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# **Audience Address in John: The Audience and Purpose of the Gospel**

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## **The Mission of the Seminar**

The NOBS seminar has been organized to explore the implications of the historical conclusion that the literature of the Bible was composed for public performance for audiences rather than for the private reading of readers who would examine the text. At first this may seem to be a minor adjustment to the enterprise of historical criticism. We can simply substitute “audiences” for “readers” or simply add “audience” to “reader” in our conceptualization and discussion of the meaning of biblical texts in their original context. But a deeper examination of the issue makes it clear that what is required may be a more fundamental reorientation.

Implicit in the assumption of the Bible as text is an entire communication culture that has been read back into the ancient world. The communication culture in which historical criticism was originally formed in the late 17<sup>th</sup>-18<sup>th</sup> centuries and in which it has developed in the 19<sup>th</sup> and 20<sup>th</sup> centuries is the world of documents and science. The role and significance of texts had changed radically in the intervening centuries between the ancient world and the modern world. Texts were relatively rare in the ancient world and no more than 15% of the population was literate. The application of Greek philosophy to the religion of Israel had only begun in the work of Philo, Paul and John and there were no normative creeds or works of theology in the biblical period. Virtually all reading even in private was vocalized reproduction of the sounds of texts. The memorization of speeches and stories was the foundational enterprise of ancient education.

Into this relatively primitive culture, historical criticism uncritically and anachronistically read back the media culture of the modern era. The modern world of editors working with the minutiae of multiple texts has been assumed to be the world of antiquity. The highly oral ancient world has been constructed as a silent world in which the only interaction was the interplay of thoughts between a document and a single reader. As Hans Frei has shown in *The Eclipse of Biblical Narrative*, historical criticism has redefined the biblical world as a world of examination of documents for their referential meaning in relation to historical and theological meaning. Meaning was determined by the value of the texts as sources of what Frei calls “ostensive reference” and “ideal reference.” In this process, the meaning of biblical narrative as performed stories has been eclipsed and largely lost. The differences between ancient and modern assumptions about the character of meaning have been minimally considered as a factor in the historical exegesis of ancient texts. Modern definitions of meaning have generally been assumed to be valid for the ancient world as well.

Therefore, a truly historical criticism must seek to reconstruct the meaning of ancient texts in the context of the communication culture of antiquity. The task of the seminar is to disassociate the Bible from modern concepts of texts and their referential meaning and to reconstitute the Bible as sound transmitted by text and reproduced by performance. This reconception of the Bible requires a comprehensive reimagining of the Bible and its meaning in its original historical context.

## **The Gospel of John in the Media World of Antiquity**

The Gospel of John is an excellent “test case” for this wider project. This Gospel has uniquely been seen as a reader’s document in which a comprehensive theology is outlined for the nascent Christian community. It along with Romans and Galatians has been the most important source for theology in the New Testament. The overwhelming consensus among Johannine scholars has been that the Gospel was written for early Christian readers. In this context, the Jews are read as representing unbelief and are the objects of John’s polemic. As Raymond Brown says, “John’s attitude toward “the Jews” is not missionary but apologetic and polemic. The violence of the language in ch. VII, comparing the Jews to the devil’s brood, is scarcely designed to convert the Synagogue, which in Johannine thought is now the “synagogue of Satan” (rev ii 9, iii 9). (p. LXXIII) So also Rudolf Schnackenburg concludes: “...the presence of an anti-Jewish tendency in John, occasioned by the contemporary situation, can hardly be doubted. This does not exclude a missionary intention with regard to Jews of the Hellenistic diaspora who were men of good will, but this can hardly be one of the principle aims of the Gospel.” (167)

This conclusion about the audience and dominant purpose of the Gospel can be tested by an analysis of the characteristics of the interaction between a performer of the Gospel and ancient audiences.

## **The Potential Value of Performance Criticism**

Disciplined and detailed attention to the word events of the telling of the stories might shed new light on their meaning in their original context. Rather than deconstructing the text in search of historical and theological data, this approach will reconstruct the sounds and dynamics of the telling and hearing of the stories, songs, prophecies, and letters of the scriptures from the extant texts. It will seek to hear how the stories sounded in their original language and to identify the dynamics of interaction between the speaker and the hearers. This approach will pay close attention to the sources of meaning in the various forms of biblical speech. In the case of stories, it will notice the way in which the storytellers shape the experience of the events being described by their own attitudes and point of view including insights into the perceptions and feelings of the characters. It will observe the norms of judgment to which the storyteller appeals in the story and seek to

describe the cultural and religious context in which such norms had meaning. It will pay particular attention to the development and presentation of the characters of the story and the dynamics of sympathy and hostility, identification and alienation that are happening in the story event. It will seek to describe the range of possible meanings and interactions with the story that could have happened for the various audiences of the story in antiquity.

This approach will help us to understand the actual experience of the stories. In the case of the stories and speeches of the Gospel of John, for example, a performance criticism analysis will seek to describe the address to the audience in the context of an analysis of the dynamics of distance in the characterization of Jesus. This may help us to get a clearer picture of what happened when the Gospel was performed, what the storyteller was like, how the storyteller presented Jesus' speeches, and how he or she addressed the audience. We need to imagine a wide range of different performance events: to small groups in homes, to larger groups in marketplaces and religious gathering places such as synagogues, and to worshipping congregations. We also need to reconstruct the character of those performances. It is clear from the ancient data and the texts themselves that these books may have been performed at one time as well as in smaller sections. We need to imagine performances of two to five hours in which people would spend a leisurely evening listening to a storyteller tell a long story.

In contrast to the frequently speculative character of the historicity of the events described in biblical narrative, this analysis will help us understand the events in which people actually experienced the stories. This was after all how the great majority of people in the first century experienced, for example, the resurrection of Jesus. They experienced the resurrection in the telling and hearing of the stories of the resurrection, often as the climax to a long story. Only a few persons were actually there at the tomb or experienced the appearances. The majority of persons heard the stories and made their decisions about belief or unbelief on the basis of the credibility of the stories of the witnesses. And for those who believed the witnesses, hearing the stories was the occasion when they got to know Jesus. They interacted with Jesus and developed a relationship with him primarily in interacting with the stories in which he was the main character. This is the primary issue in the story of John 8. What were the dynamics of interaction with Jesus as a character in his speech to the Jews who believed in him?

It is especially important that we maintain rigorous attention on the original context of the stories in the performance criticism of the Gospel of John. In subsequent centuries, the Gospel has been heard in ways that are profoundly disturbing. The interpretation of the Gospel of John has been directly implicated in the development of Christian anti-Judaism. The Holocaust hangs like a cloud of thick smoke over the Gospel of John in the aftermath of that immense tragedy. Precisely because this experience is so present, every effort must be made to focus our attention on the original historical context of the Gospel and actively seek to listen to the Gospel as it was experienced in the first century. In order to do this, we need to ignore and block out of our minds the subsequent history of the Gospel's interpretation for a time. In the aftermath of a careful listening to the Gospel in

its original context, we can examine the question of an appropriate interpretation of the Gospel in the post-Holocaust context.

## **Ancient Reading, Storytelling and Audience Address**

Recent studies of reading in the ancient world have established that texts were usually read aloud to audiences. While some instances of private, even silent reading, have been identified, these are minor exceptions to the general pattern. Ancient writers wrote with the assumption that their writings would be published by public performances for audiences. In many instances, the texts were performed from memory. The memorization of texts for performance was the fundamental didactic practice of ancient schools, both Jewish and pagan. The training of rhetoricians for their practice in courts and in politics was based on the extensive memorization of long speeches by the rhetoricians of the past. This basic training for rhetoricians went on for years. It was normal practice for a great rhetorician to have memorized many speeches. As with musical composers, so also with rhetoricians, the memorization of these sounds provided the foundation for their own compositions.

Thus, the Gospel of John, like virtually all of ancient literature, was written for performance. The question of whether it was performed from memory is initially more difficult. Those who have tried to memorize and perform the Gospels have found the Gospel of John to be more difficult to memorize than the Synoptics. The problem is the speeches. They are very difficult to learn for modern minds. However, in view of the widespread memorization of long and complex rhetorical speeches in the ancient world, the probability is that the writer of the Gospel of John was writing in the rhetorical tradition and assumed that the whole Gospel would be memorized and recited. But whether the Gospel of John was performed from memory or with a text present, it was performed for audiences.

The composition of written narratives in the ancient world was a continuation of the traditions of ancient storytelling. The most extensive tradition of ancient art was storytelling. In the oral cultures of the ancient world stretching back into the millennia of pre-literate human culture, storytelling was the foundation of tribal life. The composition and transmission of the stories of ancient tribes was central to their religious and cultural life. The stories were passed down from generation to generation by learning them “by heart” and repeatedly telling the stories to children (Deut. 6.4-7). Thus, the sources of the performance traditions of memorized **written** narratives were the performance traditions of memorized **oral** narratives.

A foundational performance practice of storytellers is the presentation of multiple characters. Storytellers are first of all themselves. A storyteller addresses his or her audience as himself or herself. But in the telling of the story, the storyteller presents all of the various characters of the story. In presenting those characters, the storyteller gives each character a distinctive presence with gestures, accents, tones, and ways of relating to

other characters in the story. An integral part of the fascination and joy of storytelling is this representation of the different characters of the story. Each storyteller has his or her own ways of presenting the characters. That is one of the reasons why the same story told by different storytellers is fascinating. The same story is always different because of the different ways in which storytellers present the characters.

Another fundamental dimension of storytelling performance is the storyteller's address to the audience. The storyteller is always talking to the audience. When there are various characters interacting in the story, the audience is frequently addressed as one or more of those characters. Sometimes the storyteller may present the interactions of the different characters as addressed to imaginary characters on the imaginary stage of the story. But more often the words of the various characters will be addressed to the audience. As a result, the audience is frequently addressed as one of the characters in the story. Just as the storyteller imaginatively becomes the various characters, so also the members of the audience are invited to become the characters addressed in the story.

This storytelling dynamic is especially present in long speeches. When a storyteller presents one of the characters in the story giving a speech, the storyteller's audience is addressed as the character addressed in the speech. Effectively, the members of the audience become that character. That is, the audience is addressed by one of the characters in the story as another character in the story.

As the character who is making the speech, the storyteller displays all of the emotions of the character and looks directly at the individual members of the audience as the objects of the speech. With a good storyteller the interaction is vivid, direct and highly engaging. As in drama, there is a certain suspension of disbelief that the storyteller has become this character and that the audience is the object of the character's speech.

Another dimension of audience address in storytelling is that it changes frequently. When the audience is addressed as a character in the story for only a moment, there is little opportunity for the audience to occupy or live into that character. But when there is a long speech, the audience has time to experience being addressed as that character and to identify with that character. Just as the storytelling fiction leads to an experience of the storyteller as the character who is speaking, so also the audience experiences itself as the character being addressed in the speech.

In fact, hearing the Gospel of John told was when I first realized the dynamics of audience address in the story. As a part of a course on the Gospel of John, I had required my students to memorize and tell the Gospel. In a class of 10 including me, each of us learned and told approximately two chapters of the Gospel. We prepared throughout the semester and told it during an extended session of the last class. It took about three and a half hours. During the telling of the story, I became aware that I was being addressed as a Jew who was torn between believing in Jesus and being totally alienated from him; then later in chapters 13-17, I realized that I was being addressed as part of the group of disciples. In some sense I had been invited to move imaginatively from being one who

was torn between belief and alienation to being a disciple. This experience led to a more systematic investigation of how the audience is addressed in John.

## **Audience Address in the Gospel of John**

The Gospel of John is very distinctive in its manner of audience address. First of all, John has many speeches in which the audience is addressed directly by Jesus as various characters in the story. There are long speeches to Nicodemus (3.10-21), the Jews who want to kill him (5.19-47), a changing composite audience of the crowd, the Jews, and the disciples in response to the feeding of the 5000 (6.26-70), the long speech of nearly two chapters to a varied group of Jews—the crowd, the Pharisees, the Jews who believed in him and the Jews—at the Feast of Tabernacles (7.21-8.58), the Pharisees after the healing of the man born blind (9.41-10.12), the Jews at the Temple Festival (10.25-38), a series of speeches after the triumphal entry to Philip and Andrew, the Jerusalem crowd, and the audience (12.23-43), and the long, climactic speech to the disciples (13.12-16.33). Several of the stories—Nicodemus, the feeding of the 5000, the trip to Jerusalem for the Feast of Tabernacles, the healing of the man born blind, and the triumphal entry—function as introductions to long speeches to the audience as characters in the preceding story. In these speeches, the story moves imperceptibly from a third person description of an event to a first person address by Jesus to the audience as various characters.

A characteristic example is the story of Nicodemus (3.1-21). The storyteller tells the story of Nicodemus coming to Jesus at night and reports their conversation. After several exchanges, Jesus is talking to Nicodemus in the first person: “Truly I say to you, we speak of what we know and we bear witness to what we have seen but you do not receive our testimony. If I have spoken to you about earthly things and you do not believe, how will you believe if I speak to you about heavenly things?” But in the next sentences, Nicodemus fades into the background and Jesus is talking in the third person: “And just as Moses lifted up the serpent in the world, so also must be the Son of Man be lifted up so that everyone who believes in him may have eternal life... For God so loved the world that he gave his only son ...” In the telling of the story, the storyteller is now talking directly to the audience. The audience has become Nicodemus and Jesus’ speech is addressed to the audience as Nicodemus. This is a distinctive style of storytelling that was developed by the storytellers who created the Gospel of John. The overall effect of this style in the Gospel as a whole is that the audience gets to know Jesus well as a character because he has been interacting with the audience throughout the story.

Furthermore, there is a structure to Jesus’ addresses to the audience. In chapters 1-4, the audience is addressed as various groups of ecumenical 1<sup>st</sup> century Judaism: the followers of John the Baptist (, the Pharisees, and the Samaritans. After the story of the healing of the lame man at the pool of Bethzatha (5.1-15), there is a sudden and radical change in the identity and spirit of the audience Jesus addresses. Jesus’ speech to the audience as the Jews, by far the longest speech to this point in the story, is introduced by this narrative comment: “For this reason the Jews were seeking all the more to kill him,

because he was not only breaking the Sabbath, but was also calling God his own Father, thereby making himself equal to God.” Throughout the following section of the story (chaps. 5-12), the audience is addressed as various groups of Jews who are seeking to kill Jesus, are interested in him, and who believe in him. There is a constant change in the identity of the audience as Jesus’ dialogue partner in these stories: first as Jews who want to kill him, then as the crowd, then as Pharisees, then as Jews who believe in him, and as simply Jews. Furthermore the audience is addressed as Jews who are constantly changing in their relationship to Jesus from alienation to belief and everything in between. After this section of the story, the climax of the speeches of Jesus to the audience is Jesus’ long talk with the disciples at the final dinner and footwashing (chapters 13-17). Thus, the structure of audience address in the Gospel as a whole moves from Jesus and John the Baptist addressing various groups of ecumenical Judaism, Jesus addressing Jews who believe and don’t believe in him, to Jesus addressing his disciples. The audience is thereby invited to move in its relationship with Jesus from being Jews, to Jews who are violently torn between belief and unbelief, to disciples who are in a highly intimate relationship with Jesus.

Another way of describing the patterns of audience address is the frequency of each of the characters that the audience is invited to become. The audience is addressed as “the crowd” three times: the feeding of the five thousand (6.26-27, 32-33), the Feast of Tabernacles (7.21-24), and the triumphal entry (12.30-36); as “the Jews” three times: the feeding of the five thousand (6.43-59), the Feast of Tabernacles (7.16-19), at the Temple Festival (10.25-30); as the Pharisees twice explicitly at the feast of Tabernacles (8.12, 14-18) and the healing of the man born blind (9.41-10.12) and implicitly in the dialogue with Nicodemus (3.1-21); as “the Jews who want to kill or stone him three times: the healing of the crippled man on the Sabbath (5.19-40), the Feast of Tabernacles (8.48-58); once as the Jews who believe in him at the Feast of Tabernacles (8.23-47), and four times as the disciples: the Samaritan woman (4.34-38), the feeding of the five thousand (6.51-55), Philip and Andrew (12.23-28), and the footwashing (13-17). Thus, there are thirteen extended speeches of Jesus to the audience as characters in the story, nine to a range of Jewish groups and four to the disciples. But three of those four addresses to the audience as the disciples are part of the last supper dialogue and are effectively one long speech. Only one speech, a brief address during the dialogue about the feeding of the five thousand (6.61-65), is directed to the audience as the disciples prior to this climactic conversation. In the whole Gospel leading up to the passion narrative, therefore, all but one of fourteen extended speeches addressed to the audience as characters in the story are to various groups of Jews who are divided between belief and unbelief.

Thus, in most of the speeches, the character of Jesus addresses the audience as various characters in the story. But at several points, the storyteller addresses the audience directly without any designation of character identity. The Gospel begins with the storyteller addressing the prologue to the audience. The storyteller is himself or herself speaking to the audience. At this point in the storytelling event, there is no imaginative presentation of characters from the period some sixty years earlier in the time of Jesus. These are addresses to the audience in the “real time” of the performance of the Gospel,

probably sometime in the early 90's. The Gospel begins and ends with these direct addresses to the audience by the storyteller (1.1-18; 20.30-31; 21.24-25). The storyteller also addresses the audience at the end of the cleansing of the Temple story (2.21-25) and the end of the triumphal entry story (12.37-43). In addition to these speeches to the audience, there are a series of short narrative comments in which the storyteller explains or interprets the events and words of the story for the audience (e.g., 1.38; 6.71; 12.6; 19.13; 20.16).

The most distinctive variation in audience address occurs at the end of the stories addressed to the audience as Jews who are torn between belief and unbelief (5-12). The climax of this long section, prior to the invitation to the audience to occupy the role of the disciples, is a short speech in which the storyteller as Jesus directly addresses the audience. It is introduced by the phrase, "Then Jesus cried aloud..." but without any designation of whom he is addressing. As a result the effect is that he is speaking to the audience. In this address, Jesus essentially steps out of his time in the early 30's CE and steps into the time of the audience. He addresses the listeners directly in their own time and space. The storyteller presents Jesus' words to the audience. Jesus' topic is the implication of believing in him or rejecting him for his relationship with the Father and with the listeners. It is an utterly distinctive moment in the Gospel storytelling tradition that occurs at a pivotal place of address to the audience. In the telling of the story, it is Jesus' final appeal for the audience to become his disciples in their hearing of his words to the disciples that will follow.

To summarize the data of audience address, the storyteller as Jesus speaks to the audience as various groups of Jews for 145 verses, the storyteller as Jesus to the audience as disciples for 116 verses, the storyteller himself to the audience as itself for 43 verses, the storyteller as John the Baptist to his disciples for 12 verses, and the storyteller as Jesus to the audience as itself for 7 verses.

The most striking dimension of the audience address is that all of these characters, with the possible exception of the audience, are identified explicitly as Jews. "The crowd" is clearly identified as Jews who were fed or were in Jerusalem and "the disciples" are likewise identified as Jews in chapter 1. Furthermore, there are no non-Jews in the interactions of the storyteller and the audience. The audience is never addressed as a character other than various groups of Jews. That was true in 90 CE and it is true today. Throughout the story, the storyteller as Jesus is constantly addressing the audience as Jews. The structure of Jesus' speeches to Jews moves from speeches to various groups of Jews, to Jews who are conflicted about believing in him or being hostile toward him, to his long talk with the audience as his disciples. Thus, in order to participate fully in the hearing of the story, the audience of the Gospel, regardless of their actual ethnic identity, must imaginatively become Jews.

This fact raises the further question of the relationship between the audience as addressed in the story and the actual historical audiences of the Gospel. On the one hand, the answer is relatively simple. The cultural horizon of the Gospel is congruent with the cultural

horizon of diaspora, Hellenistic Judaism in the cities of the Greco-Roman world. This was the same cultural world in which Paul carried out his missionary work and that is reflected in his letters. However, in contrast to the letters of Paul, there is no explicit inclusion of Gentiles in the audience of the Gospel of John. The probability is that the actual historical audiences of the Gospel of John correspond to the audiences addressed in the Gospel itself: Jews, Pharisees, the followers of John the Baptist, perhaps Samaritans, and Jews who believed in Jesus. On the other hand, we cannot determine the historical audiences of the Gospel with certainty. This inference from the character and structure of audience address in the Gospel is only an inference rather than a fact. But it is an inference based on the historical fact of the character of the audience as it is addressed in the Gospel.

Thus, the audience rhetoric of the Gospel of John does not support the conclusion that the Gospel is addressed to various groups of Christian believers, Jewish or Gentile. The only parts of the Gospel that can be considered as addressed to believers are the speeches directed to the disciples. All of the storyteller's speeches directly to the audience do not presume belief (with the possible exception of the prologue 1.1-18). But the structure of audience address in its movement from Jews (1-4) to Jews who are conflicted about believing in Jesus (5-12) to Jews who are disciples (13-17) is probably an indication of the purpose of the storyteller. That is, the Gospel is structured to move the audience from an introduction to Jesus, to considering the issues involved in believing in Jesus as Messiah, to full identification as disciples. This does not exclude believers. They can live through this process of coming to belief in Jesus many times. But the story is structured for non-believers and does not exclude them by presuming belief at any point (with the possible exception of chapter 21). The character of audience address, therefore, supports the minority view that the Gospel was conceived as an evangelistic story directed to Jews who did not believe that Jesus was the Messiah. What then are the implications of the character of audience address for the meaning of John 8.44?

### **John 8.44 and the Structure of Johannine Rhetoric**

The meaning and tone of Jesus' statement in John 8.44 that "You are from your father the devil..." is much clearer when heard in the context of the speeches to the audience throughout the Gospel. The section in which this statement occurs is the only section of the Gospel that is addressed to "the Jews who believed in him." It is in turn part of the speech of Jesus to various groups of Jews in Jerusalem at the Feast of Booths. In the present text, the story of the woman caught in adultery is the first event at the beginning of the day after the Festival. Jesus comes into the city in the morning and is teaching in the Temple when the scribes and the Pharisees bring in the woman (8.1-11) in order to test Jesus. After this confrontation, Jesus then has a dialogue with the Pharisees about his own self-witness (8.12-18) After his statement about his going where they cannot come, the Jews question whether he is going to kill himself (8.23-29). In this response, Jesus speaks to the audience as "the Jews" and, for reasons that are not clear from his

statements, the conclusion is that many believed in him (8.30. Jesus then speaks to the audience as the Jews who had believed in him (8.31-47).

This is the most sympathetic relationship between Jesus and the various Jewish groups with whom he has been in dialogue to this point in the whole story. In the story's norms, they accurately perceive who Jesus is. In the dialogue that follows, Jesus states that they will be truly free if they continue in his word. Given that they believed in him, their response, like that of the disciples later, was probably performed in a sympathetic and genuine tone: "We are descendants of Abraham and have never been slaves to anyone. What do you mean by saying, "You will be made free?" They understand freedom in terms of their tribal identity as children of Abraham and do not understand what he means. Jesus responds that this is contradicted by the fact that they are looking for an opportunity to kill him and that they do not hear his words. Jesus then states that the reason they are seeking to kill him is that they are not really Abraham's children. When they reassert their identity, Jesus responds that they do not understand him and accept his word because their father is the devil. The dialogue with the Jews who believe in him ends with Jesus' description of the devil as a murderer and a liar and that the reason they do not believe him and receive his word is that they are not from God. This is the first and only address of the character of Jesus to the audience as "Jews who believed in him."

The question is: what did this dialogue mean? What was its impact? And in the reconstruction of the character of the performance, what was the tone and attitude of Jesus? How did the storyteller present Jesus' words to the Jews who believed in him? The conclusion of many exegetes is that this is a polemic against the Jews for which the centerpiece is Jesus' accusation that their father is the devil. This seems to be the most natural way to experience this statement.

### **Audience Address in John 7-8**

As we have seen, Jesus' dialogue with the Jews who believed in him takes place in the context of the longest extended direct address to the audience prior to Jesus' speech to the disciples (13-17). It is in the middle of the series of speeches to the audience as Jews who are divided between believing in Jesus and wanting to kill him. The immediate context is a series of dialogues with a variety of Jewish groups at the Feast of Tabernacles. The story of the Feast of Tabernacles begins with the notice that Jesus did not wish to go about in Judea because the Jews were looking for an opportunity to kill him. This narrative comment picks up the motif of the Jews seeking to kill Jesus established in the conflict after the healing of the lame man at the pool of Bethzatha on the Sabbath (5.1-47). The sequence of the groups that Jesus addresses in the Tabernacles dialogue is as follows: Jesus' brothers (7.3-8), the Jews (7.14-19), the crowd (7.20-24), some Jerusalemites (7.25-31), various Jewish groups vaguely defined (7.32-43) that ends with a division in the crowd about whether or not he is the Messiah, the Pharisees (8.12-21), the Jews (8.22-29), the Jews who believed in him (8.30-47), and the Jews (8.48-58) ending with their picking up stones to throw at him. Throughout this dialogue, the various groups

are divided about whether or not to believe in Jesus. The probability is that this gives voice to the varied responses of the story's audience. The effect of this description of the divided response of the groups in the story is to give permission to the audience to have a range of opinions about what Jesus is saying and doing.

There is also a dynamic structure to this long dialogue. There is a steady drawing closer to Jesus as he talks to these groups of Jews. At the beginning of the dialogues during Tabernacles the Jews are surprised at his learning but are then alienated from him when he asks why they are looking for an opportunity to kill him. But the emotional dynamics get better between Jesus and the crowds until some are saying "He is the Messiah. (7.41)" This continues in the dialogue after the woman caught in adultery that concludes with many of them believing in him (8.30). Thus, the dialogue with those who believed in him is the climax of a steady improvement in diplomatic distance between Jesus and the crowds. After that dialogue, the relationship worsens notably and the dialogue ends with the Jews picking up stones.

A major factor in the meaning of the dialogues throughout the Gospel and specifically at the Feast of Tabernacles is that John's audience has knowledge that the audiences to whom Jesus is speaking did not have. Specifically, they know that the Jewish groups opposed to Jesus finally succeeded in having him killed. Jesus is neither paranoid nor deluded in his statements that they want to kill him. Furthermore, they know the consequences for the nation of the decision to reject Jesus and to follow the way of Barabbas and the Zealots. They live in the period after the disaster of the Jewish war and the destruction of the Temple. Thus, even as the audience is addressed as various Jewish groups, those who listened to the story of the Gospel of John know a lot about what happened after these speeches. John's audience has knowledge that gives them some reflective distance in relation to the dynamics of the story. They know the consequences of the decision that was made sixty years earlier. And they are actively looking for a way of life that holds promise and hope in this radically new period.

How then were the speeches in John 7-8 performed? They were addressed directly to the audience of the performance. Even as the audience is addressed as a series of characters, the storyteller made subtle adjustments in the tone of address to each of the characters according to their attitude and relationship with Jesus.

What is Jesus as a character doing in his address to the Jews who believed in him? Why does he say these incredibly provocative things? The motive that is implicit in Jesus' enigmatic and provocative statements throughout the Gospel is to provoke his dialogue partners to think. His shocking words force his listeners to reflect about the issues he is addressing. The impact of these statements is similar to the impact of many of Jesus' parables in the Synoptics. Jesus' parables are often surprising and force his listeners to think.

What are the issues implicit in this dialogue? One underlying issue running through the speeches is Jesus' steady insistence that they are looking for an opportunity to kill him.

The audience knows that Jesus' question is appropriate. The question from the perspective of John's audience in the decade of the '90's is: why did the people participate in killing Jesus sixty years ago? What are my attitudes now? Why do I respond with such resistance and hostility to Jesus now?

A second underlying issue is the discernment of spirit implicit in the discussion about fatherhood. The argument about whether Abraham or Satan is their spiritual father is directed to the audience as the Jews who believed in him. Because this group is the most sympathetic character in the Gospel in its relationship with Jesus other than the disciples, the dialogue implicates the audience in thinking about their own spiritual identity. What is the source of my spiritual identity? Is it Abraham or is it the devil? If Jesus is telling the truth about himself and about the world, why did we oppose him and kill him? Could that decision have come from God? Or did it come from the devil? What is the source of the spirit that is driving my responses?

The issue that Jesus addresses in this dialogue with the Jews who believed in him is hearing Jesus' words. The naming of their spiritual father as the devil is an answer to the question: "Why don't you understand what I say?" The first answer is: "...because you cannot accept my word." And the further answer is implicitly: "the reason you cannot accept my word or understand what I say is that you are from your father the devil and you choose to do your father's desires." This issue is equally an issue for John's audience in the early '90's as it was for Jesus' original audience in the early '30's. The issue is whether or not you, that is whether I, as a listener can understand and accept Jesus' words. This raises the question for the listener about how he or she will respond to these words of Jesus. This is an issue in the present moment of the hearing of this speech for every listener. The immediate issue for every member of John's audience is whether to stick around for more of the story. Every listener has the option to get fed up or bored and to leave. But if the listener's decision is to stay, the next issue is whether he/she will listen attentively and really think about what Jesus is saying.

This dialogue implicates the audience in an argument with Jesus that requires them to think about the reasons why Jews rejected Jesus as Messiah some sixty years earlier. And the outcome of this particular discussion—the Jews picked up stones to stone him—heightens the intensity of that inquiry. Why would Jews be so alienated from one who is obviously a great prophet that they would want to stone him? Why would I as a first century Jew be so alienated from Jesus that I would want to kill him?

Furthermore, the Gospel invites anyone who wants to enter into the story to identify themselves with the audiences of Jews to whom the story is addressed. This is stated explicitly in the prologue: "He came to his own home and his own people did not accept him. But to all who received him, who believed in his name, he gave power to become children of God..." However, it is striking that there are no Gentiles in the horizon of the Gospel storytelling experience. The audience is never addressed as Gentiles or believers or Christians. In the story, when some Greeks ask Andrew and Philip to see Jesus, his response is to say "Now the hour has come" and not to meet with them. The only

significant Gentiles in the entire story are Pilate and the Roman soldiers who condemn him to death and execute him.

Thus, Christians and all those who identify as non-Jews both then and now are required by the character of the story to imagine themselves as Jews for the appropriate hearing of this story. That may be difficult and there may be dimensions of the storyteller's story that the listener may be aware or unaware are being missed. But just as all ethnic stories require sympathetic listening and identification with the story's audience, the Gospel of John implicitly invites all of its listeners to become Jewish as listeners to this story.

The Gospel of John is addressed to Jews throughout the Gospel. The storyteller/author also presents himself as a Jew who believes that Jesus is the Messiah. This also clarifies the basic problem in the interpretation of the Gospel of John now. The Gospel is almost exclusively read by and for Christians who do not think of themselves as being Jews. Most Christians hear the words in the Gospel about "the Jews" as being about "them" rather than "us."

It is not possible for the story to be anti-Jewish in the sense that it is appealing to non-Jews to adopt a posture of greater emotional or theological distance from Judaism. Furthermore, the Gospel may be anti-priestly but it is not anti-Pharisaic. The audience is addressed as Pharisees at several pivotal points in the Gospel. Pharisees are, therefore, included in the audience of the Gospel. The appeal of the Gospel is for Pharisees to believe that Jesus is the Messiah and for this appeal Nicodemus is the model. For the Jews of post-war period, the decision to believe in Jesus may have meant that they would be expelled from the synagogue and, therefore, from the Jewish community. In this sense, John may be appealing to other Jews to be willing to leave Judaism in order to follow Jesus. The Samaritans and the followers of John the Baptist are also included in the audience of the Gospel. But the audience is never addressed as priests or Sadducees and these groups are not included in the audience. Greek speakers are included by the translations into Greek (e.g., 1.38; 20.16) as are Hebrew speakers (19.13, 17) but Latin speakers are not. Neither are Gentiles and neither are Christian believers. The Gospel of John addressed to Christians who understand themselves as non-Jews is a later development.

## **Appendix A. A chart of audience address in the Gospel of John**

The following is a chart of the speeches to the audience of two or more verses. The assumption is that these are the points in the story where the audience has enough time to occupy the role of the characters addressed. I have only listed the actual words addressed to the audience excluding the introductions and other material that is present in the extended dialogues.

<b>Story/Speech</b>	<b>Speaker</b>	<b>Audience</b>
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Prologue (1.1-18)	Storyteller	Audience
John the Baptist's testimony (1.19-34)	John the Baptist	Pharisees (1.26-27, 29-31, 32b-34)
Calling of Nathanael (1.50-51)	Jesus	Nathanael (1.50,51)
Cleansing of the Temple (2.21-25)	Storyteller	Audience
Nicodemus (3.10-21)	Jesus	Nicodemus (Pharisees)
John the Baptist (3.27-36)	John the Baptist	Disciples of John
Samaritan woman (4.21-24)	Jesus	Samaritan woman (Samaritans)
Samaritan woman (4.34-38)	Jesus	Disciples
Healing of a crippled man (5.19-47)	Jesus	Jews (who want to kill him)
Feeding of five thousand (6.26-27)	Jesus	The crowd
Feeding of five thousand (6.32-33)	Jesus	The crowd
Feeding of five thousand (6.43-59)	Jesus	The Jews
Feeding of five thousand (6.61-65)	Jesus	The disciples
Feeding of five thousand (6.67, 70)	Jesus	The twelve
Jesus' brothers (7.6-8)	Jesus	Jesus' brothers
Feast of Tabernacles (7.16-19)	Jesus	The Jews
Feast of Tabernacles (7.21-24)	Jesus	The crowd
Feast of Tabernacles (7.28-29)	Jesus	Some Jerusalemites
Feast of Tabernacles (7.33-34)	Jesus	Police officers from chief priests and Pharisees
Feast of Tabernacles (7.37-38)	Jesus	Audience (no identified addressee in story; inference is the crowd)
Feast of Tabernacles (8.12, 14-18)	Jesus	The Pharisees
Feast of Tabernacles (8.23-29)	Jesus	The Jews
Feast of Tabernacles (8.31-	Jesus	The Jews who believed in

47)		him
Feast of Tabernacles (8.48-58)	Jesus	The Jews
Healing of the man blind from birth (9.41-10.12)	Jesus	Pharisees
The Temple Festival (10.25-30)	Jesus	The Jews
The Temple Festival (10.32-38)	Jesus	The Jews who want to stone him
Triumphal entry (12.23-28)	Jesus	Philip and Andrew
Triumphal entry (12.30-36)	Jesus	The crowd in Jerusalem
Triumphal entry (12.37-43)	Storyteller	Audience
*Triumphal entry (12.44-50)	Jesus	Audience
The footwashing (13.12b-20)	Jesus	The disciples
The footwashing (13.31-35))	Jesus	The disciples
The footwashing (14.1-16.33)	Jesus	The disciples
Purpose of book (20.30-31)	Storyteller	Audience
The disciple who wrote this book	Storyteller, "we"	Audience

## Appendix B. Speeches to the Audience of John

The following list details the number of verses in which the audience is addressed as various characters in the story. This list identifies only the actual words addressed to the audience and does not include the introductions, questions, or comments that may precede the speech.

### 1. The Pharisees

- 2 (1.26-27)
- 12 (3.10-21)
- 8 (8.12, 14-18, 19b, 21)
- 20 (9.41-10.18)

Total 42

- ### 2. The crowd
- 11 (6.26-27, 29, 32-33, 35-40 a dialogue with the crowd fed)
  - 5 (12.30-32, 35-36 dialogue with crowd after God's voice)
  - 4 (7.21-24 crowd in Jerusalem at Tabernacles)

Total 20

Total 2

3. The Jews

- 8 (6.43-51; after feeding of 5000)
- 4 (7.16-19)
- 12 (10.25-30, 32, 34-38 a dialogue during festival of Dedication)
- 7 (8.49-51, 54-56, 58)

Total 31

4. The Jews who believe in him

- 16 (8.31-32, 34-38, 39b-41a, 42-47)

Total 16

5. The Jews who want to kill him

- 29 (5.19-47)
- 5 (10.32, 34-38)

Total 34

6. Some of the people of Jerusalem 2 (7.28-29)

Total 2

Jesus' words to the audience as Jews 145 verses

The Disciples

- Nathanael 3 (1.48b, 50-51)
- Disciples 5 (6.61b-64, 65)
- The 12 2 (6.67, 70)
- Disciples 14 (13.12-20, 31-35)
- Disciples 92 (14.1-31; 15.1-27; 16.1-28, 31-33)

Jesus' words to the audience as disciples 116 verses

3. Audience (These are speeches to the audience, not narrative comments or the narrative itself)

- 19 (1.1-18 storyteller)
- 6 (2.21-25 storyteller)
- 7 (12.37-43 storyteller)
- 7 (12.44-50 Jesus)
- 2 (20.30-31 storyteller)
- 2 (21.24-25)

The speeches of the storyteller and the character of Jesus to the audience 43 verses

## The Disciples of John the Baptist

12 (3.27-36)

John the Baptist's words to his disciples 12 verses

### **Audience Address in Mark**

1.7-8 The followers of John the Baptist by John the Baptist

1.11 Jesus by the voice from heaven

1.15 The people of Galilee by Jesus

1.16 Simon and Andrew by Jesus

1.44 The leper by Jesus

\*2.8b-10 The scribes by Jesus

2.17 The scribes of the Pharisees by Jesus

2.19-22 "They" by implication the disciples of John and the Pharisees (the longest address to this point in the Gospel)

2.25-28 the Pharisees by Jesus

3.4-5 Those in the synagogue by Jesus: addressed and then looked at with anger

3.23-29 The scribes from Jerusalem by Jesus

3.33-35 The crowd sitting around him by Jesus

4.3-9 The crowd at the sea by Jesus

4.11-32 Those around him and the twelve by Jesus

4.40 The disciples by Jesus

6.4 the people in the Nazareth synagogue

6.10-11 the twelve by Jesus

7.3-4 the audience by the narrator

7.6-13 the Pharisees by Jesus

7.14-15 the crowd by Jesus

7.18-22 the disciples by Jesus

8.12 the Pharisees by Jesus

8.15-21 the disciples by Jesus

8.33 Peter by Jesus  
 8.34-9.1 the crowd with his disciples

9.12-13 Peter, James and John by Jesus

9.31 the disciples by Jesus (2<sup>nd</sup> passion prophecy)  
 9.35-37 the disciples by Jesus  
 9.39-50 the disciples by Jesus  
 10.5-9 the Pharisees by Jesus  
 10.11-12 the disciples by Jesus

10.14-15 the disciples by Jesus  
 10.18-21 the rich man by Jesus  
 10.23-27 the disciples by Jesus  
 10.29-31 Peter by Jesus  
 10.33-34 the twelve by Jesus (3<sup>rd</sup> passion prophecy)

10.42-45 the disciples by Jesus

11.17 the people in the Temple by Jesus  
 11.22-26 the disciples by Jesus

12.1-11 the chief priests, scribes and elders by Jesus  
 12.24-27 the Sadducees by Jesus  
 12.35-40 the crowd in the Temple about the scribes  
 12.43-44 the disciples by Jesus about the widow

13.4-37 Peter James John and Andrew by Jesus

14.6-9 those who rebuked the woman by Jesus  
 14.13-15 the two disciples going into the city by Jesus  
 14.18-21, 22-25 the twelve by Jesus  
 14.27-29 the disciples  
 14.30 Peter  
 14.37-38 Peter in Gethsemane  
 14.48-49 the crowd from the chief priests, scribes and elders by Jesus

14.63-64 the high priest to those at the trial  
 15.9, 12-14 the crowd by Pilate

16.6-7 the women by the young man in the tomb

**A Pattern to Audience Address in Mark.**

Beginning with the healing of the paralytic, there is a pattern of the audience being addressed as some Jewish group that is opposed to or troubled by Jesus in some way and an ending of the audience being addressed by Jesus as his disciples or those around him.

This happens in chapter 2 and 3

\*2.8b-10 The scribes by Jesus

2.18 The scribes of the Pharisees by Jesus

2.19-22 “They” by implication the disciples of John and the Pharisees (the longest address to this point in the Gospel)

2.25-28 the Pharisees by Jesus

3.4-5 Those in the synagogue by Jesus: addressed and then looked at with anger

3.23-29 The scribes from Jerusalem by Jesus

3.33-35 The crowd sitting around him by Jesus

The climax of this series of conflict stories in which the audience is addressed as various Jewish groups—scribes, disciples of John and the Pharisees, the Pharisees, those in the synagogue looking for a way to condemn him (3.1-2), the scribes from Jerusalem—is Jesus talking with the crowd sitting around him. So the pattern is a series of addresses to the audience as groups who are opposed to him that concludes with an intimate address to the audience as those who are close to him, usually as the disciples.

Chapter 4 is another pattern of addressing the audience as a large crowd, then as a smaller group around him. The effect of this is the creation of intimacy with Jesus. This is also related to volume from loud to softer, public to private.

4.3-9 The crowd at the sea by Jesus

4.11-32 Those around him and the twelve by Jesus

4.34 Privately he explained everything to his disciples. Here Mark describes the pattern: “with many parables he spoke the word to them as they were able to hear it. He didn’t speak to them without a parable but privately to his disciples he explained everything.

Chapter 7 is another instance of this pattern.

7.3-4 the audience by the narrator

7.6-13 the Pharisees by Jesus

7.14-15 the crowd by Jesus

7.18-22 the disciples by Jesus

Chapter 10

10.5-9 the Pharisees by Jesus

10.11-12 the disciples by Jesus

10.14-15 the disciples by Jesus

10.18-22 the rich man by Jesus  
10.23-27 the disciples by Jesus  
10.29-31 Peter by Jesus  
10.33-34 the twelve by Jesus (3<sup>rd</sup> passion prophecy)

10.42-45 the disciples by Jesus

#### Chapters 12-13

12.1-11 the chief priests, scribes and elders by Jesus  
12.24-28 the Sadducees by Jesus  
12.35-41 the crowd in the Temple about the scribes  
12.43-45 the disciples by Jesus about the widow  
  
13.4-38 Peter James John and Andrew by Jesus

This is a series of conflict stories in the Temple followed by a long address of Jesus to the disciples.

The passion narrative has this pattern as well. Public and the audience addressed as the crowd who arrested him and the people at the trials.

It ends with the address to the audience as the women: highly intimate.

This is a significant insight into the character of audience address in the Gospels. There is a frequent dynamic structure to the relationship of the storytellers to the audience. The storytellers present Jesus addressing the audience as a public group of Jews, often as those who are opposed to or in tension with Jesus. Then the stories move to Jesus addressing the audience as his disciples. The effect of this is to move the audience from a position of public distance from Jesus to a place of greater intimacy. In terms of emotional distance, this is a dynamic of moving from a place of greater emotional distance to a place of emotional closeness. It is a reduction of aesthetic distance in relation to the character of Jesus.

Thus, in Mark the conflict stories in chapters 2 and 3 in which various issues are confronted with the Pharisees and the scribes end with a proclamation of blasphemy against the scribes. This section of the story ends with the highly intimate and inclusive story of Jesus' mother and brothers coming to get him and the statement addressed to the audience, "Here are my mother and my brothers. Whoever does the will of God is my brother, and my sister, and my mother." This is the most intimate moment in the Gospel with the audience up to this point.

Similar moments later in the Gospel are:

the apocalyptic discourse with the audience addressed as Peter, Andrew, James and John after the conflict stories in the Temple

the conclusion to the James and John argument about position after the stories with the Pharisees

the conversation with the disciples after the fight with the Pharisees about the dietary laws

This is the same dynamic that is present in the Gospel of John but over the whole of the Gospel prior to the passion-resurrection narrative and then once again in the passion-resurrection narrative. This dynamic structure in audience address from public to private, distanced to intimate, louder to softer, is a storytelling dynamic that is only experienced when the Gospels are experienced as whole stories as they were originally. It is also apparent in the smaller sections of Mark.

Another dynamic of importance for the identification of the original audience is the assumption about the audience's relationship to Jesus. The narrator never assumes that the listeners are believers. The movement in the address to the audience is always from addresses to the audience as Jews who are variously interested, opposed, in tension or dialogue to disciples. The appeal of the storyteller to move to the position of being a disciple is always a later stage in the relationship of the storyteller to the audience. Community and storytelling relationship is first established with the audience as Jews, then later as disciples.

Another dynamic is that the audience of the Gospels is always addressed as Jews. In contrast to Paul's letters, the audience is never addressed as Gentiles.

### **Audience Address in Matthew**

3.7-11 John the Baptist to the Pharisees and Sadducees

5.1-7.28 The crowds with the disciples

8.10-12 Jesus to those who followed him: about the centurion's faith

9.4-6 J to the scribes: healing of paralytic

9.12-13 J to the Pharisees: eating with sinners and tax collectors

9.15-17 J to the disciples of John: fasting

10.5-42 J to the twelve: the commission of the disciples

11.4-6 J to the disciples of John: are you the one?

11.7-30 J to the crowds

12.3-8 J to the Pharisees: plucking grain on the Sabbath

12.11-12 J to those in the synagogue/Pharisees: man with a withered hand

12.25-45 J to the Pharisees and some of the scribes: the Beelzebul charge  
 12.48-50 J to his disciples: “here are my mother and my brothers!”

13.3-8 J to the crowd Parable of the sower  
 13.11-33 J to the disciples and the crowds  
 13.37-52 J to the disciples in the house

15.3-9 J to the Pharisees eating with unwashed hands  
 15.10 J to the crowd  
 15.13-14 J to the disciples  
 15.16-20 J to Peter

16.2-4 J to the Pharisees and Sadducees: on seeking a sign  
 16.8-11 J to the disciples about the leaven of the Pharisees

16.17-19, 23 J to Peter first the blessing and then the rebuke  
 16.24-28 J to the disciples: take up your cross

17.20-21 , 22 J to the disciples: after healing the epileptic boy and 2<sup>nd</sup> passion prophecy  
 17.26-27 J to Peter: paying the Temple tax

18.2-20 J to the disciples: humility and forgiveness discourse  
 18.22-35 J to Peter: on forgiveness and the parable on the unforgiving slave

19.4-6, 8-9 J to the Pharisees: on divorce  
 19.11-12 J to the disciples: on eunuchs for the kingdom of heaven

19.23-24 J to the disciples: rich man in kingdom of heaven  
 19.29-30 ; 20.1-16 J to the disciples: on leaving everything to follow Jesus  
 20.25-28 J to the disciples: on positions in the Kingdom. James and John

21.13, 16 J to those selling in the Temple and to the chief priests and scribes: “Out of the mouths of infants ..you have prepared praise...”  
 21.21-22 J to the disciples: after the withered fig tree, on faith  
 21.24-44; 22.1-14 J to the chief priests and the elders in the temple: authority, parable of the wicked tenants, stone, and parable of great feast  
 22.29-32 J to the Sadducees about the resurrection  
 22.37-40 J to the lawyer about the greatest commandment  
 22.43-45 J to the Pharisees: the Messiah as son of David?

23.2—39 J to the crowds and his disciples: woes to the scribes and Pharisees  
 24.2-25.46 J to the disciples: apocalyptic discourse and parables

26.10-13 J to the disciples: anointing at Bethany

26.23-24 J to the disciples: prophecy of betrayal  
26.26-29 J to the disciples: last supper  
26.31-32 J to the disciples: prophecy of desertion  
26.40-41, 45-46 J to Peter and the disciples: Gethsemane  
26.52-54 J to the disciples about the sword: arrest  
26.55-56 J to the crowds who arrested him  
26.65-66 High priest to those at the trial

27.17 Pilate to the crowd  
27.21,22 Pilate to the crowd

28.5-7 The angel to the women  
28.9,10 Jesus to the women  
28.18-20 Jesus to the disciples

## **Audience address in Luke**

Speeches

Storyteller to Theophilus

1.13-17, 19-20 Gabriel to Zechariah. Audience is first addressed as Zechariah by the angel Gabriel

1.30-37 Gabriel to Mary. Audience is addressed next as Mary

1.46-55 Mary to Elizabeth: the magnificat

1.67-79 Zechariah to those present at the circumcision/the audience

2.10-14 the angel and the angel chorus to the shepherds

2.29-32 Simeon to God, Mary, and Joseph The benedictus

3.7-9, 17 John the Baptist to The crowds who came to be baptized,

3.10-14 JB to the crowds, tax collectors, and soldiers

3.14-17 JB to the people

4.21-29 Jesus to the people of the Nazareth synagogue who want to kill him

5.22-24 scribes and Pharisees by Jesus at the healing of the paralytic

5.31-32 scribes and Pharisees by Jesus eating with tax collectors and sinners

5.34-39 “ “ “ fasting

6.3-5 “ “ working on the Sabbath plucking grain  
6.9 “ “ healing of man with withered hand  
6.20-49 Jesus to the disciples with the crowd and 7.1 “in the hearing of the people.”

7..24-35 Jesus to the crowds about John the Baptist  
7.29-30 Comment of the storyteller to the audience “And all the people who heard this, including the tax collectors, acknowledged the justice of God, because they had been baptized with John’s baptism. But by refusing to be baptized by him, the Pharisees and the lawyers rejected God’s purpose for themselves.”

7.40-47 Simon the Pharisee by Jesus about the woman who anointed him

8.4-8 Jesus to a great crowd: Parable of the sower

8.9-18 Jesus to the disciples : the interpretation of the parable and injunction to listen

9.18-27 Messianic confession, passion prophecy, and take up cross.

9.44 Second passion prophecy to the disciples  
9.48-50 Jesus to the disciples “who is the greatest” and the other exorcist.

10.2-16 Instructions to the seventy before their mission  
10.18-22 To the seventy after their mission

10.30-37 to the lawyer by Jesus: parable of the good Samaritan

11.2-13 Jesus to the disciples

11.17-26 Jesus to the crowds about casting out demons by Beelzebul

11.29-36 Jesus to the crowds about no sign for this generation

11.39-44 Jesus to the Pharisees about his not washing before dinner  
11.46-52 Jesus to the lawyers at the dinner

12.1-12 Jesus to the disciples about encouragement of disciples

12.15-21 Jesus to the crowd: the parable of the rich fool  
12.22-53 Jesus to the disciples about anxiety about food and clothes  
12.54-59 Jesus to the crowds on the end of the age

13.1-9 those who told him about the Galileans Pilate killed and the parable of the fig tree

- 13.15-16 the leader of the synagogue who protested Jesus healing the crippled woman on the Sabbath. End of the story: “When he said this, all his opponents were put to shame; and the entire crowd was rejoicing at all the wonderful things that he was doing.”(13.17)
- 13.18-21 Jesus presumably to the crowd but no audience is identified: the parables of the mustard seed and yeast.
- 13.22-30 Jesus to someone who asked, “will only a few be saved?”
- 13.32-35 Jesus to the Pharisees who warned him that Herod wanted to kill him
- 14.3-5 Jesus to the Pharisees and lawyers on curing on the Sabbath.
- 14.7-24 Jesus to the guests, the host, and one who praised him: a dinner setting and the audience is those at the dinner: on humility and the parable of the great feast
- 14.25-35 Jesus to the large crowds following him on preparations for following him
- 15.1-32 Pharisees and scribes when tax collectors and sinner were listening to him (the gathering of the audience) parables of sheep, coin, and two sons
- 16.1-13 to the disciples: shrewd steward and comments
- 16.14-31 the Pharisees “who were lovers of money, heard all this , and ridiculed him...”
- 17.1-10 Jesus to the disciples: forgiveness and on being paid or thanked
- 17.20-21 to the Pharisees about when the kingdom of God is coming
- 17.22-18.8 to the disciples about the end of the age and prayer
- 18.10-14 to some who thought they were righteous and treated others with contempt
- 18.31-34 Jesus to the disciples: the third passion prophecy
- 19.11-27 Jesus to those who were listening to Zaccheus in Jericho: the parable of the pounds
- 19.41-44 to the city of Jerusalem weeping about its destruction
- 20.9-18 to the people in Jerusalem: the parable of the wicked tenants
- 20.20-26 to the spies from the chief priests and scribes: paying taxes to Caesar
- 20.34-39 to the Sadducees about the resurrection;  
also 41-44 the Messiah being David’s son
- 20.46-47 to the disciples in the hearing of all the people: beware of the scribes

21.1-36 to the same audience: widow, the prophecy of the destruction of the Temple, and the apocalyptic discourse

22.8-12 Peter and John to prepare the Passover

22.15-38 Jesus to the apostles at the last supper

22.52-53 Jesus to the chief priests, the officers of the temple police, and the elders who had come to arrest him

22.66-71 The hearing before the assembly of the elders of the people, both chief priests and scribes...their council. Not the same direct address to the audience as in Mark

23.4 Pilate to the chief priests and the crowds

23.14-16, 22 Pilate to the audience as the chief priests, the leaders and the people: the climax of the trial

Pilate tries more persistently to release Jesus than in Mark and Matthew (3 times) and resists the priests and the people. The audience is addressed as the authorities and the people as one entity. The contrast between Pilate's view of the evidence against him and the authorities indicates that the audience is presumed to be able to understand the authorities' point of view, another indication that the storyteller presumes an audience of Jews.

23.28-31 Jesus to the daughters of Jerusalem who were wailing for him

24.5-7 the women at the tomb by two men in dazzling clothes who are later named, "Remember how he told you when he was in Galilee..."

24.19-24 Cleopas to Jesus – the longest response to Jesus in the Gospel? The lawyer's answer to Jesus' response: "What is written in the law? How do you read?" Yes, I think it is the longest. The disciples' responses are at most two sentences.

24.25-26 Jesus to the two

24.38-49 Jesus to the eleven and their companions, Cleopas and his companion.