*. Peabody: Hendrickson, 2004.

——. "Drop the Bucket! Water Rights and John 4:1-42." Paper presented at the annual meeting of the Society of Biblical Literature, New Orleans, 23 Nov 2009.

——. "Husband-Hunting: Characterization and Narrative Art in the Gospel of John." *Biblical Interpretation* 4 (1996): 205-23.

Brawley, Robert L. "An Absent Complement and Intertextuality in John 19:28-29." *Journal of Biblical Literature* 112 (1993): 427-43.

Bredin, Mark R. "John's Account of Jesus' Demonstration in the Temple: Violent or Non-Violent?" *Biblical Theological Bulletin* 33 (2003): 44-50.

Brouwer, Wayne. *The Literary Development of John 13-17: A Chiastic Reading*. Society of Biblical Literature Dissertation Series 182. Atlanta: Society of Biblical Literature, 2000.

Brown, Raymond E. *The Community of the Beloved Disciple*: *The Life, Loves and Hates of an Individual Church in New Testament Times*. New York: Paulist Press, 1979.

———. *The Gospel According to John*. Anchor Bible 29-29a. Garden City: Doubleday, 1966-1970.

———. "Three Quotations from John the Baptist in the Gospel of John," *Catholic Biblical Quarterly* 22 (1960): 292-98.

Bruce, F. F. *The Gospel of John: Introduction, Exposition and Notes*. Grand Rapids: Eerdmans, 1983.

Brunson, Andrew C. *Psalm 118 in the Gospel of John: An Intertextual Study of the New Exodus Pattern in the Theology of John*. Wissenschaftliche Untersuchungen zum Neuen Testament 158. Tübingen: Mohr Siebeck, 2003.

Brunt, John C. "More on *Topos* as a New Testament Form." *Journal of Biblical Literature* 104 (1985): 495-500.

Bultmann, Rudolf. *The Gospel of John: A Commentary*. Translated by G. R. Beasley-Murray. Edited by R. W. N. Hoare and J. K. Riches. Philadelphia: Westminster Press, 1971.

———. "The History of Religions Background of the Prologue to the Gospel of John." Pages 18-35 in *The Interpretation of John*. Edited by John Ashton. Philadelphia: Fortress, 1986.

Burridge, Richard A. *What are the Gospels? A Comparison with Graeco-Roman Biography*. 2d ed. Grand Rapids: Eerdmans, 2004.

———. "Biography." Pages 371-91 in *Handbook of Classical Rhetoric in the Hellenistic Period 330 B.C. – A.D. 400*. Edited by Stanley E. Porter. Leiden: Brill, 1997.

Cahill, P. Joseph. "Narrative Art in John IV." *Religious Studies* 2 (1982): 41-47.

Cairns, Francis. *Virgil's Augustan Epic*. Cambridge: Cambridge University Press, 1989.

Carson, D. A. *The Gospel According to John*. Grand Rapids: Eerdmans, 1991.

——. "The Purpose of the Fourth Gospel: John 20:31 Reconsidered." *Journal of Biblical Literature* 106 (1987): 639-51.

——. "Syntactical and Text-Critical Observations on John 20:30-31: One More Round on the Purpose of the Fourth Gospel." *Journal of Biblical Literature* 124 (2005): 693-714.

Carter, Warren. *John and Empire: Initial Explorations*. New York: T&T Clark, 2008.

——. *John: Storyteller, Interpreter, Evangelist.* Peabody: Hendrickson, 2006.

——. "The Prologue and John's Gospel: Function, Symbol and the Definitive Word." *Journal for the Study of the New Testament* 39 (1990): 35-58.

Cassidy, Richard J. *John's Gospel in New Perspective: Christology and the Realities of Roman Power*. Maryknoll: Orbis, 1992.

Catchpole, David. "The Beloved Disciple and Nathanael." Pages 69-92 in *Understanding, Studying and Reading: New Testament Essays in Honour of John Ashton.* Edited by Christopher Rowland and Crispin H. T. Fletcher-Louis. Journal for the Study of the New Testament: Supplement Series 153. Sheffield: Sheffield Academic, 1998.

Chennattu, Rekha M. *Johannine Discipleship as a Covenant Relationship*. Peabody: Hendrickson Publishers, 2006.

Cherian, Jacob. "The Moses at Qumran: The מורה חצדק as the Nursing-Father of the יחד." Pages 351-61 in *The Bible and the Dead Sea Scrolls: Volume Two The Dead Sea Scrolls and the Qumran Community.* Vol. 2 of *The Second Princeton Symposium on Judaism and Christian Origins*. Edited by James H. Charlesworth. Waco: Baylor University Press, 2006.

Chesnutt, Randall D. *From Death to Life: Conversion in Joseph and Aseneth*. Journal for the Study of the Pseudepigrapha Supplement 16. Sheffield: Sheffield Academic, 1995.

Clark-Soles, Jaime. *Scripture Cannot Be Broken: The Social Function of the Use of Scripture in the Fourth Gospel*. Leiden: Brill, 2003.

Coakley, J. F. "Jesus' Messianic Entry into Jerusalem (John 12:12—Par.)." *Journal of Theological Studies* 46 (1995): 461-82.

Collins, Raymond F. *These Things have been Written: Studies on the Fourth Gospel*. Louvain Theological and Pastoral Monographs 2. Louvain: Peeter's, 1990.

Coloe, Mary. "Like Father, Like Son: The Role of Abraham in Tabernacles—John 8:31-59." *Pacifica* 12 (1999): 1-11.

——. "Raising the Johannine Temple (John 19:19-37)." *Australian Biblical Review* 48 (2000): 47-58.

——. "The Structure of the Johannine Prologue and Genesis 1." *Australian Biblical Review* 45 (1997): 40-55.

——. "Welcome into the Household of God: The Footwashing in John 13." *Catholic Biblical Quarterly* 66 (2004): 400-15.

Conte, Gian Biagio. *The Rhetoric of Imitation: Genre and Poetic Memory in Virgil and Other Latin Poets*. Edited by Charles Segal. Ithaca: Cornell University Press, 1986.

Conway, Colleen M. *Behold the Man: Jesus and Greco-Roman Masculinity*. Oxford: Oxford University Press, 2008.

——. *Men and Women in the Fourth Gospel: Gender and Johannine Characterization*. Society of Biblical Literature Dissertation Series 167. Atlanta: SBL, 1999.

Croy, N. Clayton. "The Messianic Whippersnapper: Did Jesus Use a Whip on People in the Temple (John 2:15)?" *Journal of Biblical Literature* 128 (2009): 555-68.

Cueva, Edmund P. "Plutarch's Ariadne in Chariton's Chaereas and Callirhoe." *American Journal of Philology* 117 (1996): 473-484.

Culpepper, R. Alan. *Anatomy of the Fourth Gospel: A Study in Literary Design*. Philadelphia: Fortress, 1983.

——. "Cognition in John: The Johannine Signs as Recognition Scenes." *Perspectives in Religious Studies* 35 (2008): 251-60.

——. "The Christology of the Johannine Writings." Pages 66-87 in *Who Do You Say that I Am? Essays on Christology in Honor of Jack Dean Kingsbury*. Edited by Mark Allan Powell and David R. Bauer; Louisville: Westminster John Knox, 2006.

——. "The Death of Jesus: An Exegesis of John 19:28-37." *Faith and Mission* 5 (1988): 64-70.

——. "The Johannine *Hypodeigma*: A Reading of John 13." *Semeia* 53 (1991): 133-52.

——. "The Narrator in the Fourth Gospel: Intratextual Relationships." *Society of Biblical Literature Seminar Papers* 21 (1982): 81-96.

——. "The Pivot of John's Prologue." *New Testament Studies* 27 (1981): 1-31.

——. "The Plot of John's Story of Jesus." *Interpretation* 49 (1995): 347-58.

——. "The Theology of the Johannine Passion Narrative." *Neotestamentica* 31 (1997): 21-37.

Dahl, Nihls A. "Der Erstgeborrene des Satans und der Vater des Teufels (Polyk. 7,1 und Joh 8,44)." Pages 70-84 in *Apophoreta***:** *Festschrift für Ernst Haenchen zu seinem siebzigsten Geburtstag am 10. Dezember 1964*. Edited by Ute Eickelberg; *Zeitschrift für die neutestamentliche Wissenschaft und die Kundeder älteren Kirche* 30; Berlin: Töpelmann, 1946.

Dahms, John V. "Isaiah 55.11 and the Gospel of John." *Evangelical Quarterly* 53 (1981): 78-88.

Daise, Michael A. *Feasts in John*. Wissenschaftliche Untersuchungen zum Neuen Testament 229. Tübingen: Mohr Siebeck, 2007.

Daly-Denton, Margaret. *David in the Fourth Gospel: The Johannine Reception of the Psalms*. Arbeiten zur Geschichte des antiken Judentums und des Urchristentums 47. Leiden: Brill, 2000.

Daube, David. "Rabbinic Methods of Interpretation and Hellenistic Rhetoric." *Hebrew Union College Annual* 22 (1949): 239-64.

Davies, Margaret, *Rhetoric and Reference in the Fourth Gospel*. Journal for the Study of the New Testament Supplement 69. Sheffield: Sheffield Academic, 1992.

de Boer, Martinus C. "The Depiction of 'the Jews' in John's Gospel: Matters of Behavior and Identity." Pages 141-57 in *Anti-Judaism and the Fourth Gospel*. Edited by Reimund Bieringer, Didier Pollefeyt, and Frederique Bandecasteele-Vanneuville.Louisville: Westminster John Knox, 2001.

de Jong, I. F., René Nünlist, and Angus Bowie, eds. *Narrators, Narratees, and Narratives in Ancient Greek Literature*. Studies in Ancient Greek Narrative 1. Leiden: Brill, 2004.

de Jonge, Henk Jan. " 'The Jews' in the Gospel of John." Pages 121-40 in *Anti-Judaism and the Fourth Gospel.* Edited by Reimund Bieringer, Didier Pollefeyt, and Frederique Bandecasteele-Vanneuville. Louisville: Westminster John Knox, 2001.

Deely, Mary Katherin. "Ezekiel's Shepherd and John's Jesus: A Case Study in the Appropriation of Biblical Texts." Pages 252-64 in *Early Christian Interpretation of the Scriptures of Israel*. Edited by Craig A. Evans and James A. Sanders. Journal for the Study of the New Testament: Supplement Series 148. *Studies in Scripture in Early Judaism and Christianity* 5. Sheffield: Sheffield Academic, 1997.

Dodd, C. H. *According to the Scriptures: The Sub-structure of New Testament Theology.* New York: Charles Scribner's Sons, 1953.

——. *Historical Tradition in the Fourth Gospel*. Cambridge: University of Cambridge Press, 1963.

——. *The Interpretation of the Fourth Gospel*. Cambridge: Cambridge University Press, 1953.

Donaldson, Ian. *The Rapes of Lucretia: A Myth and Its Transformations*. Oxford: Clarendon Press, 1982.

Dozemann, Thomas B. "Sperma Abraam in John 8 and Related Literature: Cosmology and Judgment." *Catholic Biblical Quarterly* 42 (1980): 342-58.

Du Rand, Jan A. "A Syntactical and Narratological Reading of John 10 in Coherence with Chapter 9." Pages 94-115 in in *The Shepherd Discourse of John 10 and its Context: Studies by Members of the Johannine Writings Seminar*. Society for New Testament Studies Monograph Series 67. Edited by Johannes Beutler and Robert T. Fortna. Cambridge: Cambridge University Press, 1991.

——. "The Creation Motif in the Fourth Gospel: Perspectives on Its Narratological Function within a Judaistic Background." Pages 21-46 in *Theology and Christology in the Fourth Gospel: Essays by the Members of the SNTS Johannine Writings Seminar*. Edited by G. Van Belle, J. G. Van der Watt, and P. Maritz. Bibliotheca ephemeridum theologicarum lovaniensium 184. Leuven: Leuven University Press, 2005.

Duff, Tim. *Plutarch's* Lives: *Exploring Virtue and Vice.* Oxford: Clarendon, 1999.

Duke, Paul D. *Irony in the Fourth Gospel*. Atlanta: John Knox Press, 1985.

Elitzur, Yoel. "The Siloam Pool—'Solomon's Pool'—was a Swimming Pool." *Palestinian Exploration Quarterly* 140 (2008): 17-25.

Ellens, J. Harold. "A Christian Pesher: John 1:51." *Proceedings: Eastern Great Lakes & Midwest Biblical Society* 25(2005): 143-55.

Ellis, E. Earle. *The Old Testament in Early Christianity: Canon and Interpretation in the Light of Modern Research*. Grand Rapids: Baker, 1992.

Endo, Masanobu. *Creation and Christology: A Study on the Johannine Prologue in the Light of Early Jewish Creation Accounts*. Wissenschaftliche Untersuchungen zum Neuen Testament 149. Tübingen: Mohr Siebeck, 2002.

Evans, Craig A. "From Prophecy to Testament: An Introduction." Pages 1-22 in *From Prophecy to Testament: The Function of the Old Testament in the New*. Edited by Craig A. Evans. Peabody: Hendrickson, 2004.

——. "Obduracy and the Lord's Servant: Some Observations on the Use of the Old Testament in the Fourth Gospel." Pages 221-36 in *Early Jewish and Christian Exegesis: Studies in Memory of William Hugh Brownlee*. Edited by Craig A. Evans and William F. Stinespring. Atlanta: Scholars, 1987.

——. "On the Quotation Formulas in the Fourth Gospel." *Biblische Zeitshrift* 26 (1982): 79-83.

——. *To See and Not Perceive: Isaiah 6.9-10 in Early Jewish and Christian Interpretation.* Journal for the Study of the Old Testament: Supplement Series 64. Sheffield: Sheffield Academic, 1989.

——. *Word and Glory: On the Exegetical and Theological Background of John's Prologue*. Journal for the Study of the New Testament: Supplement Series 89. Sheffield: Sheffield Academic, 1993.

Fee, Gordon D. "On the Text and Meaning of John 20:30-31." Pages 2193-2205 in *The Four Gospels 1992: Festschrift Frans Neirynck*. Edited by F. Van Segbroeck, C. M. Tuckett, G. Van Belle, and J. Verheyden. Bibliotheca ephemeridum theologicarum lovaniensium 100. Leuven: Leuven University Press, 1992.

Freed, Edwin D. *Old Testament Quotations in the Gospel of John.* Novum Testamentum Supplement 11. Leiden: Brill, 1965.

——. "Psalm 42/43 in John's Gospel." *New Testament Studies* 29 (1983): 62-73.

Frey, Jörg. " 'Wie Mose die Schlange in der Wüste erhöht hat . . .' Zur frühjüdischen Deutung der "ehernen Schlange" und ihrer christologischen Rezeption in Johannes 3,14f." Pages 153-205 in *Schriftauslegung im antiken Judentum und im Urchristentum*. Edited by Martin Hengel and Hermut Löhr. Wissenschaftliche Untersuchungen zum Neuen Testament 73. Tübingden: Mohr Siebeck, 1994.

Gibson, Craig A. "Learning Greek History in the Ancient Classroom: The Evidence of the Treatises on Progymnasmata." *Classical Philology* 99 (2004): 103-29.

——. "Prosopopoeia in the New Testament: Where Should We Look, and What Should We Expect to Find?" Paper presented at the annual meeting of the Society of Biblical Literature, Philadelphia, November, 2005.

Glasson, T. Francis. *Moses in the Fourth Gospel*. Studies in Biblical Theology. Naperville: Alec R. Allenson, 1963.

Goppelt, Leonhard. *Typos: The Typological Interpretation of the Old Testament in the New*. Translated by Donald H. Madvig. Grand Rapids: Eerdmans, 1982.

Gourgues, Michel. " 'Mort pour nos péchés selon les Écritures': Que reste-t-il chez Jean du Credo des origins? Jn 1,29, chaînon unique de continuité." Pages 181-97 in *The Death of Jesus in the Fourth Gospel*. Edited by G. Van Belle. Bibliotheca ephemeridum theologicarum lovaniensium 200. Leuven: Leuven University Press, 2007.

Greene, G. Roger. "God's Lamb: Divine Provision for Sin." *Perspectives in Religious Studies* 37 (2010): 148-64.

Grelot, Pierre. "A propos de Jean vii, 38." *Revue Biblique* 67 (1960): 224-25.

——. " 'De son ventre couleront des fleuves d'eau': la citation scripturaire de Jean, vii, 38." *Revue Biblique* 66 (1959): 367-74.

Griffin, Jasper. *Latin Poets and Roman Life.* Classical Life and Letters. London: Duckworth, 1985.

Grigsby, Bruce. "Washing in the Pool of Siloam—A Thematic Anticipation of the Johannine Cross." *Novum Testamentum* 27 (1985): 227-35.

Gruber, Margareta. "Der Quelle zu trinken geben: Eine intertextuelle Lektüre von Joh 4,1-42; 7,37-39 und 19,28-37." Pages 314-30 in *Der Bibelkanon in der Bibelauslegung: Methodenreflexionen und Beispielexegesen*. Editeb by Egbert Ballhorn, Georg Steins. Stuttgart: W. Kohlhammer, 2007.

Haenchen, Ernst. *John*. Translated by Robert W. Funk. 2 vols. Hermeneia. Philadelphia: Fortress, 1984.

Hagerland, Tobias. "The Power of Prophecy: A Septuagintal Echo in John 20:19-23." *Catholic Biblical Quarterly* 71 (2009): 84-103.

Hamid-Khani, Saeed. *Revelation and Concealment of Christ: A Theological Inquiry into the Elusive Language of the Fourth Gospel*. Wissenschaftliche Untersuchungen zum NeuenTestament 120. Tübingen: Mohr Siebeck, 2000.

Hanson, Anthony Tyrrell. "John's Citation of Psalm LXXXII." *New Testament Studies* 11 (1965): 162-64.

————. "John's Citation of Psalm LXXXII Reconsidered." *New Testament Studies* 13 (1967): 363-67.

————. "John's Use of Scripture." Pages 358-79 in *The Gospels and the Scriptures of Israel*. Edited by Craig A. Evans and W. Richard Stegner. Journal for the Study of the New Testament: Supplement Series 104. *Studies in Scripture and Early Judaism and Christianity* 3. Sheffield: Sheffield Academic, 1994.

————. *The Prophetic Gospel: A Study of John and the Old Testament*. Edinburgh: T&T Clark, 1991.

Harris, Elizabeth. *Prologue and Gospel: The Theology of the Fourth Evangelist*. Journal for the Study of the New Testament Supplement 107. Sheffield: Sheffield Academic, 1994.

Harstine, Stan. *Moses as a Character in the Fourth Gospel: A Study of Ancient Reading Techniques*. Journal for the Study of the New Testament: Supplement Series 229. Sheffield: Sheffield Academic, 2002.

Hartsock, Chad. *Sight and Blindness in Luke-Acts: The Use of Physical Features in Characterization.* Biblical Interpretation Series 94. Leiden: Brill, 2008.

Hays, Richard B. "Can the Gospels Teach Us How to Read the Old Testament?" *Pro Ecclesia* 11 (2002): 402-18.

————. *The Conversion of the Imagination: Paul as Interpreter of Israel's Scriptures*. Grand Rapids: Eerdmans, 2005.

————. *Echoes of Scripture in the Letters of Paul*. New Haven: Yale University Press, 1989.

Hays, Richard B., Stefan Alkier, and Leroy A. Huizenga, eds. *Reading the Bible Intertextually*. Waco: Baylor University Press, 2008.

Hedrick, Charles W. "Authorial Presence and Narrator in John." Pages 74-93 in *Gospel Origins and Christian Beginnings: in Honor of James M. Robinson.* Edited by James E. Goehring, Charles W. Hedrick, Jack T. Sanders, with Hans Dieter Betz. Sonoma: Polebridge Press, 1990.

Henaut, Barry W. "John 4:43-54 and the Ambivalent Narrator: A Response to Culpepper's *Anatomy of the Fourth Gospel*." *Studies in Religion* 19 (1990): 287-304.

Hengel, Martin. *Judaism and Hellenism: Studies in their Encounter in Palestine during the Early Hellenistic Period*. Translated by John Bowden. Philadelphia: Fortress, 1981.

——. "The Old Testament in the Fourth Gospel." *Horizons in Biblical Theology* 12 (1990): 19-41.

——. "The Old Testament in the Fourth Gospel." Pages 380-395 in *The Gospels and the Scriptures of Israel*. Edited by Craig A. Evans and W. Richard Stegner. Journal for the Study of the New Testament: Supplement Series 104. *Studies in Scripture in Early Judaism and Christianity* 3. Sheffield: Sheffield Academic, 1994.

——. "The Prologue of the Gospel of John as the Gateway to Christological Truth." Pages 265-94 in *The Gospel of John and Christian Theology*. Edited by Richard Bauckham and Carl Mosser. Grand Rapids: Eerdmans, 2008.

Hilgert, Earle. "Speeches in Acts, and Hellenistic Canons of Historiography and Rhetoric." Pages 83-110 in *Good News In History: Essays in Honor of Bo Reicke*. Edited by Ed. L. Miller. Atlanta: Scholars Press, 1993.

Hock, Ronald F. "Homer in Greco-Roman Education." Pages 56-77 in *Mimesis and Intertextuality in Antiquity and Christianity*. Edited by Dennis R. MacDonald. Studies in Antiquity and Christianity. Harrisburg: Trinity Press International, 2001.

Holleran, J. Warren. "Seeing the Light: A Narrative Reading of John 9." *Ephemerides theologicae lovanienses* 69 (1993): 354-82.

Hooker, Morna D. "John the Baptist and the Johannine Prologue." *New Testament Studies* 16 (1970): 354-58.

Hoskyns, Edwyn. *The Fourth Gospel*. Rev. ed. Edited by Francis Noel Davey. London: Faber and Faber, 1947.

Householder, Fred W., Jr. *Literary Quotation and Allusion in Lucian*. Morningside Heights: King's Crown Press, 1941.

Hylen, Susan. *Allusion and Meaning in John 6*. Beihefte zur Zeitschrift für die neutestamentlicheWissenschaft 193. Berlin: de Gruyter, 2005.

Instone-Brewer, David. *Techniques and Assumptions in Jewish Exegesis before 70 C.E.* Texte und Studien zum antiken Judentum 30. Tübingen: Mohr Siebeck, 1992.

Jaubert, Annie. "La symbolique du puits de Jacob, Jean 4,12." Pages 63-73 in *L'homme devant Dieu: me'langes offerts au pe're Henri de Lubac*. Vol. 1. Paris: Aubier, 1964.

Jauss, H. R. *Aesthetic Experience and Literary Hermeneutics*. Minneapolis: University of Minnesota Press, 1982.

Juel, Donald H. "Interpreting Israel's Scriptures in the New Testament." Pages 283-303 in *The Ancient Period*. Vol. 1 of *A History of Biblical Interpretation*. Edited by Alan J. Hauser and Dian F. Watson. Grand Rapids: Eerdmans, 2003.

——. *Messianic Exegesis: Christological Interpretation of the Old Testament in Early Christianity*. Philadelphia: Fortress, 1988.

Julian, Paul. *Jesus and Nicodemus: A Literary and Narrative Exegesis of Jn. 2,23-3,36*. European University Studies 23. New York: Peter Lang, 2000.

Karakolis, Christos. " 'Across the Kidron Brook, where there was a garden' (John 18,1): Two Old Testament Allusions and the Theme of the Heavenly King in the Johannine Passion Narrative." Pages 751-60 in *The Death of Jesus in the Fourth Gospel*. Edited by G. Van Belle. Bibliotheca ephemeridum theologicarum lovaniensium 200. Leuven: Leuven University Press, 2007.

Keener, Craig S. *The Gospel of John: A Commentary*. 2 vols. Peabody: Hendrickson, 2003.

Kelber, Werner H. "The Birth of a Beginning: John 1:1-18." Pages 209-30 in *The Gospel of John as Literature: An Anthology of Twentieth-Century Perspectives*. Edited by Mark W. G. Stibbe. New Testament Tools and Studies 17. Leiden: Brill, 1993.

Kennedy, George A. *New Testament Interpretation through Rhetorical Criticism*. Studies in Religion. Chapel Hill: University of North Carolina Press, 1984.

Kerr, Alan R. *The Temple of Jesus' Body: The Temple Them in the Gospel of John*. Journal for the Study of the New Testament Supplement 220. Sheffield: Sheffield Academic, 2002.

Kinlaw, Pamela E. *The Christ is Jesus: Metamorphosis, Possession, and Johannine Christology*. Academia Biblica 18. Atlanta: Society of Biblical Literature, 2005.

Kim, Stephen S. "The Relationship of John 1:19-51 to the Book of Signs in John 2-12." *Biblia Sacra* 165 (2008): 323-37.

Kinzer, Mark. "Temple Christology in the Gospel of John." *Society of Biblical Literature Seminar Papers* 37 (1998): 447-64.

Klink, Edward W., III. *The Sheep of the Fold: The Audience and Origin of the Gospel of John*. Society for the Study of the New Testament Monograph Series 141. Cambridge: Cambridge University Press, 2007.

Kloppenborg, John S. Diaspora Discourse: The Construction of *Ethos* in James." *New Testament Studies* 53 (2007): 242-70.

——. "The Reception of the Jesus Tradition in James." Pages 93-141 in *The Catholic Epistles and the Tradition*. Edited by J. Schlosser. Bibliotheca ephemeridum theologicarum lovaniensium 176. Leuven: Leuven University Press, 2004.

Koch, Stefan. "Αἱ μαρτυροῦσαι περὶ ἐμοῦ (Joh 5,39): Zur Funktion der Psalterzitate im vierten Evangelium." Pages 421-29 in *The Death of Jesus in the Fourth Gospel*. Edited by G. Van Belle. Bibliotheca ephemeridum theologicarum lovaniensium 200. Leuven: Leuven University Press, 2007.

Koester, Craig R. "Jesus' Resurrection, the Signs, and Dynamics of Faith in the Gospel of John." Pages 47-74 in *The Resurrection of Jesus in the Gospel of John*. Edited by Craig R. Koester and Reimund Bieringer. Wissenschaftliche Untersuchungen zum Neuen Testament 222. Tübingen: Mohr Siebeck, 2008.

——. "Messianic Exegesis and the Call of Nathanael (John 1.45-51)." *Journal for the Study of the New Testament* 39 (1990): 23-34.

——. *Symbolism in the Fourth Gospel: Meaning, Mystery, Community*. Minneapolis: Fortress, 1995.

Köstenberger, Andreas J. "John." Pages 415-512 in *Commentary on the New Testament Use of the Old Testament*. Edited by G. K. Beale and D. A. Carson. Grand Rapids: Baker, 2007.

Kowalski, Beate. "Die Tempelreinigung Jesu nach Joh 2,13-35." *Münchener theologische Zeitschrift* 57 (2006): 194-208.

Kraus, Manfred. "Ethos as a Technical Means of Persuasion in Ancient Rhetorical Theory." Pages 73-87 in *Rhetoric, Ethic, and Moral Persuasion in Biblical Discourse: Essays from the 2002 Heidelberg Conference*. Edited by T. H. Olbricht and A. Eriksson. Emory Studies in Early Christianity 11. New York: T&T Clark, 2005.

Kraus, Wolfgang. "Johannes und das Alte Testament: Überlegungen zum Umgang mit der Schrift im Johannesevangelium im Horizont Biblischer Theologie." *Zeitschrift für die neutestamentliche Wissenschaft und die Kunde der älteren Kirche* 88 (1997): 1-23.

——. "Die vollendung der Schrift nach Joh 19,28: Überlegungen zum Umgang mit der Schrift im Johannesevangelium." Pages 629-36 in *The Scriptures in the Gospels*. Edited by C. M. Tuckett. Bibliotheca Ephemeridum Theologicarum Lovaniensum 131. Leuven: Leuven University Press, 1997.

Kreitzer, Larry Joseph. "The Temple Incident of John 2:13-25: A Preview of What is to Come." Pages 93-101 in *Understanding, Studying, and Reading: New Testament Essays in Honour of John Ashton*. Edited by Christopher Rowland and Crispin H. T. Fletcher-Louis. Journal for the Study of the New Testament: Supplement Series 153. Sheffield: Sheffield Academic, 1998.

Kristeva, Julia. " 'Nous Deux' or a (Hi)story of Intertextuality." *Romantic Review* 93/2 (2002): 7-14.

——. "Word, Dialogue, and Novel." Pages 34-61 in *The Kristeva Reader*. Edited by Toril Moi. New York: Columbia University Press, 1986.

Kugel, James L. and Rowan A. Greer. *Early Biblical Interpretation*. Library of Early Christianity. Philadelphia: Westminster Press, 1986.

Kurz, William. "Bread of Life in John 6: Intertextuality and the Unity of Scripture." Pages 203-18 in *The Future of Catholic Biblical Scholarship: A Constructive Conversation*. Grand Rapids: Eerdmans, 2002.

——. "Intertextual Permutations of the Genesis Words in the Johannine Prologue." Pages 179-90 in *Early Christian Interpretations of the Scriptures of Israel: Investigations and Proposals*. Edited by Craig A. Evans and James A. Sanders. Journal for the Study of the New Testament: Supplement Series 148. *Studies in Scripture in Early Judaism and Christianity* 5. Sheffield: Sheffield Academic, 1997.

Kysar, Robert. *Voyages with John: Charting the Fourth Gospel*. Waco: Baylor University Press, 2006.

Labahn, Michael. "Response: Living Word(s) and the Bread of Life." Pages 59-62 in *What We Have Heard from the Beginning: The Past, Present, and Future of Johannine Studies*. Edited by Tom Thatcher. Waco: Baylor University Press, 2007.

Lagrange, Marie-Joseph. *Évangile selon Saint Jean*. 5h ed. *Etudes bibliques*. Paris: J. Gabalda, 1936.

Larsen, Kasper Bro. "Narrative Docetism: Christology and Storytelling in the Gospel of John." Pages 346-55 in *The Gospel of John and Christian Theology*. Edited by Richard Bauckham and Carl Mosser. Grand Rapids: Eerdmans, 2008.

——. *Recognizing the Stranger: Recognition Scenes in the Gospel of John*. Biblical Interpretation Series 93. Leiden: Brill, 2008.

Lausberg, Heinrich. *Handbook of Literary Rhetoric: A Foundation for Literary Study*. Translated by Matthew T. Bliss, Annemiek Jansen, and David E. Orton. Edited by David E. Orton and R. Dean Anderson. Leiden: Brill, 1998.

Lee, Dorothy A. "The Prologue and Jesus' Final Prayer." Pages 229-32 in in *What We Have Heard from the Beginning: The Past, Present, and Future of Johannine Studies*. Edited by Tom Thatcher. Waco: Baylor University Press, 2007.

Lehman, Alan D. "The Coriolanus Story in Antiquity." *Classical Journal* 47 (1952): 329-36.

Lieberman, Saul. *Hellenism in Jewish Palestine: Studies in the Literary Transmission Beliefs and Manners of Palestine in the I Century B.C.E.—IV Century C.E. Theological Studies* 18. New York: Jewish Theological Seminary of America, 1962.

Lieu, Judith. "Anti-Judaism, the Jews, and the Worlds of the Fourth Gospel." Pages 168-182 in *The Gospel of John and Christian Theology*. Edited by Richard Bauckham and Carl Mosser. Grand Rapids: Eerdmans, 2008.

——. "Blindness in the Johannine Tradition." *New Testament Studies* 34 (1988): 83-95.

——. "Narrative Analysis and Scripture in John." Pages 144-63 in *The Old Testament in the New Testament: Essays in Honor of J. L. North.* Edited by Steve Moyise. Journal for the Study of the New Testament: Supplement Series 189. Sheffield: Sheffield Academic, 2000.

Lim, Timothy H. *Holy Scripture in the Qumran Commentaries and Pauline Letters*. Oxford: Clarendon, 1997.

Lincoln, Andrew T. " 'I am the Resurrection and the Life': The Resurrection Message of the Fourth Gospel." Pages 122-46 in *Life in the Face of Death: The Resurrection Message of the New Testament*. Edited by Richard N. Longenecker. Grand Rapids: Eerdmans, 1998.

——. *Truth on Trial: The Lawsuit Motif in the Fourth Gospel*. Peabody: Hendrickson, 2000.

Lindars, Barnabas. *The Gospel of John.* New Century Bible Commentary. Grand Rapids: Eerdmans, 1972.

——. *New Testament Apologetic: The Doctrinal Significance of the Old Testament Quotations.* London: SCM Press, 1961.

Longenecker, Bruce W. *Rhetoric at the Boundaries: The Art and Theology of the New Testament Chain-Link Transitions*. Waco: Baylor University Press, 2005.

Longenecker, Richard N. *Biblical Exegesis in the Apostolic Period*. 2d ed. Grand Rapids: Eerdmans, 1999.

Loiseau, Anne-Françoise. "Traditions évangéliques et herménique juive: Le serpent d'airain de Jean ne repose-t-il pas sur une guématrie?" *Ephemerides theologicae lovanienses* 83 (2007): 155-63.

Lunn, Nicholas P. "Jesus, the Ark, and the Day of Atonement: Intertextual Echoes in John 19:38-20:18." *Journal of the Evangelical Theological Society* 52 (2009): 731-46.

Mahoney, Robert. *Two Disciples at the Tomb: The Background and Message of John 20.1-10*. Theologie undWirklichkeit 6. Bern: Herberg Lang, 1974.

Manning, Gary T. Jr., *Echoes of a Prophet: The Use of Ezekiel in the Gospel of John and in Literature of the Second Temple Period*. Journal for the Study of the New Testament: Supplement Series 270. London: T&T Clark, 2004.

Manns, Frédéric. "Exégèse Rabbanique et Exégèse Johannique." *Revue Biblique* 92 (1985): 525-38.

——. "Traditions Targumiques en Jean 10, 1-30." *Revue des sciences religieuses* 60 (1986): 135-57.

Marguerat, Daniel and Yvan Bourquin, with Marcel Durrer. *How to Read Bible Stories: An Introduction to Narrative Criticism*. London: SCM Press, 1999.

Marincola, John, ed. *A Companion to Greek and Roman Historiography*. 2 vols. Blackwell Companions to the Ancient World. Malden: Blackwell, 2007-08.

Marrs, Rick R. "John 3:14-15: The Raised Serpent in the Wilderness, the Johannine Use of an Old Testament Account." Pages 132-47 in *Johannine Studies: Essays in Honor of Frank Pack*. Edited by James E. Priest. Malibu: Pepperdine University Press, 1989.

Martin, Michael W. "Betrothal Journey Narratives." *Catholic Biblical Quarterly* 70 (2008): 505-23.

——. "Progymnastic Topic Lists: A Compositional Template for Luke and Other *Bioi*?" *New Testament Studies* 54 (2008): 18-41.

——. "Rhetorical Topics in Mark: How Ancient Compositional Training has Shaped the Structure and Content of the Second Gospel." Paper presented at the annual meeting of the Society of Biblical Literature, New Orleans, 21 Nov 2009.

Martyn, J. Louis. *History and Theology in the Fourth Gospel*. 3d ed. Nashville: Abingdon, 2003.

Matson, Mark A. "The Contribution to the Temple Cleansing by the Fourth Gospel." *Soceity of Biblical Literature Seminar Papers* 31 (1992): 489-506.

McConnell, James. "The *Topos* of Divine Testimony in Luke/Acts." Ph.D. diss., Baylor University, 2009.

Meeks, Wayne A. *The Prophet-King: Moses Traditions and the Johannine Christology*. Novum Testamentum Supplement 14. Leiden: Brill, 1967.

Menken, Maarten J. J. " 'The Lamb of God' (John 1:29) in the Light of 1 John 3,4-7." Pages 581-90 in *The Death of Jesus in the Fourth Gospel*. Edited by G. Van Belle. Bibliotheca ephemeridum theologicarum lovaniensium 200. Leuven: Leuven University Press, 2007.

——. "Observations on the Significance of the Old Testament in the Fourth Gospel." *Neotestamentica* 33 (1999): 125-43.

——. "Observations on the Significance of the Old Testament in the Fourth Gospel." Pages 155-75 in *Theology and Christology in the Fourth Gospel: Essays by the Members of the SNTS Johannine Writings Seminar*. Edited by G. Van Belle, J. G. Van der Watt, and P. Maritz. Bibliotheca ephemeridum theologicarum lovaniensium 184. Leuven: Leuven University Press, 2005.

——. *Old Testament Quotations in the Fourth Gospel: Studies in Textual Form.* Contributions to Biblical Exegesis and Theology 115. Kampen, Netherlands: Pharos, 1996.

——. "The Quotations from Zech 9,9 in Mt 21,5 and in John 12,15." Pages 571-78 in *John and the Synoptics*. Edited by Albert Denaux. Bibliotheca ephemeridum theologicarum lovaniensium 101. Leuven: Leuven University Press, 1992.

——. "The Use of the Septuagint in Three Quotations in John: Jn 10,34; 12,38; 19,24." Pages 367-93 in *The Scriptures in the Gospels*. Edited by C. M. Tuckett. Bibliotheca ephemeridum theologicarum lovaniensium 131. Leuven: Leuven University Press, 1997.

Merenlahti, Petri and Raimo Hakola. "Reconceiving Narrative Criticism." Pages 13-48 in *Characterization in the Gospels: Reconceiving Narrative Criticism*. Edited by David Rhoads and Kari Syreeni. London: T&T Clark, 1999.

Michaels, J. Ramsey. "Betrayal and the Betrayer: The Uses of Scripture in John 13.18-19." Pages 429-58 in *The Gospels and the Scriptures of Israel*. Edited by Craig A. Evans and W. Richard Stegner. Journal for the Study of the New Testament: Supplement Series 104. *Studies in Scripture in Early Judaism and Christianity* 3. Sheffield: Sheffield Academic, 1994.

Michel, Dorothea. *Alexander als Vorbild für Pompeius, Caesar und Marcus Antonius: Archäoligische Untersuchungen*. Collection Latomus 94. Revue d'Études Latines 60. Bruxelles: Latomus, 1967.

Miller, Paul. " 'They Saw His Glory and Spoke of Him': The Gospel of John and the Old Testament." Pages 127-151 in *Hearing the Old Testament in the New Testament*. Edited by Stanley E. Porter. Grand Rapids: Eerdmans, 2006.

Minear, Paul. "The Beloved Disciple in the Gospel of John: Some Clues and Conjectures." *Novum testamentum* 19 (1977): 105-23.

——. " 'We don't know where . . .' John 20:2." *Interpretation* 30 (1976): 125-39.

Moloney, Francis J. *Belief in the Word: Reading the Fourth Gospel, John 1-4*. Minneapolis: Fortress, 1993.

——. *Glory not Dishonor: Reading John 13-21*. Minneapolis: Fortress, 1998.

——. *The Gospel of John: Text and Context*. Biblical Interpretation Series 72. Leiden: Brill, 2005.

——. "The Gospel of John as Scripture." *Catholic Biblical Quarterly* 67 (2005): 454-68.

——. "The Gospel of John: The 'End' of Scripture." *Interpretation* 63 (2009): 357-66.

——. " 'In the Bosom of' or 'Turned towards' the Father?" *Australian Biblical Review* 31 (1983): 63-71.

——. "Reading John 2:13-22: The Purification of the Temple." *Revue Biblique* 97 (1990): 432-52.

——. "A Sacramental Reading of John 13:1-38." *Catholic Biblical Quarterly* 53 (1991): 237-56.

——. *Signs and Shadows: Reading John 5-12*. Minneapolis: Fortress, 1996.

——. "The Structure and Message of John 15.1-16.3." *Australian Biblical Review* 35 (1987): 35-49.

Morgan, J. R. "Fiction and History: Historiography and the Novel." Pages 553-64 in *A Companion to Greek and Roman Historiography*. Vol. 2. Edited by John Marincola. Blackwell Companions to the Ancient World. Malden: Blackwell, 2007.

Morgen, Michéle. "La Promesse de Jesus a Nathanael (Jn 1,51) Eclairee par la Hagaddah de Jacob-Israel." *Revue des sciences religieuses* 67 (1993): 3-21.

Motyer, Stephen. *Your Father the Devil? A New Approach to John and 'the Jews'*. Paternoster Biblical and Theological Studies. Carlisle, CA: Paternoster Press, 1997.

Moyise, Steven. *Evoking Scripture: Seeing the Old Testament in the New*. London: T&T Clark, 2008.

——. "Intertextuality and Historical Approaches to the Use of Scripture in the New Testament." Pages 23-32 in *Reading the Bible Intertextually*. Edited by Richard B. Hays, Stefan Alkier, and Leroy A. Huizenga. Waco: Baylor University Press, 2008.

——. "Intertextuality and the Study of the Old Testament in the New Testament." Pages 14-41 in *The Old Testament in the New Testament: Essays in Honor of J. L. Noth.* Edited by Steve Moyise. Journal for the Study of the New Testament: Supplement Series 189. Sheffield: Sheffield Academic, 2000.

——. *The Old Testament in the New: An Introduction*. Continuum Biblical Studies Series. London: Continuum, 2001.

Moyise, Steve and Maarten J. J. Menken, eds., *Isaiah in the New Testament*. New Testament and the Scriptures of Israel. London: T&T Clark, 2005.

Müller, Jean-Jacques. "Les Citations de l'Écriture dans le Quatriéme Évangile." *Foi et Vie* 99 (2001): 41-57.

Müller, Karlheinz. "Joh 9,7 und das jüdische Verständnis des Šiloh-Spruches." *Biblische Zeitschrift* 13 (1969): 251-56.

Müller, Mogens. "The New Testament Reception of the Old Testament." Pages 1-14 in *The New Testament as Reception*. Edited by Mogens Müller and Henrik Tronier. Journal for the Study of the New Testament: Supplement Series 230. Copenhagen International Seminar 11. Sheffield: Sheffield Academic, 2002.

Mullins, Terrence Y. "Topos as a New Testament Form." *Journal of Biblical Literature* 99 (1980): 541-547.

Nanos, Mark D., ed. *The Galatians Debate: Contemporary Issues in Rhetorical and Historical Interpretation*. Peabody: Hendrickson, 2002.

Neeb, John H. C. "Jacob/Jesus Typology in John 1,51," *Proceedings: Eastern Great Lakes & Midwest Biblical Society* 12 (1992): 83-89.

Neirynck, F. "Parentheses in the Fourth Gospel." *Ephemerides theologicae lovanienses* 65 (1989): 119-23.

Neyrey, Jerome H. "Encomium versus Vituperation: Contrasting Portraits of Jesus in the Fourth Gospel." *Journal of Biblical Literature* 126 (2007): 529-52.

——. *The Gospel of John in Cultural and Rhetorical Perspective*. Grand Rapids: Eerdmans, 2009.

——. " 'I Said: You are Gods': Psalm 83:6 and John 10." *Journal of Biblical Literature* 108 (1989): 647-63.

——. "The Jacob Allusions in John 1:51." *Catholic Biblical Quarterly* 44 (1982): 586-605.

——. "Jacob Traditions and the Interpretation of John 4:10-26." *Catholic Biblical Quarterly* 41 (1979): 419-437.

——. "The 'Noble Shepherd' in John 10: Cultural and Rhetorical Background." *Journal of Biblical Literature* 120 (2001): 267-91.

——. "The Trials (Forensic) and Tribulations (Honor Challenges) of Jesus: John 7 in Social Science Perspective." *Biblical Theology Bulletin* 26 (1996): 107-24.

——. " 'Without Beginning of Days or End of Life' (Hebrews 7:3): Topos for a True Deity." *Catholic Biblical Quarterly* 53 (1991): 439-55.

Nicklas, Tobais. " 'Unter dem Feigenbaum'. Die Rolle des Lesers im Dialog zwischen Jesus und Natanael (Joh 1.45-50)." *New Testament Studies* 46 (2000): 193-203.

Nielsen, Jesper Tang. "The Lamb of God: The Cognitive Structure of a Johannine Metaphor." Pages 217-56 in *Imagery in the Gospel of John*. Edited by Jörg Frey, Jan G. Van der Watt, and Ruben Zimmerman. Wissenschaftliche Untersuchungen zum Neuen Testament 200. Tübingen: Mohr Siebeck, 2006.

Nielson, Kirsten. "Old Testament Imagery in John." Pages 66-82 in *New Readings in John: Literary and Theological Perspectives. Essays from the Scandinavian Conference on the Fourth Gospel Århus 1997*. Edited by Johannes Nissen and Sigfred Pedersen. Journal for the Study of the New Testament: Supplement Series 182. Sheffield: Sheffield Academic, 1999.

North, Wendy Sproston. "Jesus' Prayer in John 11." Pages 164-80 in *The Old Testament in the New Testament: Essays in Honor of J. L. North*. Edited by Steve Moyise. Journal for the Study for the New Testament: Supplement Series 189. Sheffield: Sheffield Academic, 2000.

O'Day, Gail R. " 'I Have Overcome the World' (John 16:33): Narrative Time in John 13-17." *Semeia* 53 (1991): 153-66.

——. *Revelation in the Fourth Gospel: Narrative Mode and Theological Claim*. Philadelphia: Fortress, 1986.

Odeburg, Hugo. *The Fourth Gospel: Interpreted in its Relation to Contemporaneous Religious Currents in Palestine and the Hellenistic-Oriental World*. repr. 1929. Chicago: Argonaut, 1968.

O'Neill, J. C. "Son of Man, Stone of Blood (John 1:51)." *Novum Testamentum* 45 (2003): 374-81.

O'Rourke, John J. "Asides in the Gospel of John." *Novum Testamentum* 21 (1979): 210-19.

——. "John's Fulfillment Texts." *Sciences ecclésiastiques* 19 (1967): 433-43.

Pagels, Elaine H. "Exegesis of Genesis 1 in the Gospels of Thomas and John." Pages 196-215 in *For a Later Generaion: The Transformation of Tradition in Israel, Early Judaism, and Early Christianity*. Edited by Randall A. Argall, Beverly A. Bow, and Rodney A. Werline. Harrisburg: Trinity Press International, 2000.

Painter, John. "Christology and the Fourth Gospel—A Study of the Prologue." *Australian Biblical Review* 31 (1983): 45-62.

——. "Earth Made Whole: John's Rereading of Genesis." Pages 65-84 in *Word, Theology, and Community in John*. Edited by John Painter, R. Alan Culpepper, and Fernando F. Segovia. St. Louis: Chalice Press, 2002.

——. "John 9 and the Interpretation of the Fourth Gospel." *Journal for the Study of the New Testament* 28 (1986): 31-61.

——. " 'The Light Shines in the Darkness . . .' Creation, Incarnation, and Resurrection in John." Pages 21-46 in *The Resurrection of Jesus in the Gospel of John*. Edited by Craig R. Koester and Reimund Bieringer. Wissenschaftliche Untersuchungen zum Neuen Testament 222. Tübingen: Mohr Siebeck, 2008.

———. "The Quotation of Scripture and Unbelief in John 12.36b-43." Pages 429-58 in *The Gospels and the Scriptures of Israel*. Edited by Craig A. Evans and W. Richard Stegner. Journal for the Study of the New Testament: Supplement Series 104. *Studies in Scripture in Early Judaism and Christianity* 3. Sheffield: Sheffield Academic, 1994.

———. "Tradition, History and Interpretation in John 10." Pages 53-74 in *The Shepherd Discourse of John 10 and its Context: Studies by Members of the Johannine Writings Seminar*. Society for the Study of the New Testament Monograph Series 67. Edited by Johannes Beutler and Robert T. Fortna. Cambridge: Cambridge University Press, 1991.

Parsenios, George L. *Departure and Consolation: The Johannine Farewell Discourses in Light of Greco Roman Literature*. Novum Testamentum Supplement 117. Leiden: Brill, 2005.

———. " 'No Longer in the World' (John 17:11): The Transformation of the Tragic in the Fourth Gospel." *Harvard Theological Review* 98 (2005): 1-21.

Parsons, Mikeal C. *Acts*. Paideia. Grand Rapids: Baker Academic, 2008.

———. *Body and Character in Luke and Acts: The Subversion of Physiognomy in Early Christianity*. Grand Rapids: Baker, 2006.

———. *Luke*. Paideia. Grand Rapids: Baker Academic, forthcoming.

Patte, Daniel. *Early Jewish Hermeneutic in Palestine*. Society of Biblical Literature Dissertation Series 22. Missoula: Scholars, 1975.

Patterson, Stephen. "The Prologue to the Fourth Gospel and the World of Speculative Jewish Theology." Pages 323-32 in *Jesus in Johannine Tradition*. Edited by Robert T. Fortina and Tom Thatcher. Louisville: Westminster John Knox, 2001.

Peeler, Amy L. B. "The Ethos of God in Hebrews." *Perspectives in Religious Studies* 37 (2010): 37-51.

Pelling, Christopher. "Childhood and Personality in Greek Biography." Pages 213-44 in *Characterization and Individuality in Greek Literature*. Edited by Christopher Pelling. Oxford: Clarendon Press, 1990.

———. "Homer and Herodotus." Pages 75-104 in *Epic Interactions: Perspectives on Homer, Virgil, and the Epic Tradition Presented to Jasper Griffin by Former Pupils*. Edited M. J. Clarke, B. G. F. Currie and R. O. A. M. Lyne. Oxford: Oxford University Press, 2006.

Pernot, Laurent. *Rhetoric in Antiquity*. Translated by W. E. Higgins. Washington: The Catholic University Press of America, 2005.

Pervo, Richard I. "Direct Speech in Acts and the Question of Genre." *Journal for the Study of the New Testament* 28 (2006): 285-307.

Petersen, Norman R. *The Gospel of John and the Sociology of Light: Language and Characterization in the Fourth Gospel*. Valley Forge: Trinity Press International, 1993.

Phillips, Peter M. *The Prologue of the Fourth Gospel: A Sequential Reading*. Library of New Testament Studies 294. London: T&T Clark, 2006.

Pitcher, L. V. "Characterization in Ancient Historiography." Pages 102-117 in *A Companion to Greek and Roman Historiography*. Vol. 1. Edited by John Marincola. Blackwell Companions to the Ancient World. Malden: Blackwell, 2007.

Pomeroy, Sarah B. *Goddesses, Whores, Wives, and Slaves: Women in Classical Antiquity*. Rev. ed. New York: Schocken Books, 1995.

Porter, Stanley E. "Can Traditional Exegesis Enlighten Literary Analysis of the Fourth Gospel? An Examination of the Old Testament Fulfillment Motif and the Passover Theme." Pages 396-428 in *The Gospels and the Scriptures of Israel*. Edited by Craig A. Evans and W. Richard Stegner. Journal for the Study of the New Testament: Supplement Series 104. *Studies in Scripture in Early Judaism and Christianity* 3. Sheffield: Sheffield Academic, 1994.

——. "The Use of the Old Testament in the New Testament: A Brief Comment on Method and Terminology." Pages 79-96 in *Early Christian Interpretation of the Scriptures of Israel*. Edited by Craig A. Evans and James A. Sanders. Journal for Study of the New Testament: Supplement Series 148. *Studies in Scripture in Early Judaism and Christianity* 5. Sheffield: Sheffield Academic, 1997.

Powell, Mark Alan. *What is Narrative Criticism?* Guides to Biblical Studies. Minneapolis: Fortress, 1990.

Quer, Tze-Ming. "A Text-Critical Study of John 1.34." *New Testament Studies* 55 (2009): 22-34.

Rabbinowitz, Peter. "Truth in Fiction: A Reexamination of Audiences," *Critical Inquiry* 4 (1977): 121-41.

——. "Whirl without End: Audience Oriented Criticism," in *Contemporary Literary Theory*. Edited by G. Douglas Atkins and Laura Morrow. Amherst: University of Minnesota Press, 1989.

Reim, Günter. *Studien zum alttestamentlichen hintergrund des Johannesevangeliums*. Society for New Testament Studies Monograph Series 22. Cambridge: Cambridge University Press, 1974.

——. "Joh. 8.44 – Gotteskinder/Teufelskinder wie Antiudaistisch ist 'Die Wohl Antijudaistischste Äusserung des NT'?" *New Testament Studies* 30 (1984): 619-24.

——. "Wie der Evangelist Johannes gemäβ Joh 12,37 ff. Jesaja 6 gelesen hat." *Zeitschrift für die neutestamentliche Wissenschaft und die Kunde der älteren Kirche* 92 (2001): 33-46.

Reinhartz, Adele. "And the Word Was Begotten: Divine Epigenesis in the Gospel of John." *Semeia* 85 (1999): 83-103.

——. "The Gospel of John: How 'The Jews' became Part of the Plot." Pages 99-116 in *Jesus, Judaism, and Christian Anti-Judaism: Reading the New Testament after the Holocaust*. Edited by Paula Fredrickson and Adele Reinhartz. Louisville: Westminster John Knox, 2002.

——. " 'Jews' and Jews in the Fourth Gospel." Pages 213-27 in *Anti-Judaism and the Fourth Gospel*. Edited by Reimund Bieringer, Didier Pollefeyt, and Frederique Bandecasteele-Vanneuville. Louisville: Westminster John Knox, 2001.

——. "John 8:31-59 from a Jewish Perspective." Pages 787-97 in *Remembering for the Future: The Holocaust in an Age of Genocide. Vol. 2: Ethics and Religion*. Edited by John K. Roth, et. al. New York: Palgrave, 2001.

——. *The Word in the World: The Cosmological Tale in the Fourth Gospel*. Society of Biblical Literature Monograph Series 45. Atlanta: Scholars, 1992.

Resseguie, James L. "John 9: A Literary-Critical Analysis." Pages 115-22 in *The Gospel of John as Literature: An Anthology of Twentieth Century Perspectives*. Edited by Mark W. G. Stibbe. New Testament Tools and Studies 17. Leiden: Brill, 1993.

——. *The Strange Gospel: Narrative Design and Point of View in John*. Biblical Interpretation Series 56. Leiden: Brill, 2001.

Rhoads, David, Joanna Dewey, and Donald Michie. *Mark as Story: An Introduction to the Narrative of a Gospel*. 2d ed. Minneapolis: Fortress, 1999.

Richardson, Peter. "Why Turn the Tables? Jesus' Protest in the Temple Precincts." *Society of Biblical Literature Seminar Papers* 37 (1998): 507-23.

Richardson, Scott. *The Homeric Narrator*. Nashville: Vanderbilt Press, 1990.

Roberts-Winsor, Ann. *A King is Bound in the Tresses: Allusions to the Song of Songs in the Fourth Gospel.* Studies in Biblical Literature 6. New York: Peter Lang, 1999.

Rochais, Gérard. "Jean 7: une construction littéraire dramatique, á la manière d'un scenario." *New Testament Studies* 39 (1993): 355-78.

Rowland, Christopher. "John 1.51, Jewish Apocalyptic and Targumic Tradition." *New Testament Studies* 30 (1984): 498-507.

Rusam, Dietrich. "Das 'Lamm Gottes' (Joh 1,29.36) und die Deutung des Todes Jesu in Johannesevangelium." *Biblische Zeitschrift* 49 (2005): 60-80.

Russell, Brigette Ford. "Wine, Women, and the Polis: Gender and the Formation of the City-State in Archaic Rome." *Greece and Rome* 50 (2003): 77-84.

Sandy, D. Brent. "John the Baptist's 'Lamb of God' Affirmation in its Canonical and Apocalyptic Milieu." *Journal of the Evangelical Theological Society* 34 (1991): 447-60.

Sänger, Dieter, " 'Von mir hat er geschrieben' (Joh 5,46): Zur Funktion und Bedeutung Mose im Neuen Testament." *Kerygma und Dogma* 41 (1995): 112-35.

Schapdick, Stefan. "Religious Authority Re-Evaluated: Character of Moses in the Fourth Gospel." Pages 181-209 in *Moses in Biblical and Extra-Biblical Traditions*. Edited by Axel Graupner and Michael Wolter. Beihefte zur Zeitschrift für die alttestamentliche Wissenschaft 372. Berlin: Water de Gruyter, 2007.

Schnackenburg, Rudolf. *The Gospel According to St. John*. 3 vols. Translated by Kevin Smyth. New York: Seabury Press, 1980.

——. "Das Schriftzitat in John 19,37." Pages 239-45 in *Wort, Leid und Gottespruch: Beträge zu Psalmen und Propheten. Festschrift für Joseph Ziegler.* 2 vols. Edited by Josef Schreiner. Forschung zur Bibel 2. Würzburg: Kotholisches Bibelwerk, 1972.

Schneiders, Sandra M. "The Face Veil: A Johannine Sign (John 20:1-10)." *Biblical Theology Bulletin* 13 (1983): 94-97.

——. "The Resurrection (of the Body) in the Fourth Gospel: A Key to Johannine Spirituality." Pages 168-99 in *Life in Abundance: Studies of John's Gospel in Tribute to Raymond E. Brown*. Edited by John R. Donahue. Collegevile: Liturgical Press, 2005.

Schnelle, Udo. *Antidocetic Christology in the Gospel of John: An Investigation of the Place of the Fourth Gospel in the Johannine School.* Translated by Linda M. Maloney. Minneapolis: Fortress, 1992.

——. *Das Evangelium nach Johannes.* Theologischer Handkommentar zum Neuen Testament 4. Leipzig: Evangelische Verlagsanstalt, 1998.

——. "Die Tempelreinigung und die Christologie des Johannesevangeliums." *New Testament Studies* 42 (1996): 359-73.

Schuchard, Bruce G. *Scripture within Scripture: The Interrelationship of Form and Function in the Explicit Old Testament Citations in the Gospel of John.* Society of Biblical Literature Dissertation Series 133. Atlanta: Scholars, 1992.

Scott, Martin. *Sophia and the Johannine Jesus*. Journal for the Study of the New Testament: Supplement Series 71. Sheffield: Sheffield Academic, 1992.

Segal, Alan F. *Two Powers in Heaven: Early Rabbinic Reports about Christianity and Gnosticism*. Leiden: Brill, 1977.

Segovia, Fernando F. *The Farewell of the Word: The Johannine Call to Abide*. Minneapolis: Augsburg Fortress, 1991.

——. "John 1:1-18 as Entrée into Johannine Reality: Representation and Ramifications." Pages 33-64 in *Word, Theology, and Community in John*. Edited by John Painter, R. Alan Culpepper, and Fernando F. Segovia. St. Louis: Chalice Press, 2002.

Seim, Turid Karlsen. "Descent and Divine Paternity in the Gospel of John: Does the Mother Matter?" *New Testament Studies* 51 (2005): 365-66.

Sheeley, Steven. *Narrative Asides in Luke-Acts*. Journal for the Study of the New Testament Supplement Series 72. Sheffield: Sheffield Academic, 1992.

——. "The Narrator in the Gospels: Developing a Model." *Perspectives in Religious Studies* 16 (1989): 213-23.

Sheerin, Daniel. "Rhetorical and Hermeneutic *Synkrisis* in Patristic Typology." Pages 22-39 in *Nova & Vetera: Patristic Studies in Honor of Thomas Patrick Halton*. Edited by John Petruccione. Washington, D. C.: Catholic University of America Press, 1998.

Skinner, Christopher W. "Another Look at 'The Lamb of God.' " *Biblia Sacra* 161 (2004): 89-104.

Smith, D. Moody. *The Fourth Gospel in Four Dimensions: Judaism and Jesus, the Gospels and Scripture*. Columbia: University of South Carolina Press, 2008.

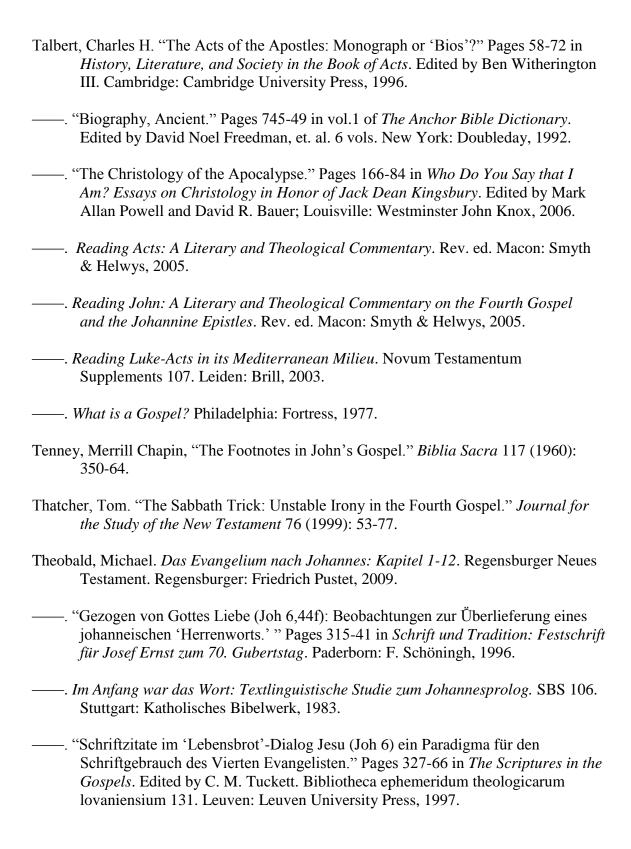——. *John*. Abingdon New Testament Commentary. Nashville: Abingdon, 1999.

Smith, Julien C. H. "The Characterization of Jesus as Ideal King in Ephesians." Ph.D. diss., Baylor University, 2010.

Söding, Thomas. " 'Ich und der Vater sind eins' (Joh 10,30): Die johanniesche Christologie vor dem Anspruch des Hauptgebotes (Dtn 6,4f)," *Zeitschrift für die neutestamentliche Wissenschaft und die Kunde der älteren Kirche* 93 (2002): 177-99.

――. "Kreuzerhöhung: Zur Deutung des Todes Jesu nach Johannes." *Zeitschrift für katholische Theologie* 103 (2006): 2-25.

Sproston, Wendy. " 'The Scripture' in John 17:12." Pages 24-36 in *Scripture: Meaning and Method: Essays in Honor of A. T. Hanson*. Edited by Barry P. Thompson. Hull: Hull University Press, 1987.

Staley, Jeffrey L. *The Print's First Kiss: A Rhetorical Investigation of the Implied Reader in the Fourth Gospel*. Society of Biblical Literature Dissertation Series 82. Atlanta: Society of Biblical Literature, 1988.

――. "The Structure of John's Prologue: Its Implications for the Gospel's Narrative Structure." *Catholic Biblical Quarterly* 48 (1986): 241-64.

――. "Stumbling in the Dark, Reaching for the Light: Reading Character in John 5 and John 9." *Semeia* 53 (1991): 55-80.

――. "Subversive Narrator/Victimized Reader: A Reader-Response Assessment of a Text-Critical Problem, John 18.12-24." *Journal for the Study of the New Testament* 51 (1993): 79-98.

Stamps, Dennis L. "The Johannine Writings." Pages 609-32 in *Handbook of Classical Rhetoric in the Hellenistic Period 330 B.C.—A.D. 400*. Edited by Stanley E. Porter. Leiden: Brill, 1997.

――. "The Use of the Old Testament in the New Testament as a Rhetorical Device: A Methdological Proposal." Pages 9-37 in *Hearing the Old Testament in the New Testament*. Edited by Stanley E. Porter. McMaster New Testament Studies. Grand Rapids: Eerdmans, 2006.

Stanley, Christopher D. *Arguing with Scripture: The Rhetoric of Quotations in the Letters of Paul*. London: T&T Clark, 2004.

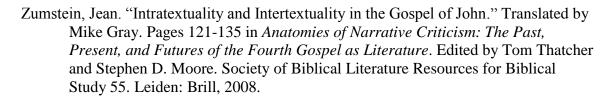――. "Paul and Homer: Greco-Roman Citation Practice in the First Century C.E.," *Novum testamentum* 32 (1990): 48-78.
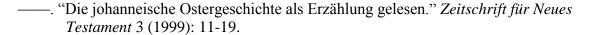
——. *Paul and the Language of Scripture: Citation Technique in the Pauline Epistles and Contemporary Literature*. Society for New Testament Studies Monograph Series 69. Cambridge: Cambridge University Press, 1992.

——. "The Rhetoric of Quotation: An Essay on Method." Pages 44-58 in *Early Christian Interpretation of the Scriptures of Israel*. Edited by Craig A. Evans and James A. Sanders. Journal for the Study of the New Testament: Supplement Series 148. *Studies in Scripture in Early Judaism and Christianity* 5. Sheffield: Sheffield Academic, 1997.

——. "The Social Environment of 'Free' Biblical Quotations in the New Testament." Pages 18-27 in *Early Christian Interpretation of the Scriptures of Israel*. Edited by Craig A. Evans and James A. Sanders. Journal for the Study of the New Testament: Supplement Series 148. *Studies in Scripture in Early Judaism and Christianity* 5. Sheffield: Sheffield Academic, 1997.

Steiner, Grundy. "The Graphic Analogue from Myth in Greek Romance." Pages 123-37 in *Classical Studies Presented to Ben Edwin Perry by His Students and Colleagues at the University of Illinois, 1924-60*. Illinois Studies in Language and Literature 58. Urbana: University of Illinois Press, 1969.

Stibbe, Mark W. G. *John*. Readings: A New Biblical Commentary. Sheffield: Sheffield Academic, 1993.

——. *John as Storyteller: Narrative Criticism and the Fourth Gospel*. Cambridge: Cambridge University Press, 1992.

——. *John's Gospel*. New Testament Readings. London: Routledge, 1994.

Stowers, Stanley K. *The Diatribe and Paul's Letter to the Romans*. Chico: Scholars, 1981.

Strecker, Georg. *History of New Testament Literature*. Translated by Calvin Katter. Harrisburg: Trinity Press International, 1997.

Stube, John Carlson. *A Graeco-Roman Rhetorical Reading of the Farewell Discourse*. Library of New Testament Studies 309. London: T&T Clark, 2006.

Swancutt, Diana M. "Hungers Assuaged by the Bread from Heaven: 'Eating Jesus' as Isaian Call to Belief: The Confluence of Isaiah 55 and Psalm 78(77) in John 6.22-71." Pages 218-51 in *Early Christian Interpretation of the Scriptures of Israel*. Edited by Craig A. Evans and James A. Sanders. Journal for the Study of the New Testament: Supplement Series 148. *Studies in Scripture in Early Judaism and Christianity* 5. Sheffield: Sheffield Academic, 1997.

Talbert, Charles H. "The Acts of the Apostles: Monograph or 'Bios'?" Pages 58-72 in *History, Literature, and Society in the Book of Acts*. Edited by Ben Witherington III. Cambridge: Cambridge University Press, 1996.

——. "Biography, Ancient." Pages 745-49 in vol.1 of *The Anchor Bible Dictionary*. Edited by David Noel Freedman, et. al. 6 vols. New York: Doubleday, 1992.

——. "The Christology of the Apocalypse." Pages 166-84 in *Who Do You Say that I Am? Essays on Christology in Honor of Jack Dean Kingsbury*. Edited by Mark Allan Powell and David R. Bauer; Louisville: Westminster John Knox, 2006.

——. *Reading Acts: A Literary and Theological Commentary*. Rev. ed. Macon: Smyth & Helwys, 2005.

——. *Reading John: A Literary and Theological Commentary on the Fourth Gospel and the Johannine Epistles*. Rev. ed. Macon: Smyth & Helwys, 2005.

——. *Reading Luke-Acts in its Mediterranean Milieu*. Novum Testamentum Supplements 107. Leiden: Brill, 2003.

——. *What is a Gospel?* Philadelphia: Fortress, 1977.

Tenney, Merrill Chapin, "The Footnotes in John's Gospel." *Biblia Sacra* 117 (1960): 350-64.

Thatcher, Tom. "The Sabbath Trick: Unstable Irony in the Fourth Gospel." *Journal for the Study of the New Testament* 76 (1999): 53-77.

Theobald, Michael. *Das Evangelium nach Johannes: Kapitel 1-12*. Regensburger Neues Testament. Regensburger: Friedrich Pustet, 2009.

——. "Gezogen von Gottes Liebe (Joh 6,44f): Beobachtungen zur Überlieferung eines johanneischen 'Herrenworts.' " Pages 315-41 in *Schrift und Tradition: Festschrift für Josef Ernst zum 70. Gubertstag*. Paderborn: F. Schöningh, 1996.

——. *Im Anfang war das Wort: Textlinguistische Studie zum Johannesprolog.* SBS 106. Stuttgart: Katholisches Bibelwerk, 1983.

——. "Schriftzitate im 'Lebensbrot'-Dialog Jesu (Joh 6) ein Paradigma für den Schriftgebrauch des Vierten Evangelisten." Pages 327-66 in *The Scriptures in the Gospels*. Edited by C. M. Tuckett. Bibliotheca ephemeridum theologicarum lovaniensium 131. Leuven: Leuven University Press, 1997.

Thom, Johan C. " 'The Mind is its Own Place': Defining the topos." Pages 555-573 in *Early Christianity and Classical Culture: Comparative Studies in Honor of Abraham J. Malherbe.*. Edited by John T. Fitzgerald, Thomas H. Olbricht, and L. Michael White. Novum Testamentum Supplement 110. Leiden: Brill, 2003.

Tovey, Derek. *Narrative Art and Act in the Fourth Gospel*. Journal for the Study of the New Testament: Supplement Series 151. Sheffield: Sheffield Academic, 1997.

——. "Narrative Strategy in the Prologue and the Metaphor of a Logos in John's Gospel." *Pacifica* 15 (2002): 138-53.

Tyler, Ronald L. "The Source and Function of Isaiah 6:9-10 in John 12:40." Pages 205-20 in *Johannine Studies: Essays in Honor of Frank Pack.* Edited by James E. Priest. Malibu: Pepperdine University Press, 1989.

Van Belle, Gilbert. *Les parenthéses dans l'évangile de Jean: Aperçu historique et classification texte grec de Jean*. Studiorum Novi Testamenti Auxilia 11. Leuven: Leuven University Press, 1985.

——. "Les parenthèses johanniques." Pages 1901-33 in *Four Gospels 1992: Festschrift Frans Neirynck*. Edited by F. Van Segbroeck, et. al. Bibliotheca ephemeridum theologicarum lovaniensium 100. Leuven: Leuven University Press, 1992.

Van Den Eynde, Sabine. "Love Strong as Death? An Inter- and Intratextual Perspective on John 20,1-18." Pages 901-12 in *The Death of Jesus in the Fourth Gospel*. Edited by G. Van Belle. Bibliotheca ephemeridum theologicarum lovaniensium 200. Leuven: Leuven University Press, 2007.

VanderKam, James C. "John 10 and the Feast of Dedication." Pages 203-14 in *Of Scribes and Scrolls: Studies in the Hebrew Bible, Intertestamental Judaism, and Christian Origins*. Edited by Harold W. Attridge, John J. Collins, Thomas H. Tobin. College Theology Studies Resources in Religion 5. Lanham: University Press of America, 1990.

Visotsky, Burton L. "Midrash, Christian Exegesis, and Hellenistic Hermeneutic." Pages 111-31 in *Current Trends in the Study of Midrash*. Edited by Carol Bakhos. Journal for the Study of Judaism: Supplement Series 106. Leiden: Brill, 2006.

Von Wahlde, Urban C. "Judas, the Son of Perdition, and the Fulfillment of Scripture in John 17:12." Pages 167-82 in *The New Testament and Early Christian Literature in Greco-Roman Context: Essays in Honor of David E. Aune*. Edited by John Fotopoulos. Novum Testamentum Supplement 122. Leiden: Brill, 2006.

——. "The Witness to Jesus in John 5:31-40 and Belief in the Fourth Gospel." *Catholic Biblical Quarterly* 43 (1981): 385-404.

Wagner, J. Ross, C. Kavin Rowe, and A. Katherine Grieb, eds. *The Word Leaps the Gap: Essays on Scripture and Theology in Honor of Richard B. Hays*. Grand Rapids: Eerdmans, 2008.

Walker, William O. Jr. "John 1.43-51 and 'The Son of Man' in the Fourth Gospel." *Journal for the Study of the New Testament* 56 (1994): 31-42.

Watson, Patricia A. *Ancient Stepmothers: Myth, Misogyny and Reality*. Mnemosyne 143. Leiden: Brill, 1995.

Webb, Ruth. "The *Progymnasmata* in Practice." Pages 289-316 in *Education in Greek and Roman Antiquity*. Edited by Yun Lee Too. Leiden: Brill, 2001.

Webster, Jane S. *Ingesting Jesus: Eating and Drinking in the Gospel of John*. Academia Biblica 6. Atlanta: Society of Biblical Literature, 2003.

Wengst, Klaus. *Das Johannesevangelium*. 2 vols. Theologischer Kommentar zum Neuen Testament 4. Stuttgart: Kohlhammer, 2000.

Wilckens, Ulrich. *Das Evangelium nach Johannes*. Das Neue Testament deutsch 4. Göttingen: Vanderhoeck & Ruprecht, 2000.

Williams, Catrin H. " 'He Saw His Glory and Spoke about Him': The Testimony of Isaiah and Johannine Christology." Pages 53-80 in *Honouring the Past and Shaping the Future: Religious and Biblical Studies in Wales*. Edited by Robert Pope and Geraint Tudur. Leominster: Gracewing, 2003.

——. "The Testimony of Isaiah and Johannine Christology." Pages 107-24 in *'As Those who are Taught': The Interpretation of Isaiah from the LXX to the Society of Biblical Literature*. Edited by Claire Matthews McGinnis, Patricia K. Tull. Atlanta: Society of Biblical Literature, 2006.

Wisse, Jakob. *Ethos and Pathos: From Aristotle to Cicero*. Amsterdam: Hakkert, 1989.

Witkamp, L. Thomas. "Jesus' Thirst in John 19:28-30: Literal or Figurative?" *Journal of Biblical Literature* 115 (1996): 489-510.

Wright, William M., IV. "Greco-Roman Character Typing and the Presentation of Judas in the Fourth Gospel." *Catholic Biblical Quarterly* 71 (2009): 544-59.

Young, Frances M. *Biblical Exegesis and the Formation of Christian Culture*. Cambridge: Cambridge University Press, 1997.

Young, Franklin W. "A Study of the Relation of Isaiah to the Fourth Gospel." *Zeitschrift für die neutestamentliche Wissenschaft und die Kunde der älteren Kirche* 46 (1955): 215-33.

Zumstein, Jean. "Intratextuality and Intertextuality in the Gospel of John." Translated by Mike Gray. Pages 121-135 in *Anatomies of Narrative Criticism: The Past, Present, and Futures of the Fourth Gospel as Literature*. Edited by Tom Thatcher and Stephen D. Moore. Society of Biblical Literature Resources for Biblical Study 55. Leiden: Brill, 2008.

———. "Die johanneische Ostergeschichte als Erzählung gelesen." *Zeitschrift für Neues Testament* 3 (1999): 11-19.

———. "La réception de l'écriture en Jean 6." Pages 147-66 in *Analyse narrative et Bible: deuxième colloque international du RRENAB, Louvain-la-Neuve, avril 2004*. Edited by Camille Focant and André Wénin. Leuven: Leuven University Press, 2005.