

A Narrative-Critical Analysis Comparing Select Markan “Sandwiches”
and their Synoptic Parallels

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ABSTRACT

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Miranda Lambruschini

This thesis provides a narrative-critical analysis of three plotlines in Mark that contain the intercalation structure; Mark 5:21-43; 6:7-20; 14:53-72, as well as its synoptic parallels; Matthew 9:18-26; 10:1-16; 14:1-12; 26:57-75 and Luke 8:40-56; 9:1-9; 22:54-71. Through the comparison performed, the relevance and theological significance that springs forth from the use of this literary device becomes apparent. Each narrative contains thematic development that is supported through repeated language and parallel actions, faith, reliance on God without a guaranteed outcome, and the consequences of affiliation with Jesus. As a literary device, intercalation leads the implied reader to an independent state of introspection. Specifically, where the device is employed the onus of the responsibility for the implied reader to reflect grows to the point of independent introspection and reflection, as models and guided examples are provided by narrator through literary changes in the presentation of the narratives.

KEY WORDS: Intercalation; Sandwich Narrative; New Testament; Gospel of Mark; Jairus; Hemorrhaging Woman; Peter; Twelve Disciples; Interrogation; John the Baptist; Narrative Criticism; Introspection

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DEDICATION

To my daughters, Elinor, Claribel, and Marigold.

May you always take the time to seek truth hiding beneath the surface.

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ABBREVIATIONS

<i>Bib</i>	<i>Biblica</i>
<i>BT</i>	<i>The Bible Translator</i>
<i>BBR</i>	<i>Bulletin of Biblical Research</i>
<i>CBQ</i>	<i>The Catholic Biblical Quarterly</i>
<i>HvTSt</i>	<i>HTS Teologiese Studies/Theological Studies</i>
<i>JBL</i>	<i>Journal of Biblical Literature</i>
<i>JSJ</i>	<i>Journal for the Study of Judaism in the Persian, Hellenistic, and Roman Period</i>
<i>JSNT</i>	<i>Journal for the Studies of the New Testament</i>
<i>Neot</i>	<i>Neotestamentica</i>
<i>NTS</i>	<i>New Testament Studies</i>
<i>NovT</i>	<i>Novum Testamentum</i>
<i>PNTC</i>	<i>Pillar New Testament Commentary</i>
<i>SBLSP</i>	<i>Society of Biblical Literature Seminar Papers</i>
<i>WBC</i>	<i>Word Biblical Commentary</i>

INTRODUCTION

The Gospel narratives are considered by many people to be the basis of their faith. The words attributed to Jesus therein have influenced the formation of religions, discourse, and debate. Taking a step back and examining these texts through the lens of literature sheds light on how the construction of specific narratives were meant to evoke explicit reactions on the part of the reader. When comparing parallel narratives using this perspective, theological implications are highlighted. It is important theologically to understand the nuances that are created through small shifts in how a narrative is presented. To that end, the influence of a singular ‘small shift’ will be examined for three particular storylines that exist in the Gospels According to Matthew, Mark, and Luke using a narrative-critical approach.

Here’s an interesting story: A man by the name of Jairus approaches Jesus to petition for his daughter to be healed, but even after he agrees, the journey is interrupted by another healing, and his daughter dies.¹ The Twelve disciples of Jesus must go on a mission, and their expectations are outlined, then John the Baptist, the prophet who appeared as precursor of Jesus, is beheaded, and the disciples return to Jesus telling him about everything that happened.² Jesus is then arrested, and Peter, one of his disciples, follows, but facing people questioning him about his relationship to Jesus, he denies several times any acquaintance with him. In the narrative, Peter’s denials are interrupted by Jesus’ interrogation by those who accuse him.³ There are several of these interrupted stories – or intercalations – within Mark’s Gospel beyond this short list.⁴

Scholars have examined Markan intercalations through a variety of lenses as the study of Mark has evolved through Biblical scholarship.⁵ My first introduction to the classification of select stories as “Markan sandwiches” was from an undergraduate course I took on the Gospel of Mark. We were assigned readings from the Pillar New Testament Commentary, *The Gospel According to Mark* by James R. Edwards. As I read through the commentary, I came across the following passage:

One of Mark’s signature literary techniques is the sandwiching of one story in the middle of another story. In doing so, Mark not only signifies a relationship between the two stories, but by their combination succeeds in making an entirely new point.⁶

¹ Mark 5:21-43

² Mark 6:7-29

³ Mark 14:53-72

⁴ Dean B. Deppe, *The Theological Intentions of Mark’s Literary Devices: Markan Intercalation, Frames, Allusionary Repetitions, Narrative Surprises and Three Types of Mirroring* (Oregon: Wipf & Stock, 2015) 489-96. This author has created a chart that compares the opinions of various scholars on their classification on particular narratives as containing the necessary structure to be considered an intercalation.

⁵ James R. Edwards, “Markan Sandwiches: The Significance of Interpolations in Markan Narratives.” *NovT* 33 (1989): 193-216; Geert van Oyen, “Intercalation and Irony in the Gospel of Mark,” in *The Four Gospels* (ed. F. van Segbroeck, C. M. Tuckett, C. van Belle and J Verheyden; Leuven: Leuven University Press, 1992), 949-74; Gerald F. Downing, “Markan Intercalation in Cultural Context,” in *Narrativity in Bible and Related Texts* (Leuven: Leuven University Press 2000), 105-18; Tom Shepherd, “The Narrative Function of Markan Intercalation,” *NTS* 41 (1995): 522-40.

⁶ James R. Edwards, *The Gospel According to Mark* (Grand Rapids: Eerdmans, 2002), 117.

I was fascinated by this statement, and as I read through the commentary I paused at each mention of this device in use. Edwards himself lists nine instances of the device: Mark 3:20-35; 4:1-20; 5:21-43; 6:7-30; 11:12-21; 14:1-11; 14:17-31; 14:53-72; 15:40-16:8. He asserts in this volume that the themes presented relate to faith, discipleship, the dangers of apostasy, and bearing witness.

The stories which I chose, to further research from Edward's list, are those that have synoptic parallels. Thus, the stories that will be compared can be found in Mark 5:21-43; 6:7-29; and 14:53-72. By comparing these iterations to the intercalated accounts utilizing a narrative-critical analysis, the divergent theological implications become apparent. The Markan iterations of these narratives all yield a common characteristic that I will explore through these comparisons. *The onus of the responsibility for the implied reader to reflect grows to the point of independent introspection, as models and guidance are given on the part of the narrator through literary changes in the presentation of the narratives.*

I Status Quaestionis

The basis of research on the topic of Markan intercalations, sandwich episodes, and the variety of names that this device holds is considerably broad. The focus on the literary device has ranged from classification through genre criticism to the examination of theological implications presented. Edwards has determined that the theological purposes of the units are created as a literary convention. Beyond the commentary, Edwards has published several articles on the topic of intercalations. Speaking of whether the technique existed in pre-Markan literature, Edwards indicates similar suspensions of plot within the *Odyssey*, the *Iliad*, and more importantly, within the stories of Hosea and Gomer,⁷ and David and Bathsheba.⁸ Although these indicate a similarity concerning plot suspension, they do not relate fully back to the original narrative that has been interrupted. Furthermore, within Markan intercalation, the insertion seems to provide some form of commentary on the outer half – as such, the device is similar but not identical.

Gerald Downing stresses that where the intercalations have an A¹-B-A² form, each portion functions to illuminate one another.⁹ This author explores devices found within the Hebrew Bible that contain a similar construction but finds more prominent similarities in literature and theatre, particularly the Hellenistic romances.¹⁰ Although Downing states that there is no close analogy between these romances and Mark, he believes that the gospel writer inherited some form of the device and modified its use for his own purposes. Downing concludes that the device employed by Mark has a purpose in being thematic rather than theological.

⁷ Edwards, "Markan Sandwiches: Significance of Interpolations," 201. This portion of text speaks of Hosea 1-3 whereby God commands Hosea to take Gomer as his wife and raise her children, but the narrative is interrupted by a prophetic speech.

⁸ Edwards, "Markan Sandwiches: Significance of Interpolations," 202. This portion of text refers to 2 Samuel 11:1-12:25 where a prophecy of Nathan suspends the account of David and Bathsheba and the death of her husband Uriah

⁹ Downing, "Markan Intercalations in Cultural Context," 105.

¹⁰ Downing, "Markan Intercalations in Cultural Context," 106.

Garry Wills provides both a historical background to the text and highlights various narrative and technical features.¹¹ Within his analysis of the Markan text, he concludes that intercalation is a device depicting the author's artistry and ability to shape stories.¹² The purpose relayed by this text is that an inserted story is placed to interact with a surrounding tale to give new depths of reference. Where Mark 5:21-43 speaks of the story of Jairus and the woman with the hemorrhage, the emphasis is on the different responses given by the ritually pure and the ritually impure, stating that Jesus breaks through the barriers of division between clean and unclean. Wills speaks of Mark 6:7-44 and refers to this "sandwich" in terms of a flashback rather than an intercalated narrative. Concerning Mark 14:53-72, the emphasis provided relates to Mark's community, as there may have been parallels to what was occurring as persecution to the original audience. Overall, Wills seems to view these intercalations as relating consistently to the needs of the original audience, and that often, a common theme would be stressed with this purpose in mind.

Van Oyen approaches the gospel from a narrative perspective, suggesting that the technique's purpose is a form of irony.¹³ Throughout his text, he speculates on other dimensions that this device would exhibit, including giving the impression of the passage of time,¹⁴ simultaneity of events, or theological interpretations. Shepherd would agree with van Oyen with respect to his conclusions on the function of intercalation as being for the purpose of theological interpretation and narratologically for dramatized irony, but would, however, emphasize the importance of Christology throughout each of the narratives employing the device.¹⁵

Shepherd makes a critical point in his article that function can be referential to the method by which the device operates or to the outcome produced by the device. However, these are interconnected as the effect of the device would be tied to how this is produced. Because of this, we cannot merely ignore the theological purpose for the writing of the narrative, as this purpose is what may compel the use of intercalation as a device. In a separate article, Shepherd discusses the synoptics and their relationship to what he considers the six commonly agreed upon Markan intercalations.¹⁶ Therein it is stated that "intercalation in Mark is an intentional, planned storytelling device"¹⁷ and that where the synoptics stray from Markan wording, the purpose is to shift away from his theological point. What is uniquely fascinating in Shepherd's analysis is his discourse on the intercalated narratives that adopt the arrangement presented in Mark. He proceeds to reveal that intercalation regards more than story arrangement but is fused with its plot as well, stating that the dramatized ironies at play are vital in identifying the technique.

In his book, *The Theological Intentions of Mark's Literary Devices*, Deppe recaps the structure contained in intercalated narratives, specifying that parallel actions, similar content, parallel characters, and recurring vocabulary must be present to classify a narrative as having used this device. He goes on to discuss the disagreement that exists in scholarship regarding the purpose of

¹¹ Garry Wills, *What the Gospels Meant* (Toronto: Penguin, 2008)

¹² Wills, *What the Gospels Meant*, 49

¹³ van Oyen, "Intercalation and Irony in the Gospel of Mark," 972-4.

¹⁴ van Oyen uses the intercalation found at Mark 3:21 as an example of this; see "Intercalation and Irony," 949

¹⁵ Shepherd, "Narrative Function," 538-40

¹⁶ Tom Shepherd, "Intercalation in Mark and the Synoptic Problem," *Society of Biblical Literature Seminar Papers* 30 (1991): 687-97

¹⁷ Shepherd, "Synoptic Problem," 691

its use. The heightened suspense that comes through the duality of the interconnected narratives shines through for some scholars, yet with others, the chronological gaps it inherently creates becomes tied to a buildup of suspense.¹⁸ Deppe concludes on the basis of his own interpretation that the device is employed to provide theological insight.¹⁹

II Methodology

II.i Translation and Textual Criticism

Every study involving a biblical text should begin with its translation. However, before reaching that point, one must determine which readings amongst the many manuscripts are most probable. Wegner states that the importance of textual criticism is threefold as it establishes a reliable reading, helps avoid dogmatism, and aids the reader in understanding the readings.²⁰ Examining variant reading for meaning as well as internal and external evidence support why particular readings are favoured.²¹ The Greek text used for translation is the Nestle-Aland Novum Testamentum Graece. The purpose for translating is not to perform a full textual-critical analysis as the focus rests on the narrative-critical movements with respect to the intercalations created through the Markan text. As such, many of the minor omissions regarding tenses or word order changes are inconsequential for this work. Appendices 1 through 10 contain additional details on the analysis performed by means of textual criticism.

II.ii Narrative Criticism

Narrative criticism is a method of exploring and analyzing a story to see how the details and order presented affect the narrativity of a text.²² In her chapter within the edited work, *Mark & Method*, Malbon outlines that considering the text through literary means as a search for internal meaning is the goal of narrative criticism.²³ The shift from questions of historicity to questions of literary interpretations of biblical texts, as stories are presented in isolation, is regarded as one of the key features of this methodology. It also becomes a highlight of its importance. As a story, the effects on the reader that comes from how a narrative is constructed are a chief part of the analysis that takes place through narrative criticism. For the analysis that takes place in this thesis, the role of the reader and the impact that intercalated plotlines have on them, based on the meaning they are to construe through their interpretation, becomes the crux of what is presented.

Whether or not the events presented took place in the manner they are written or implied to have occurred is beyond the scope of narrative criticism, and therefore has no bearing on the analysis. However, in cases where intertextuality occurs, and the implied reader would have most likely understood the narration with their “personal encyclopedia”, including foreknowledge of the

¹⁸ Deppe, *Mark's Literary Devices*, 30-3.

¹⁹ Deppe, *Mark's Literary Devices*, 36.

²⁰ Paul D. Wegner, *A Student's Guide to Textual Criticism of the Bible: Its History, Methods, & Results* (Downers Grove: InterVarsity Press, 2006) 24.

²¹ Wegner, *Student's Guide to Textual Criticism*, 228.

²² Marguerat and Bourquin, *How to Read Bible Stories*, 3.

²³ Elizabeth Struthers Malbon, “Narrative Criticism: How Does the Story Mean?,” in *Mark & Method*, ed Janice Capel Anderson and Stephen D. Moore (Minneapolis: Fortress, 1992), 24.

intertextuality, these external sources are to be held in consideration within the world of the narrative.

Narrative criticism examines diverse aspects of a narrative such as narrator, setting, plot, characters, and the role of the reader.²⁴ Since questions of historicity are outside of the scope of my research, a narrative approach is appropriate as it seeks to understand the world of the text rather than the world behind the text.²⁵ To that end, as I engaged in a narrative-critical analysis of several pericopae within Mark as well as their parallels that appear in Matthew and Luke, my goal is to examine how the literary presentation of setting, plot, characters, and the role of the narrator, each impacted the role of the implied reader. Furthermore, the influence of each of these elements would have on one another will be considered.

It will further be demonstrated that where the narrative iterations within the synoptic parallel texts use quinary schemes to create a balance, a modified quinary scheme exists for each intercalated version from Mark. The impact of the division on the presentation of plot provides support for the narrator to recall thematic allusions in these texts to support their development. As well, it creates space for the gradual release of responsibility that the narrator holds regarding the implied reader's ability to independently introspect on the theme presented. The scaffolding that exists in the intercalated narratives whereby models are given for the reader to reflect upon the specific theme, followed by guided opportunities for the reader to introspect with some autonomy, and further still, fully independent reader introspection as each narrative concludes, is the significant result that this thesis will convey.

This thesis will be divided into three chapters followed by a conclusion. The first chapter will examine three sandwiched pericopae: Mark 5:21-43; 6:7-30; 14:53-72. The sandwich structure will be discussed and the literary functioning of characters, plot, setting, voice of the narrator, and role of the reader will be examined. These narratives can each be classified by using an adapted quinary scheme to demonstrate the ability of each to be broken into two discrete narratives. As well, the role the reader plays in interpreting the narrative as presented yields the basis for my argument; that the narrator releases responsibility for the independent reflection on the themes presented. These themes are each examined through this narrative-critical analysis.

The second chapter will go on to examine four parallel passages to those examined from Mark; Matthew 9:18-26; 10:1-16; 14:1-12; and 26:57-75. These do not use the sandwich construction as Mark did, and though some similarities do exist, this stems back to source-criticism²⁶. What becomes evident through comparison with these specific pericopae is that though the similarities in construction exist, as they do not fully use the intercalation structure, thematic and theological interpretations differ. These passages do not impose the narrator's intention of creating independent introspection on the part of the reader, as becomes evident through the analysis performed.

Similarly, the third chapter of this thesis will focus on the parallel passages to those examined from Mark. The analysis performed rests on the pericopae from Luke 8:40-56; 9:1-9; and 22:54-

²⁴ Marguerat and Bourquin, *How to Read Bible Stories*; Powell, *What is Narrative Criticism?*; Rhoads, Dewey, and Michie, *Mark as Story*; Malbon, "Narrative Criticism"; Merenlahti, *Poetics for the Gospels?*

²⁵ Marguerat and Bourquin, *How to Read Bible Stories*, 5.

²⁶ Source-criticism is not a focus of this thesis, however through the textual analysis performed for purposes of translation, some source-criticism was considered. These notes can be found throughout Appendices 1 through 10.

71. Character development, plot, setting, narrative voice, and the role of the reader are each examined to use as a comparative base for the Markan accounts. This author uses complex timings, gap filling through the use of personal encyclopedia, and a variety of other literary devices to communicate meaning to the reader. This differs from the main device linking the Markan iterations to one another: intercalation. The theological effect that is illuminated on these Lukan narratives through the specific devices employed is also highlighted.

The comparison of each paralleled story is examined as this thesis concludes. The three iterations of the account of the healings of Jairus' daughter and the woman with the hemorrhage²⁷ are contrasted based on the narrative intentionality of each. The differences to the Markan account, whereby intercalation as a device to be employed is deliberately used, is the highlight. A similar examination is unfolded for the paralleled pericopae detailing the mission of Jesus' Twelve disciples and the beheading of John the Baptist²⁸. The buildup in the Markan accounts supports the reader in understanding the thematic development in the story and begin to reflect independently. The third set of accounts, where Peter follows an apprehended Jesus, leading to the questioning of both²⁹, is then scrutinized. The comparison shows the distinction in the narrators' intentions for the reader as they construe meaning for the text. In particular, through the reliance on personal encyclopaedia in the Matthean account and the buildup of the questioning that occurs in the Lukan iteration, the emphasis is significantly different than that of the narrator of Mark, where intercalation focus' the reader on independent introspection related to the theme presented. Finally, after the examination and contrasting of the Markan iterations to the synoptics take place, the theological relevance of the use of intercalation will be clarified. The presentation of the theme for each storyline will compound with the guidance towards independent introspection on the part of the reader.

²⁷ Mark 5:21-43 // Matthew 9:18-26 // Luke 8:40-56

²⁸ Mark 6:7-30 // Matthew 10:1-16; 14:1-12 // Luke 9:1-9

²⁹ Mark 14:53-72 // Matthew 26:57-75 // Luke 22:54-71

CHAPTER ONE:
Narrative Analysis of Select Markan Intercalations

In this chapter, the focus rests upon three sandwiched pericopae from Mark 5:21-43; 6:7-30; 14:53-72. Within each of these, the structure A¹ – B – A² can be identified and a narrative analysis of each will take place. Prior to this analysis, a textual critical approach was taken, which can be found in Appendices 1, 2, and 3 as the focus of research remains with the narrative positioning of each pericope. To undertake the process of narrative criticism, the following will be explored; characters; plot; setting; the voice of the narrator; the role of the reader; as well as the interaction of those three dimensions together.

1.1 Mark 5:21-43

1.1.1 Greek Text

²¹ Καὶ διαπεράσαντος τοῦ Ἰησοῦ ἐν τῷ πλοίῳ πάλιν εἰς τὸ πέραν συνήχθη ὄχλος πολὺς ἐπ' αὐτόν, καὶ ἦν παρὰ τὴν θάλασσαν. ²² καὶ ἔρχεται εἰς τῶν ἀρχισυναγῶγων, ὀνόματι Ἰαῖρος, καὶ ἰδὼν αὐτὸν πίπτει πρὸς τοὺς πόδας αὐτοῦ ²³ καὶ παρακαλεῖ αὐτὸν πολλὰ λέγων ὅτι Τὸ θυγάτριόν μου ἐσχάτως ἔχει, ἵνα ἐλθὼν ἐπιθῆς τὰς χεῖρας αὐτῆ ἵνα σωθῆ καὶ ζήσῃ. ²⁴ καὶ ἀπῆλθεν μετ' αὐτοῦ. Καὶ ἠκολούθει αὐτῷ ὄχλος πολὺς, καὶ συνέθλιβον αὐτόν. ²⁵ καὶ γυνὴ οὖσα ἐν ῥύσει αἵματος δώδεκα ἔτη ²⁶ καὶ πολλὰ παθοῦσα ὑπὸ πολλῶν ἰατρῶν καὶ δαπανήσασα τὰ παρ' αὐτῆς πάντα καὶ μηδὲν ὠφεληθεῖσα ἀλλὰ μᾶλλον εἰς τὸ χεῖρον ἐλθοῦσα, ²⁷ ἀκούσασα περὶ τοῦ Ἰησοῦ, ἐλθοῦσα ἐν τῷ ὄχλῳ ὀπίσθεν ἤψατο τοῦ ἱματίου αὐτοῦ: ²⁸ ἔλεγεν γὰρ ὅτι Ἐὰν ἄψωμαι κἂν τῶν ἱματίων αὐτοῦ σωθήσομαι. ²⁹ καὶ εὐθὺς ἐξηράνθη ἡ πηγὴ τοῦ αἵματος αὐτῆς, καὶ ἔγνω τῷ σώματι ὅτι ἴαται ἀπὸ τῆς μάστιγος. καὶ εὐθὺς ὁ Ἰησοῦς ἐπιγινούς ἐν ἑαυτῷ τὴν ἐξ αὐτοῦ δύναμιν ἐξελοῦσαν ἐπιστραφεὶς ἐν τῷ ὄχλῳ ἔλεγεν, Τίς μου ἤψατο τῶν ἱματίων; ³⁰ καὶ ἔλεγον αὐτῷ οἱ μαθηταὶ αὐτοῦ, Βλέπεις τὸν ὄχλον συνθλίβοντά σε, καὶ λέγεις, Τίς μου ἤψατο; ³¹ καὶ περιεβλέπετο ἰδεῖν τὴν τοῦτο ποιήσασαν. ³² ἡ δὲ γυνὴ φοβηθεῖσα καὶ τρέμουσα, εἰδυῖα ὃ γέγονεν αὐτῆ, ἦλθεν καὶ προσέπεσεν αὐτῷ καὶ εἶπεν αὐτῷ πᾶσαν τὴν ἀλήθειαν. ³³ ἡ δὲ γυνὴ φοβηθεῖσα καὶ τρέμουσα, εἰδυῖα ὃ γέγονεν αὐτῆ, ἦλθεν καὶ προσέπεσεν αὐτῷ καὶ εἶπεν αὐτῷ πᾶσαν τὴν ἀλήθειαν. ³⁴ ὁ δὲ εἶπεν αὐτῆ, Θυγάτηρ, ἡ πίστις σου σέσωκέν σε: ὕπαγε εἰς εἰρήνην, καὶ ἴσθι ὑγιὴς ἀπὸ τῆς μάστιγός σου. ³⁵ Ἔτι αὐτοῦ λαλοῦντος ἔρχονται ἀπὸ τοῦ ἀρχισυναγῶγου λέγοντες ὅτι Ἡ θυγάτηρ σου ἀπέθανεν: τί ἔτι σκύλλεις τὸν διδάσκαλον; ³⁶ ὁ δὲ Ἰησοῦς παρακούσας τὸν λόγον λαλούμενον λέγει τῷ ἀρχισυναγῶγῳ, Μὴ φοβοῦ, μόνον πίστευε. ³⁷ καὶ οὐκ ἀφῆκεν οὐδένα μετ' αὐτοῦ συνακολουθῆσαι εἰ μὴ τὸν Πέτρον καὶ Ἰακώβον καὶ Ἰωάννην τὸν ἀδελφὸν Ἰακώβου. ³⁸ καὶ ἔρχονται εἰς τὸν οἶκον τοῦ ἀρχισυναγῶγου, καὶ θεωρεῖ θόρυβον καὶ κλαίοντας καὶ ἀλαλάζοντας πολλὰ, ³⁹ καὶ εἰσελθὼν λέγει αὐτοῖς, Τί θορυβεῖσθε καὶ κλαίετε; τὸ παιδίον οὐκ ἀπέθανεν ἀλλὰ καθεύδει. ⁴⁰ καὶ κατεγέλων αὐτοῦ. αὐτὸς δὲ ἐκβαλὼν πάντας παραλαμβάνει τὸν πατέρα τοῦ παιδίου καὶ τὴν μητέρα καὶ τοὺς μετ' αὐτοῦ, καὶ εἰσπορεύεται ὅπου ἦν τὸ παιδίον: ⁴¹ καὶ κρατήσας τῆς χειρὸς τοῦ παιδίου λέγει αὐτῆ, Ταλιθα κουμ, ὃ ἐστὶν μεθερμηνευόμενον Τὸ κοράσιον, σοὶ λέγω, ἔγειρε. ⁴² καὶ εὐθὺς ἀνέστη τὸ κοράσιον καὶ περιεπάτει, ἦν γὰρ ἐτῶν δώδεκα. καὶ ἐξέστησαν [εὐθὺς] ἐκστάσει μεγάλῃ. ⁴³ καὶ διεστείλατο αὐτοῖς πολλὰ ἵνα μηδεὶς γνοῖ τοῦτο, καὶ εἶπεν δοθῆναι αὐτῆ φαγεῖν.

1.1.2 Translation

²¹ And Jesus crossed again in a boat towards the other side; and a large crowd gathered around him beside the sea. ²² Then a ruler of the synagogue named Jairus came and seeing him, fell at his feet. ²³ Then he begged him greatly, saying, “My little daughter is near death. Come lay hands on her so that she may be healed and live.” ²⁴ And he went with him. The large crowd followed him and pressed in on him. ²⁵ And a woman who had a hemorrhage for twelve years, ²⁶ having suffered much under many physicians and having spent all with no benefit, only to become worse. ²⁷ Having heard about Jesus, she came from behind in the crowd and touched his clothing. ²⁸ For she had said, “If I even touch his clothing, I will be healed.” ²⁹ Then immediately the well of her blood dried up and she knew in her body that she was healed of her suffering. ³⁰ And Jesus immediately knew that out of him power had gone forth. Having turned in the crowd he said, “Who touched my clothes?” ³¹ And the disciples said to him, “You see the crowd pressing in on you and say, ‘who touched me?’” ³² Then he looked around to see who had done this. ³³ And so the woman was frightened and trembling, knowing what had been done to her. She fell down before him and told him the whole truth. ³⁴ And he said to her, “Daughter, your faith has healed you. Go in peace and be saved from your suffering.” ³⁵ While they were speaking, they came from the synagogue leader’s house and said, “Your daughter is dead. Why still bother the teacher?” ³⁶ Jesus, ignoring what was said, said to the synagogue leader, “Do not fear; only believe.” ³⁷ He allowed none of those with him to follow him, except Peter, James, and John the brother of James. ³⁸ They came to the house of the synagogue leader and saw a commotion, much weeping, and wailing. ³⁹ And having entered, he said to them, “Why do you make commotion and weep? The child is not dead, but sleeps.” ⁴⁰ And they laughed at him, but he put them all out, and took the father and mother of the child and those with him to where the child was. ⁴¹ And having taken the hand of the child, he said to her, “Talitha koum!” which is translated, ‘Little girl, I say to you arise!’ ⁴² And immediately the girl rose and began walking. She was twelve years old. They were immediately overcome with great amazement. ⁴³ And he strictly instructed them that no one should know this and said something be given to her to eat.

1.1.3 Identifying the ‘Sandwich’

The ‘Sandwich’ structure within Mark 5:21-43 can be broken into the following smaller narratives:

- A¹ 5:21-24a Jairus approaching Jesus to heal his daughter
- B 5:24b-34 A hemorrhaging woman touches Jesus for healing
- A² 5:35-43 Jairus’ daughter miraculous healing

When A¹ and A² are combined to create a narrative, the flow of the text continues seamlessly, fulfilling one of the necessary criteria to be considered as an intercalation. Specifically, if one were to consider placing a seam from verses 24a to 35, the text would read as: “^{24a}And he went with him. ³⁵ While they were speaking, they came from the synagogue leader’s house and said, “Your daughter is dead. Why still bother the teacher?””. Information concerning characters and the narrative analysis of each segment will be explored below.

1.1.4 Characters

The A¹ and A² sections include a few common characters. They both use Jesus and Jairus to link together their narratives, the first alludes to Jairus' daughter, discussing her as being near death, while in contrast, the final section includes the daughter as well as the mother, who has no dialogue, and is only mentioned in passing in v. 40, and is thereby classified as a flat walk-on character. Jairus along with Jesus, hold the positions of protagonist in the outer narrative. The daughter is a flat character as she is simply characterized as being near death, then rising. She has no additional actions, dialogue, or motivation, but is an agent who is necessary to move the plot forward. The healing is attributed to Jairus' faith, not that of his daughter. When Jairus is described, he comes to Jesus pleading for his help. Throughout the outer narrative his dialogue and actions provide additional details to classify this character as round.

Jesus would not initially be described as a round character if A¹ were to be examined alone, but with the additional action described by A², he is further developed and becomes more rounded. In the initial story, the narrator tells that Jesus moves across the sea, and while his companions are not mentioned, their omission does not necessarily point to the fact that they are not present but have not found a place yet in the narrative action. When they arrive at Jairus' house, members of his household are present, who are later cast out due to lack of faith, depicted by laughing at Jesus when he alludes to the miracle which is about to take place. These walk-ons are presented with a single trait and are considered flat characters.

In the middle section (B), a large crowd presses in on Jesus. This crowd acts as walk-ons in the background and are flat characters. They collectively began forming in the first story, but its function was nothing more than being a crowd coming to see Jesus. This character set is used to aid the transition from one narrative to the next, as they are mentioned in v. 24b, *"The large crowd followed him and pressed in on him"* to move the action of the plot along.

The disciples in this portion of the narrative are not named but become Peter, James, and John (the brother of James) as the action moves the reader back into the Jairus narrative. Their function whilst in the narrative with the woman is to question Jesus regarding how he knew someone had touched him while the crowd was pressing in on them. Their incredulous response is a depiction of their lack of faith. As the focus moves back to the Jairus narrative, it is worth noting that after Jesus pronounces that the girl is simply sleeping in v. 39, and the members of the household mock Jesus, that these disciples are allowed to remain. This contrast to their questioning of Jesus shows their faith development as the narrative progresses. Their function within this narrative is to act as the agent, moving the plot forward and creating a symbolic element.

Jairus moves out of frame and is no longer a protagonist, a role taken up by the woman with the hemorrhage. Her introspections, voiced in v. 28 moves her out of the static characteristic mold of someone needing healing, to become a round character. As her actions are described and her dialogue with Jesus begins this becomes more evident. The woman and Jairus' daughter are parallel characters within their narratives. The daughter is referred to as 'little daughter' (v. 23) whilst the woman is called by Jesus 'daughter' (v. 34). The daughter is said to be twelve years old (v. 42) and the woman is said to have had her ailment for twelve years

(v. 25). Juxtaposing these narratives within one another is a deliberate choice on the part of the author to hold the readers' attention through both stories.

The final characters to contrast are the woman who was suffering from a hemorrhage and Jairus himself. When Jairus' daughter is first mentioned the reader is told she is near death and that Jairus himself holds the belief that should Jesus lay his hands on her that she would be healed and continue living. Next, when the woman is introduced, she holds the belief that if she should '*even touch his clothing, I will be healed.*' (v. 28). Both Jairus and the woman hold strong beliefs and faith that Jesus' touch would bring about healing. Further, their beliefs are shown to be true with the 'immediate' healing mentioned in both vv. 29 and 42.

1.1.5 Setting – Movements in Place and Time

When looking at the setting, the considering of place and time are important for this 'sandwich'. A¹ begins with Jesus traveling by boat, and once ashore he is surrounded by a host of characters. From this crowd, Jairus comes to see him, and his imploring begins. As narratives move from A¹ to B, time is proceeding based on the movement of the crowd following Jesus. While it should be expected that Jesus would be proceeding to his next destination, which should be Jairus' house; however, that movement is interrupted until A² commences.

The B narrative begins with the movement of the crowd and then the movement of the woman. In this narrative we do not see Jesus moving at all, simply being touched by someone in the crowd and looking around to see who had done it. The descriptive pause whereby the maladies of the woman are expressed do not have impact on the timing of the story, instead are a background addition, given through internal dialogue and omniscient knowledge.

When the interrupted narrative recommences, movement resumes, first with those coming from Jairus' house coming to meet Jairus to deliver news, then of Jesus and company to finish their journey to his house. Once arriving, Jesus performs his intended miracle and tells those present not to divulge what had happened. Interestingly, the intended healing takes place in private, amongst only those with faith to believe, whilst the unintended healing takes place publicly, yet is still overtly addressed by Jesus.

The two narratives presented through the sandwich are singulative narratives, relating the events only once. However, through the commonalities in themes and parallel characters the reader would get a similar feeling to a repetitive narrative, as some key elements are returned to several times. For example, the healing through touch, the mention of daughter, Jesus' similar words of attributing faith to the healing, all work together to create the sense of repetition even though the stories themselves are woven with their own singular event.

1.1.6 Plot – Movements in 'Why'

The plot movements described through Mark 5:21-43 can be categorized and analyzed using an adapted quinary scheme³⁰, as depicted in the chart below. Although generally the quinary

³⁰ Marguerat and Bourquin, *How to Read Bible Stories*, 43.

scheme contains the five elements of plot, in this case it is adapted to analyze the intercalated narratives, as their resolution is postponed until after the entire middle narrative takes place.

Table 1: Adapted Quinary Scheme: Mark 5:21-43

Initial Situation	<p>²¹ And Jesus crossed again in a boat towards the other side; and a large crowd gathered around him beside the sea. ²² Then a ruler of the synagogue named Jairus came and seeing him,</p>	
Complication	<p>fell at his feet. ²³ Then he begged him greatly, saying, “My little daughter is near death. Come lay hands on her so that she may be healed and live.” ²⁴ And he went with him.</p>	
Sandwiched Narrative	Initial Situation	<p>The large crowd followed him and pressed in on him. ²⁵ And a woman who had a hemorrhage for twelve years, ²⁶ having suffered much under many physicians and having spent all with no benefit, only to become worse.</p>
	Complication	<p>²⁷ Having heard about Jesus, she came from behind in the crowd and touched his clothing. ²⁸ For she had said, “If I even touch his clothing, I will be healed.”</p>
	Transforming Action	<p>²⁹ Then immediately the well of her blood dried up and she knew in her body that she was healed of her suffering. ³⁰ And Jesus immediately knew that out of him power had gone forth. Having turned in the crowd he said, “Who touched my clothes?” ³¹ And the disciples said to him, “You see the crowd pressing in on you and say, ‘who touched me?’”</p>
	Denouement	<p>³² Then he looked around to see who had done this. ³³ And so the woman was frightened and trembling, knowing what had been done to her. She fell down before him and told him the whole truth.</p>
	Final Situation	<p>³⁴ And he said to her, “Daughter, your faith has healed you. Go in peace and be saved from your suffering.”</p>
Transforming Action	<p>³⁵ While they were speaking, they came from the synagogue leader’s house and said, “Your daughter is dead. Why still bother the teacher?” ³⁶ Jesus, ignoring what was said, said to the synagogue leader, “Do not fear; only believe.” ³⁷ He allowed none of those with him to follow him, except Peter, James, and John the brother of James. ³⁸ They came to the house of the synagogue leader and saw a commotion, much weeping, and wailing.</p>	

Denouement

³⁹ And having entered, he said to them, “Why do you make commotion and weep? The child is not dead, but sleeps.” ⁴⁰ And they laughed at him, but he put them all out, and took the father and mother of the child and those with him to where the child was. ⁴¹ And having taken the hand of the child, he said to her, “Talitha koum!” which is translated, ‘Little girl, I say to you arise!’

Final Situation

⁴²And immediately the girl rose and began walking. She was twelve years old. They were immediately overcome with great amazement. ⁴³ And he strictly instructed them that no one should know this and said something be given to her to eat.

The outer narrative presents its initial situation and complication before the intercalation begins and its situation and complication are described; At the beginning of 5:21 Jesus crosses ‘again’ to the other side on a boat. After that, a large crowd gather. It is important to note that the crowd is not mentioned until after he arrives, and it is inferred that he is the reason for the gathering. We next meet Jairus who came to the crowd to find and see Jesus. He begs him, greatly, talking about his ‘little daughter’ being near death. He states that she would be healed and live if Jesus were to lay hands on her. Jesus immediately goes with Jairus. Some questions worth considering include did the crowd hear the exchange? Who crossed with him in the boat? How does Jairus know that Jesus’ touch would miraculously heal his daughter and make her continue living?

The central narrative sequence then begins; as the crowd is following him and pressing in on him, a woman appears who has been suffering for twelve years. These circumstances set the stage of the initial situation, which is complicated when the text says that she heard ‘about Jesus’ and came up behind him in order to touch his clothing. The height of the tension is reached when Jesus feels the power leaving him as she is immediately healed. Jesus then seeks to know the source of his power leaving. His disciples are mentioned as being incredulous as to his questioning based on the circumstances of being surrounded, yet she falls down and tells him what had occurred, which is the removal of the tension presented. As he says, ‘Daughter, your faith has healed you’ the reader is reminded about Jairus and his daughter. As he heals this woman, the original plot of vv. 21-24a are suspended. This key brings the reader back to the needs of the ‘little daughter’ to also be made well. It alludes to faith, as exhibited by the woman, to be the medicine for the daughter of Jairus as well.

The entire central narrative sequence takes place and the reader is reunited with Jairus and his plea, although it has come to the point of its transforming action. The difference at this point is that the readers have been provided with the key to interpret the subsequent events. The members of Jairus’ household arrive to pronounce that his daughter is now dead and to leave Jesus alone. Jesus speaks to Jairus to remind him not to fear, saying “only believe”. This statement is an echo to Jesus’ proclamation to the woman with the hemorrhage that her healing was due to her faith. It is worth noting that it would stand alone when linked to vv. 21-34a but is amplified in light of the inserted pericope.

Jesus proceeds to bar entry to the house to all, with the exception of Peter, James, and John (the brother of James). Jairus enters along, to find members of the household weeping along with the mother of the child. Jesus asks for the reason of the commotion, telling them the child is not dead but is simply asleep. The members of the household mock his assertion; he casts them out. The fact that the father and mother of the child, as well as Peter, James, and John remain leads the reader to believe they were not a party to the mockery and are able to remain. He takes the hand of the daughter and tells her to rise, which she is said to do immediately. It is not explicitly stated that the faith of those present is what healed the girl, and that is the reason for the passage from 24b-34 to be used as a means to interpret the ensuing narrative. The reader is left with the amazement of those present. The sandwich created by these interwoven, though accounts that can be taken separately, is the author's means of conveying a common theme; faith in Jesus leads to healing and continued life.

1.1.7 Narrative Voice

The narrator of Mark 5:21-43 weaves his omniscient voice through the narrative he presents. Where the setting and characters change, the narrator remains extradiegetic,³¹ despite providing omniscience giving the reader insight into past and present circumstances, supporting the actions taking place.

As Jairus approaches Jesus, the reader is provided with information through explanatory gloss; the fact that he is a ruler of the synagogue. Similarly, in vv. 25-26, the medical history of the woman with the hemorrhage is provided as a passing comment relating to the status of treatments she had received. This begs the question as to how the narrator is aware of this, since the woman does not divulge this in her discourse to follow. The purpose of this information is to take the framework of the view from the back as an explanatory gloss. The information is then tied to the unknown thoughts of the woman provided in v. 28, given as internal focalization. Another example of this technique in use is provided in v. 30, where Jesus knows immediately that power has left him. The narrator inserts themselves into the narrative through the translation of 'Talitha koum!' in v. 41, which interrupts the narrative and re-orientates the reader towards the action of healing through Jesus having spoken its purpose.

Considering the lens created through the narration, it is interesting to note how the focus of the reader is shifted several times, through introspection, insertion of evidence that is only known omnisciently, and through Jesus' physical movements and subsequent healing episodes.

Table 2: Scenes - Mark 5:21-43

A¹; A²

B

³¹ Marguerat and Bourquin, *How to Read Bible Stories*, 27. Within narrative criticism the level of activity of a narrator can be classified as either extradiegetic or intradiegetic. Where a narrator is considered intradiegetic they would exist as a secondary narrator and exist internal to the story. Often this occurs when the narrator tells the story from first person perspective. In this case, the narrator exists external to the story and is a primary narrator, therefore they would be classified as extradiegetic, telling the story through omniscient third-person perspective.

Scene 1	(v. 21) Jesus moves	(v. 24) Jesus moves
Scene 2	(v. 22 – 23) Jairus approaches and pleads for healing	(vv. 25 – 28) Woman approaches, introspectively pleads for healing
Transition	(vv. 35 – 40) Characters ‘reset’ and reader’s focus needs to shift back to original narrative. Narrator reminds through dialogue the reason why Jairus approached Jesus for healing.	
Scene 3	(v. 41) Jesus speaks; healing occurs	(v. 29) Healing occurs; Jesus reacts
Scene 4	(v. 42) Daughter rises and demonstrates healing	(vv. 30 – 32) Woman speaks and tells of healing
	(v. 43) Jesus gives parting instructions	(vv. 33 – 34) Jesus gives parting instructions

Through the use of sandwiching the healing of the woman between Jairus’ plea and the healing of his daughter, the narrator constructs an implicit commentary of intertextuality alluding to itself. Rather than intertextuality with another portion of the text, the allusion is embedded in the central portion of the narrative. This is evident through parallel characters, situations, and changing reactions of the disciples throughout the evolving storyline. As the sandwich structure is utilized, the parallel scenes utilize structural similarities to evoke a heightened tension as the transforming action is approached.

1.1.8 The Reader

Though the narrator creates a narrative that is complete in the sense of fulfilling the elements of a modified quinary scheme and closure through the use of Jesus’ parting instructions as a summary of work having been performed; the narrative is far from complete in terms of details provided. The reader uses what is probable to fill in the gaps where dialogue and description prove insufficient.

This is specifically necessary for the reader where the narrative begins. Jesus crosses in a boat and a large crowd gathers; the journey is ignored and details of the disembarkation and his initial interaction with the crowd are not listed, but the imagination of the reader fills in this information using their schema of the text. Furthermore, how Jairus or the woman knew Jesus was in the area is neglected in the text but does not interrupt the flow of the readers understanding as they create probable inferences.

One of the omissions that stands out is the introduction of the disciples in this text. The reader is first introduced to them in v. 31, where the disciples are astounded that Jesus questions who touched him when the woman draws power from him to heal her ailment. Jesus prior to this seems to be travelling alone, as he is mentioned singularly from vv. 21-30. As the intercalation concludes and the Jairus account resumes, Peter, James, and John the brother of James, are mentioned in v. 37, alluding back to the disciples who were earlier introduced. Their mention begs the question – are these the same disciples earlier referred to? If so, why mention them by name as the sequence progresses, but not when they are introduced? This change does not have an obvious impact on the reader as they adjust their

imagery of the scene; that Jesus was not travelling alone but instead with Peter, James, and John, and potentially but not necessarily others.

The focus of the reader is diverted from these variations as the sandwich structure is presented through the use of syncrisis. As previously mentioned in 1.1.7 the parallel structure created is one example of this element as used through intertextuality. Besides structural parallels, the characters themselves are created in a manner that elicits the reader to foreshadow the closure of the narrative and to have a deeper understanding of the meaning intended by the narrator. For example, the woman with the hemorrhage parallels Jairus in her plea and understanding that touching Jesus would lead to healing. Simultaneously she parallels the daughter in that she herself is healed, but through dialogue and being referred to as ‘daughter’ by Jesus, which recalls the readers’ attention to the initial situation Jesus was in motion to resolve.

Where the disciples mentioned in v. 31 and the specific followers from v. 37 are blended into the same character set, the distinction in their attitudes is where the syncrisis is employed. In the B narrative the disciples question Jesus and his understanding of how power had left him through touch. Their incredulous assertion is dismissed when the woman speaks and through discourse with Jesus it is determined that her faith had led to healing. Positioning the disciples in this light draws a direct parallel to the mourners in A² who proceed to laugh at Jesus when he informs them that the little girl is not, as they believe, dead. When Jesus casts them out for their lack of faith, the specifically mentioned followers (Peter, James, and John the brother of James) are permitted to witness the healing. The earlier miracle informs these witnesses that their faith would result in healing for the young girl. This is important as it also informs the reader that they themselves should develop this faith, growing as the disciples appear to.

1.2 Mark 6:7-30

1.2.1 Greek Text

⁷ και προσκαλεῖται τοὺς δώδεκα, καὶ ἤρξατο αὐτοὺς ἀποστέλλειν δύο δύο, καὶ ἐδίδου αὐτοῖς ἐξουσίαν τῶν πνευμάτων τῶν ἀκαθάρτων: ⁸ καὶ παρήγγειλεν αὐτοῖς ἵνα μηδὲν αἴρωσιν εἰς ὁδὸν εἰ μὴ ῥάβδον μόνον, μὴ ἄρτον, μὴ πήραν, μὴ εἰς τὴν ζώνην χαλκόν, ⁹ ἀλλὰ ὑποδεδεμένους σανδάλια καὶ μὴ ἐνδύσησθε δύο χιτῶνας. ¹⁰ καὶ ἔλεγεν αὐτοῖς, Οπου ἐὰν εἰσέλθητε εἰς οἰκίαν, ἐκεῖ μένετε ἕως ἂν ἐξέλθητε ἐκεῖθεν. ¹¹ καὶ ὅς ἂν τόπος μὴ δέξηται ὑμᾶς μηδὲ ἀκούσωσιν ὑμῶν, ἐκπορευόμενοι ἐκεῖθεν ἐκτινάξατε τὸν χοῦν τὸν ὑποκάτω τῶν ποδῶν ὑμῶν εἰς μαρτύριον αὐτοῖς. ¹² Καὶ ἐξελθόντες ἐκήρυξαν ἵνα μετανοῶσιν, ¹³ καὶ δαιμόνια πολλὰ ἐξέβαλλον, καὶ ἤλειπον ἐλαίῳ πολλοὺς ἀρρώστους καὶ ἐθεράπευον. ¹⁴ Καὶ ἤκουσεν ὁ βασιλεὺς Ἡρώδης, φανερὸν γὰρ ἐγένετο τὸ ὄνομα αὐτοῦ, καὶ ἔλεγον ὅτι Ἰωάννης ὁ βαπτίζων ἐγήγερται ἐκ νεκρῶν, καὶ διὰ τοῦτο ἐνεργοῦσιν αἱ δυνάμεις ἐν αὐτῷ. ¹⁵ ἄλλοι δὲ ἔλεγον ὅτι Ἡλίας ἐστίν: ἄλλοι δὲ ἔλεγον ὅτι προφήτης ὡς εἷς τῶν προφητῶν. ¹⁶ ἀκούσας δὲ ὁ Ἡρώδης ἔλεγεν, Ὅν ἐγὼ ἀπεκεφάλισα Ἰωάννην, οὗτος ἠγέρθη. ¹⁷ Αὐτὸς γὰρ ὁ Ἡρώδης ἀποστείλας ἐκράτησεν τὸν Ἰωάννην καὶ ἔδησεν αὐτὸν ἐν φυλακῇ διὰ Ἡρωδιάδα τὴν γυναῖκα Φιλίππου τοῦ ἀδελφοῦ αὐτοῦ, ὅτι αὐτὴν ἐγάμησεν: ¹⁸ ἔλεγεν γὰρ ὁ Ἰωάννης τῷ Ἡρώδῃ ὅτι Οὐκ ἔξεστί σοι ἔχειν τὴν γυναῖκα τοῦ ἀδελφοῦ σου. ¹⁹ ἡ δὲ Ἡρωδιάς ἐνεῖχεν αὐτῷ καὶ ἠθελεν αὐτὸν ἀποκτεῖναι, καὶ οὐκ ἠδύνατο: ²⁰ ὁ γὰρ Ἡρώδης ἐφοβεῖτο τὸν Ἰωάννην, εἰδὼς αὐτὸν ἄνδρα

δίκαιον καὶ ἅγιον, καὶ συνετήρει αὐτόν, καὶ ἀκούσας αὐτοῦ πολλὰ ἠπόρει [εποιεῖ], καὶ ἠδέως αὐτοῦ ἤκουεν. ²¹ Καὶ γενομένης ἡμέρας εὐκαίρου ὅτε Ἡρώδης τοῖς γενεσίοις αὐτοῦ δεῖπνον ἐποίησεν τοῖς μεγιστᾶσιν αὐτοῦ καὶ τοῖς χιλιάρχοις καὶ τοῖς πρώτοις τῆς Γαλιλαίας, ²² καὶ εἰσελθούσης τῆς θυγατρὸς αὐτοῦ Ἡρωδιάδος καὶ ὀρχησαμένης, ἤρρεσεν τῷ Ἡρώδῃ καὶ τοῖς συνανακειμένοις. εἶπεν ὁ βασιλεὺς τῷ κορασίῳ, Αἰτήσόν με ὃ ἐὰν θέλῃς, καὶ δώσω σοι. ²³ καὶ ὤμοσεν αὐτῇ [πολλά], ὃ τι ἐὰν με αἰτήσης δώσω σοι ἕως ἡμίσεος τῆς βασιλείας μου. ²⁴ καὶ ἐξελθοῦσα εἶπεν τῇ μητρὶ αὐτῆς, Τί αἰτήσωμαι; ἡ δὲ εἶπεν, Τὴν κεφαλὴν Ἰωάννου τοῦ βαπτίζοντος. ²⁵ καὶ εἰσελθοῦσα εὐθὺς μετὰ σπουδῆς πρὸς τὸν βασιλέα ἠτήσατο λέγουσα, Θέλω ἵνα ἐξαυτῆς δῶς μοι ἐπὶ πίνακι τὴν κεφαλὴν Ἰωάννου τοῦ βαπτιστοῦ. ²⁶ καὶ περίλυπος γενόμενος ὁ βασιλεὺς διὰ τοὺς ὄρκους καὶ τοὺς ἀνακειμένους οὐκ ἠθέλησεν ἀθετῆσαι αὐτήν: ²⁷ καὶ εὐθὺς ἀποστείλας ὁ βασιλεὺς σπεκουλάτορα ἐπέταξεν ἐνεγκαι τὴν κεφαλὴν αὐτοῦ. καὶ ἀπελθὼν ἀπεκεφάλισεν αὐτόν ἐν τῇ φυλακῇ ²⁸ καὶ ἤνεγκεν τὴν κεφαλὴν αὐτοῦ ἐπὶ πίνακι καὶ ἔδωκεν αὐτήν τῷ κορασίῳ, καὶ τὸ κοράσιον ἔδωκεν αὐτήν τῇ μητρὶ αὐτῆς. ²⁹ καὶ ἀκούσαντες οἱ μαθηταὶ αὐτοῦ ἦλθον καὶ ἦραν τὸ πτῶμα αὐτοῦ καὶ ἔθηκαν αὐτὸ ἐν μνημείῳ. ³⁰ Καὶ συνάγονται οἱ ἀπόστολοι πρὸς τὸν Ἰησοῦν, καὶ ἀπήγγειλαν αὐτῷ πάντα ὅσα ἐποίησαν καὶ ὅσα ἐδίδαξαν.

1.2.2 Translation

⁷ And he called the Twelve and began to send them forth two by two. He gave them authority over the unclean spirits. ⁸ And he instructed them that they should take nothing for their journey; only a staff, no bread, bag, nor copper in their belts; ⁹ wearing sandals, but not putting on two tunics. ¹⁰ Then he said to them, “When you go into a home, remain there until you leave that place. ¹¹ And if any place does not receive you or listen to you, depart from there and shake off the dust from under your feet as a testimony against them. ¹² Then going out, they proclaimed that people should repent, ¹³ and they cast out many demons and were anointing many sick with oil and healing them. ¹⁴ And King Herod heard, for his (Jesus’) name had become well known. They were saying that John the Baptist has risen from the dead because of the workings of his miraculous powers. ¹⁵ However others were saying, “He is Elijah.” Still others were saying “He is a prophet like one of the prophets.” ¹⁶ But when Herod heard this he said, “John, the one who I beheaded is risen!” ¹⁷ For Herod himself had sent for and seized John and bound him in prison on account of Herodias, the wife of his brother Philip, because he had married her. ¹⁸ For John had been saying to Herod, “It is not lawful for you to have your brother’s wife.” ¹⁹ Herodias held it against him and wanted to kill him but was not able to. ²⁰ For Herod was afraid of John, knowing him to be a righteous and holy man. He kept him safe and when he heard him, he did many things and heard him gladly. ²¹ And having come on the opportune day, when Herod held a banquet on his birthday for his nobles, military commanders, and the leading men of Galilee; ²² and when the daughter of Herodias, came in and danced, she pleased Herod and those sitting with him. And the king said to the girl, “Ask whatever you wish and I will give it to you.” ²³ And he swore to her, “Whatever you might ask of me I will give you; up to half of my kingdom.” ²⁴ She left and asked her mother, “What shall I ask?” and she said, “The head of John the Baptist.” ²⁵ And immediately entering with haste to the king, she asked, saying, “I want you to give me at once the head of John the Baptist on a platter.” ²⁶ And the king became filled with immense sorrow and yet he was not willing to refuse her on account of the oaths and those with him. ²⁷ Then the king immediately sent for the executioner and commanded that his head be brought to him. He went and beheaded him in the prison, ²⁸ and brought his head upon a platter and gave it to the girl. ²⁹ Then when

his disciples heard, they came and took his body and laid it in a tomb. ³⁰ And the apostles gathered around Jesus and related to him all the things they had done and had taught.

1.2.3 Identifying the ‘Sandwich’

The ‘Sandwich’ structure within Mark 6:7-30 can be broken into the following smaller narratives:

- A¹ 6:7-13 The Twelve begin their mission
- B 6:14-29 Herod beheads John the Baptist
- A² 6:30 The Twelve return

When A¹ and A² are combined to create a narrative, the flow of the text merges the narratives into one singular story, fulfilling one of the necessary criteria to be considered as an intercalation. If one were to consider placing a seam from verses 13 to 30, the text would read as: “¹³and they cast out many demons and were anointing many sick with oil and healing them. ³⁰ And the apostles gathered around Jesus and related to him all the things they had done and had taught”.

1.2.4 Characters

Similarities in characters in the A¹ and A² pericopae exist due in part to the sandwich structure employed. From vv. 6-13 the reader is exposed to ‘The Twelve’ and Jesus, as their mission is announced. Jesus, in the outer narrative set is the protagonist, but is a flat character as no development is described in this isolated storyline. The disciples are sent out in pairs, Jesus tells them what to do should some not receive them as they travel as well as how they should react, but no instances of this are depicted. When they return in v. 30, they are said to relate back to Jesus what they had ‘*done and taught*’, but no further detail is given. Their role as agent is to push forward the plot. Although there are no specific characters otherwise mentioned, unclean spirits and demons are characterized, as well as the sick who they should heal. The imagery created through their mention would classify them as flat, walk-on characters.

Within the intercalated pericope, B, a comparative plethora of characters are introduced when compared to the surrounding narrative, with no crossover. While the outer narrative has ‘The Twelve’ who reappear as apostles (ἀπόστολοι) in v. 30, in B disciples (μαθηταί) appear in v. 29 to retrieve John the Baptist’s body, but are a separate set of characters. The disciples from B can be classified as flat, walk-on characters.

King Herod becomes the round protagonist in the central narrative. He hears of the miracles being performed and assumes that John the Baptist has risen from the dead, as he had a significant role to play in his death, commanding him to be seized and calling for an executioner. However, Herod did not initially intend for this to happen, as it is explained that he was afraid of John, as a righteous and holy man. Although John is described through the narrative, he does not play a central role. Instead, he is an agent with little character development, and is therefore considered flat.

Herod is coerced by Herodias and her daughter, who together created conditions where Herod would force his own hand in the matter. The daughter is a flat character. Her motivations are rooted in her mother's desires and is not fully developed. She however is an agent, as her dance for Herod and his guests enables for the beheading of John. When Herod vows to give her anything she should desire; Herodias colludes with her daughter to have John the Baptist killed. Herodias' ability to manipulate the situation to her benefit justifies classification as an agent and round character. The rationale for Herodias' desire to have John killed is most important when considering the interpretive key to the entire sandwich narrative.

John the Baptist had confronted Herod, saying, "*It is not lawful for you to have your brother's wife.*" (v. 18), which was held against him by Herodias as she was Herod's brother Philip's wife.³² Compared to the mission of the Twelve, where Jesus instructed them to proclaim the need for people to repent, John the Baptist is not told that he must do this work. Instead, he does it based on internal motivations and his own intrinsic reliance on God. Having placed himself in the stance of missional work, his death highlights an important theme; reliance on God is necessary, yet success in this life is not guaranteed. Contrasting to John's death, v. 30 brings the apostles back to relate back to Jesus what they had done and taught. The theme interprets the last verse by showing that taking a missional stance is still worthwhile and what Jesus has called his followers to do, despite the dangers.

1.2.5 Setting – Movements in Place and Time

The initial narrative, from vv. 7-13 is completed with v 30; however, compared to other narratives using the sandwich method, a singular verse as the conclusion seems to be less overt. There are several reasons for this; chiefly that many scholars assert that the concluding verse functions as a summary report, denoting the passage of time.³³ As an element of timekeeping, the verse falls short theologically, with little meaning. When a part of a sandwich construction, with an intercalated narrative, the writer intends for the reader to come to particular conclusions using similar themes, as addressed above. This narrative is considered to be singulative.

The B narrative is also considered singulative. Within the narrative, vv. 18-29 contain anachrony through the use of flashback (analepsis) with respect to the events surrounding the beheading of John the Baptist. This is of particular interest because throughout Mark it is the only time this device is employed.³⁴ Changing the order of events occurs in this story to thematically link the reason for the beheading within the intercalation to the mission of the Twelve from the outer pericopae.

³² Wim. J. Weren., "Herodias and Salome in Mark's Story about the beheading of John the Baptist." *HvTSt*, 75 no.4 (2019): 2. Research notes this marriage is contrary to ban from Leviticus 18:16, "You shall not take your brother's wife." as well as texts from the Dead Sea Scrolls Damascus Document 5:7-11; 11 QTemple Scroll 66:16-17. This is a historical critical indication as to why Herodias was so upset by John's proclamation.

³³ Robert Guelich, *Mark 1-8:26.*, in WBC 34A (Dallas, TX: Word Books, 1989), 336.

³⁴ Weren, "Herodias and Salome", 3.

Throughout many passages in Mark the use of the word εὐθὺς (immediately) repeats itself, highlighting events and is a narrative function to keep the story moving along.³⁵ The rapid movement of events within the central narrative is mixed with only the dialogue necessary to provide crucial information. In vv. 24-28 the reader gets a full sense of how this convention is utilized to the advantage of the story. When the daughter of Herodias has enticed Herod into offering her whatever she would like, she goes to her mother who tells her to ask for the head of John. This is where she *immediately enters with haste*, which highlights that the officials gathered for Herod's birthday would still be present. If the use of *immediately* had been omitted in this case, the reason for Herod's *immediate* fulfilment of his oath might not be necessary. With the specific use of timing throughout the story, the narrator ensures that the intentionality of Herodias' involvements is explicit.

1.2.6 Plot – Movements in ‘Why’

As this initial narrative begins Jesus calls the Twelve and sends them out in pairs. The focus from verses 8 to 11 rests upon provisions and their comportment as they begin their mission. He tells the pairs not to bring money or additional resources, and that once they stop in an area, they are to remain in one home until they are called to leave.³⁶ The lack of preparation expected from the pairs as they move into their missions is a way to relate to the reader that the expectation should be full reliance on God for the provisions necessary for earthly survival. The interplay constructed through intercalation can be examined through the classification of each section within a modified quinary scheme as shown below.

Table 3: Adapted Quinary Scheme – Mark 6:7-30

Initial Situation	⁷ And he called the Twelve and began to send them forth two by two. He gave them authority over the unclean spirits.
Complication	⁸ And he instructed them that they should take nothing for their journey; only a staff, no bread, bag, nor copper in their belts; ⁹ wearing sandals, but not putting on two tunics.
Transforming Action	¹⁰ Then he said to them, “When you go into a home, remain there until you leave that place. ¹¹ And if any place does not receive you or listen to you, depart from there and shake off the dust from under your feet as a testimony against them.
Denouement	¹² Then going out, they proclaimed that people should repent, ¹³ and they cast out many demons and were anointing many sick with oil and healing them.

³⁵ Rhodes, Dewey, and Michie, *Mark as Story*, 46.

³⁶ Francis Moloney, “Mark 6:6b-30: Mission, The Baptist, and Failure,” *CBQ* 63, no 4 (2001): 654. Moloney asserts that this action was to be understood as Missionaries needing to remain in one household and not move from house to house, seeking out better lodgings.

Initial Situation	<p>¹⁴ And King Herod heard, for his (Jesus') name had become well known. They were saying that John the Baptist has risen from the dead because of the workings of his miraculous powers. ¹⁵ However others were saying, "He is Elijah." Still others were saying "He is a prophet like one of the prophets." ¹⁶ But when Herod heard this he said, "John, the one who I beheaded is risen!" ¹⁷ For Herod himself had sent for and seized John and bound him in prison on account of Herodias, the wife of his brother Philip, because he had married her. ¹⁸ For John had been saying to Herod, "It is not lawful for you to have your brother's wife."</p>
Complication	<p>¹⁹ Herodias held it against him and wanted to kill him but was not able to. ²⁰ For Herod was afraid of John, knowing him to be a righteous and holy man. He kept him safe and when he heard him, he did many things and heard him gladly. ²¹ And having come on the opportune day, when Herod held a banquet on his birthday for his nobles, military commanders, and the leading men of Galilee; ²² and when the daughter of Herodias, came in and danced, she pleased Herod and those sitting with him. And the king said to the girl, "Ask whatever you wish and I will give it to you."</p>
Transforming Action	<p>²³ And he swore to her, "Whatever you might ask of me I will give you; up to half of my kingdom." ²⁴ She left and asked her mother, "What shall I ask?" and she said, "The head of John the Baptist." ²⁵ And immediately entering with haste to the king, she asked, saying, "I want you to give me at once the head of John the Baptist on a platter.."</p>
Denouement	<p>²⁶ And the king became filled with immense sorrow and yet he was not willing to refuse her on account of the oaths and those with him ²⁷ Then the king immediately sent for the executioner and commanded that his head be brought to him. He went and beheaded him in the prison, ²⁸ and brought his head upon a platter and gave it to the girl.</p>
Final Situation	<p>²⁹ Then when his disciples heard, they came and took his body and laid it in a tomb.</p>

Final Situation

³⁰ And the apostles gathered around Jesus and related to him all the things they had done and had taught.

The outer narrative reaches its denouement before the intercalation interrupts the narrative by introducing the story of Herodias' daughter and her dance, as well as describing what had happened to John the Baptist because of it. The final situation comes back to create closure for the characters and theme.

Jesus does not list the places he intends for them to do their healing, casting out demons, and proclamation of repentance. He simply states that the pairs should go out and if those in the place do not listen that they should 'shake off the dust from under your feet as a testimony against them.' (v. 12) The action of "shaking off their feet" would be understood by the intended reader as an allusion to Jewish tradition whereby removal of impurities is considered necessary and expected³⁷. The illustration of the dust as a testimony would spark the reader to consider that the places and households that did not welcome the missionaries would be consequentially impure.

As the narrative shifts at verse 14, King Herod begins hearing about Jesus and the work of those on missionary work. Herod is concerned that the miraculous works he had heard of could be attributed to a risen John the Baptist. However, the plot relating to miraculous events are suspended when Herod proclaims, "*John, the one who I beheaded is risen!*" (v. 16) and the events are recounted. John had been imprisoned for having told Herod it was unlawful for him to "*have your brother's wife*" (v. 18), specifically Herodias. It is unexpected when the text tells the reader that Herod had initially kept John safe out of knowing that he was righteous and holy. The reader may wonder if the fear is surrounding fear from God or fear from earthly repercussions should John be harmed. The readers' wonderings are met with uncertainty as John is in fact beheaded further in the narrative and Herod is not affected by any consequences. His initial fear of John being raised from the dead alludes to a supernatural fear instead.

The narrative progresses as Herodias wants John to be killed for having spoken about her relationship with Herod. At Herod's birthday, Herodias' daughter danced before all of the guests and pleased them to the point where Herod makes a vow to give her anything, even as much as half of his kingdom. This vow was made in front of the guests and in order to appease the guests, Herod must act upon what he has said. The girl finds her mother and confers with her, and Herodias' wishes come back to light as she instructs her to ask for John the Baptist's head. This is where the B portion of the narrative concludes itself as Herod had him beheaded in prison and the disciples, who had not been mentioned, came and took his body.

The importance of the dance and subsequent beheading lies in the design of the plot. When B began the reader was led to believe John was dead, but the actual death does not occur until the end, as a flashback³⁸ is employed to dramatize this sequence. The A² pericope is

³⁷ T. J. Rodgers, "Shaking the Dust off the Markan Mission Discourse," *JSNT* 27 no. 2 (2004): 180. Rodgers states, "the majority of scholars have seen in the dust-shaking a gesture similar to one found in `ic literature whereby a Jew traveling in Gentile lands is expected to remove even the dust of the impure foreign nation from his person before returning to the holy land".

³⁸ Weren, "Herodias and Salome", 3. This scholar discusses the unfamiliarity of this literary device whereby chronological order is not used and is only taken advantage of in this singular instance in Mark's writing.

quite short for this sandwich; “*And the apostles gathered around Jesus and related to him all the things they had done and had taught*” (v. 30). The relevance of this is not simply that Jesus sent out the missionaries and that time passed, then they returned. Instead, using the intercalation of the Herod, the dance, and the beheading of John the Baptist, the reader is led on a journey where reliance on God is the key to interpretation.

Where the missionaries could not take the provisions required for their daily survival, the focus on reliance is more overt. Where Herod speaks of worry surrounding John the Baptist arising due to his having done miraculous events, it juxtaposes that he had also been commanded to proclaim and perform. However, where the disciples come back alive from their task, John dies. The narrative function of this is to highlight that although the missionaries expected to proclaim, cast out demons, anoint the sick and heal, they must also understand that their own outcomes might not be guaranteed and yet still they were to have complete reliance in God.

1.2.7 Narrative Voice

The narrator of Mark 6:7-30 creates a world through extradiegetic homodiegetic authority where the evaluative point of view shifts from descriptions of events and direct speech in A¹; A² to a combination of descriptions and narrator commentary in B. With the outer account of events, Jesus is instructing the Twelve as to their mission and goes to send them out. The link created when the B narrative takes over is the similarity in the apostles’ working and miraculous powers to those of John the Baptist.

The similarity expressed allows the narrator to use anachrony and flashback to the reason John was beheaded. Through this sequence of events the narrator shows his omniscience, in knowing that Herod is fearful as well as speaking of a plethora of walk-ons who express similarities to Elijah or John. This omniscience extends to knowing the events of Herod’s party where Herodias’ daughter dances further to the interaction she has with her mother in colluding to have John beheaded. The extensive use of the narrator’s omniscience is prevalent in the central narrative.

The explanatory gloss utilized in the central sequence is evident when Herod’s motivations for being fearful extend into the ensuing flashback. Within the flashback itself another explanatory gloss is included to demonstrate Herodias’ rationale for wanting John beheaded as well as to explain why Herod felt it so necessary to follow through on his vow.

The use of scenes within this set of narratives varies from A¹; A² to B. Where the scenes in the outer narrative are more descriptive, the scenes in the central narrative contain more action, intrigue, and suspended suspense. It is suspended because the outcome for John is announced as the narrative is introduced. Structurally, the scenes are dissimilar, as demonstrated below.

Table 4: Scenes - Mark 6:7-30

	A ¹ ; A ²	B
Scene 1	(v. 7) Jesus calls the Twelve and gives them ‘authority’	(vv. 14 – 16) Speculation of those performing miracles
Scene 2	(vv. 8 – 9) Instructions for provisions	(vv. 17 – 20) Background rationale provided regarding Herod’s fear and Herodias’ motivation
Scene 3	(vv. 10 – 11) Instructions for conduct	(vv. 21 – 23) Herodias’ daughter dance pleases Herod and his subsequent vow
Scene 4	(vv. 12 – 13) The Twelve carry out their mission	(v. 24) Herodias conspires to have John killed
Scene 5	(v. 30) Apostles inform Jesus of their actions	(vv. 25 – 29) Herod agrees to behead John the Baptist and it is done

Overall, the narrator’s omniscience is highlighted again and again, where details provided could not be known by a bystander, to explanations into the motivations in character movements. These devices move the plot along through the intercalation, however the final verse presented, where A² is wrapped up, does seem out of place; almost as an ‘add-on’, however it’s use is what allows for the sandwich method to have it’s effect. Due to it’s re-focusing the text back to the initial narrative, the ability to re-interpret what had transpired as illuminations of one another is exemplified.

1.2.8 The Reader

The reader of this intercalated narrative is placed in varying positions to the characters presented. Specifically, the outer narrative equalizes the positions of reader and character by describing the upcoming task of the Twelve. Within the central narrative, Herod’s thoughts are included through internal focalization, creating an inferior position to Herod. This is different for John the Baptist’s character, as a superior position is held by the reader given that Herodias’ motivations are described, and Herod’s prior focalization told of John’s death. Using the analepsis as a narrative device, the reader is given this insight before the action occurs.

The reader must close gaps created in the text through logically choosing what is probable. When A¹ trails off the Twelve are sent off and begin their mission. The intercalation then takes place, and the trailing is concluded when the apostles share their actions with Jesus in v. 30. The gap created in timing with little detail to support their mission is extended by what is probable and alluded to in v. 13, casting out demons and anointing the sick. The specific instances are omitted in favour of presenting the B narrative.

Where A¹; A² are lacking in details and dialogue to support full imagery, B contains an extensive array. By utilizing several narrative elements, from dialogue to omniscience through internal focalization to analepsis, the reader is drawn into the intriguing world created by the narrator. This allows for the incomplete portions of the story to be

disregarded. For example, Herodias' daughters dance enticing Herod to the point of offering as much as half of his kingdom seems extensive to the point of disbelief. Yet still he proceeds with his vow and fears for supernatural repercussions, expecting John had risen. The narration created through the use of “*And having come on the opportune day...*” (v. 21) signals back to Herodias' motivation even though she does not re-emerge until the vow has already been made. Her ability to manipulate this situation to her advantage rests beyond what would be anticipated. The reading pact engaged upon by the reader permits for this overreach to be accepted within the narrative.

1.3 Mark 14:53-72

1.3.1 Greek Text

⁵³ Καὶ ἀπήγαγον τὸν Ἰησοῦν πρὸς τὸν ἀρχιερέα, καὶ συνέρχονται πάντες οἱ ἀρχιερεῖς καὶ οἱ πρεσβύτεροι καὶ οἱ γραμματεῖς. ⁵⁴ καὶ ὁ Πέτρος ἀπὸ μακρόθεν ἠκολούθησεν αὐτῷ ἕως ἔσω εἰς τὴν αὐλὴν τοῦ ἀρχιερέως, καὶ ἦν συγκαθήμενος μετὰ τῶν ὑπηρετῶν καὶ θερμαινόμενος πρὸς τὸ φῶς. ⁵⁵ οἱ δὲ ἀρχιερεῖς καὶ ὅλον τὸ συνέδριον ἐζήτουν κατὰ τοῦ Ἰησοῦ μαρτυρίαν εἰς τὸ θανατῶσαι αὐτόν, καὶ οὐχ ἠύρισκον: ⁵⁶ πολλοὶ γὰρ ἐψευδομαρτύρουν κατ' αὐτοῦ, καὶ ἴσαι αἱ μαρτυρίαι οὐκ ἦσαν. ⁵⁷ καὶ τινες ἀναστάντες ἐψευδομαρτύρουν κατ' αὐτοῦ λέγοντες ⁵⁸ ὅτι ἡμεῖς ἠκούσαμεν αὐτοῦ λέγοντος ὅτι Ἐγὼ καταλύσω τὸν ναὸν τοῦτον τὸν χειροποίητον καὶ διὰ τριῶν ἡμερῶν ἄλλον ἀχειροποίητον οἰκοδομήσω: ⁵⁹ καὶ οὐδὲ οὕτως ἴση ἦν ἡ μαρτυρία αὐτῶν. ⁶⁰ καὶ ἀναστὰς ὁ ἀρχιερεὺς εἰς μέσον ἐπηρώτησεν τὸν Ἰησοῦν λέγων, Οὐκ ἀποκρίνη οὐδέν; τί οὗτοί σου καταμαρτυροῦσιν; ⁶¹ ὁ δὲ ἐσιώπα καὶ οὐκ ἀπεκρίνατο οὐδέν. πάλιν ὁ ἀρχιερεὺς ἐπηρώτα αὐτόν καὶ λέγει αὐτῷ, Σὺ εἶ ὁ Χριστὸς ὁ υἱὸς τοῦ εὐλογητοῦ; ⁶² ὁ δὲ Ἰησοῦς εἶπεν, Ἐγὼ εἰμι, καὶ ὄψεσθε τὸν υἱὸν τοῦ ἀνθρώπου ἐκ δεξιῶν καθήμενον τῆς δυνάμεως καὶ ἐρχόμενον μετὰ τῶν νεφελῶν τοῦ οὐρανοῦ. ⁶³ ὁ δὲ ἀρχιερεὺς διαρρήξας τοὺς χιτῶνας αὐτοῦ λέγει, Τί ἐτι χρεῖαν ἔχομεν μαρτύρων; ⁶⁴ ἠκούσατε τῆς βλασφημίας: τί ὑμῖν φαίνεται; οἱ δὲ πάντες κατέκριναν αὐτόν ἐνοχον εἶναι θανάτου. ⁶⁵ Καὶ ἤρξαντό τινες ἐμπτύειν αὐτῷ καὶ περικαλύπτειν αὐτοῦ τὸ πρόσωπον καὶ κολαφίζειν αὐτόν καὶ λέγειν αὐτῷ, Προφήτευσον, καὶ οἱ ὑπηρεταὶ ῥαπίσμασιν αὐτόν ἔλαβον. ⁶⁶ Καὶ ὄντος τοῦ Πέτρου κάτω ἐν τῇ αὐλῇ ἔρχεται μία τῶν παιδίσκῶν τοῦ ἀρχιερέως, ⁶⁷ καὶ ἰδοῦσα τὸν Πέτρον θερμαινόμενον ἐμβλέψασα αὐτῷ λέγει, Καὶ σὺ μετὰ τοῦ Ναζαρηνοῦ ἦσθα τοῦ Ἰησοῦ. ⁶⁸ ὁ δὲ ἠρνήσατο λέγων, Οὔτε οἶδα οὔτε ἐπίσταμαι σὺ τί λέγεις. καὶ ἐξῆλθεν ἔξω εἰς τὸ προαύλιον καὶ ἀλέκτωρ ἐφώνησεν. ⁶⁹ καὶ ἡ παιδίσκη ἰδοῦσα αὐτόν ἤρξατο πάλιν λέγειν τοῖς παρεστῶσιν ὅτι Οὗτος ἐξ αὐτῶν ἐστίν. ⁷⁰ ὁ δὲ πάλιν ἠρνεῖτο. καὶ μετὰ μικρὸν πάλιν οἱ παρεστῶτες ἔλεγον τῷ Πέτρῳ, Ἀληθῶς ἐξ αὐτῶν εἶ, καὶ γὰρ Γαλιλαῖος εἶ. ⁷¹ ὁ δὲ ἤρξατο ἀναθεματίζειν καὶ ὀμνύειν ὅτι Οὐκ οἶδα τὸν ἄνθρωπον τοῦτον ὃν λέγετε. ⁷² καὶ εὐθὺς ἐκ δευτέρου ἀλέκτωρ ἐφώνησεν. καὶ ἀνεμνήσθη ὁ Πέτρος τὸ ῥῆμα ὡς εἶπεν αὐτῷ ὁ Ἰησοῦς ὅτι Πρὶν ἀλέκτορα φωνῆσαι δις τρίς με ἀπαρνήσῃ καὶ ἐπιβαλὼν ἔκλαιεν.

1.3.2 Translation

⁵³ And they led Jesus away to the high priest. Then all the chief priests came together with the elders and scribes. ⁵⁴ And Peter followed him from far off, to the high priest's court where he sat warming himself by the fire with the officers. ⁵⁵ But the chief priests and all the council were seeking testimony against Jesus, to put him to death, but they were not finding any. ⁵⁶ For many were giving false testimony against him, but their testimonies were not alike. ⁵⁷ And some, having risen up, were bearing false testimony against him, saying, ⁵⁸ “We heard him

saying, ‘I will destroy this temple made with hands, and after three days I will build another not made with hands.’”⁵⁹ And none of their testimonies were alike.⁶⁰ And the high priest stood up in the midst, asking, “Will you answer nothing of what they testify against you?”⁶¹ But he was silent and did not answer anything. Again, the high priest was questioning him, saying to him, “Are you the Christ, the son of the Blessed?”⁶² And Jesus said, “I am, and you will see the son of man sitting at the right hand of Power and coming with the clouds of heaven.”⁶³ And tearing his robes, the high priest said, “What more do we need of witnesses?⁶⁴ You have heard the blasphemy. What does it seem to you?” And they all condemned him as deserving death.⁶⁵ Then some began to spit on him, cover up his face, and strike him, saying, “Prophecy!” and the officers received him with slaps.⁶⁶ And Peter was below in the courtyard. One of the servant girls of the high priest,⁶⁷ having seen Peter warming himself, looked at him and said, “You were also with the Nazarene, Jesus.”⁶⁸ But he denied it, saying, “I neither know nor understand what you are saying.” And he went forth, out into the porch.⁶⁹ And the serving girl, having seen him, began saying again to those standing by, “This is one of them.”⁷⁰ But again he denied, and after a little while those standing by said again to Peter, “Truly you are one of them! You are also a Galilean!”⁷¹ But he began to curse and to swear, “I do not know this man, of whom you speak!”⁷² And immediately the rooster crowed for a second time. Then Peter remembered the word that Jesus had said to him, “Before the rooster crows twice, you will deny me three times.” And he broke down and wept.

1.3.3 Identifying the ‘Sandwich’

The ‘Sandwich’ structure within Mark 14:53-72 can be broken into the following smaller narratives:

- A¹ 14:53-54 Peter warms himself by the fire
- B 14:55-65 Jesus before the Council
- A² 14:66-72 Peter denies Jesus

When A¹ and A² are combined to create a narrative, the flow of the text merges the narratives into one singular story, fulfilling one of the necessary criteria to be considered as an intercalation. If one were to consider placing a seam from verses 55 to 66, the text would read as: “⁵⁴And Peter followed him from far off, to the high priest’s court where he sat warming himself by the fire with the officers. ⁶⁶And Peter was below in the courtyard. One of the servant girls of the high priest...”. The B section from vv. 55-64 stands alone without the information provided in the surrounding verses.

1.3.4 Characters

The outlying pericopae, vv. 53-54 and 66-72 hold common characters, with very few exceptions. Primarily, Peter is present as the protagonist character, v. 54 depicts him sitting by the fire in the courtyard of the high priest along with officers. Through the development provided it becomes clear he is a round character. To initiate the narrative, Jesus is led away to the high priest and secondary characters are mentioned; the chief priest, elders, and scribes, yet until the B narrative plot develops, they are simply a mention as walk-on characters.

From v. 66 onward, a servant girl is introduced who questions Peter, trying to place him with Jesus, as an allusion to the earlier verses. He is questioned by additional bystanders who were in the area, but these players are simply characterized as the focus remains upon Peter and his subsequent denial of Jesus. As the questioning intensifies, as well as evidence emerging to link Peter to Jesus, Peter is characterized as becoming increasingly agitated. As the rooster crows in v. 72 he moves from agitation to being immediately upset, weeping at the realization of his denial, which had been foretold. Those who question Peter are agents, moving the plot along so that the reader can see the increasing agitation that Peter develops. These characters are not fully developed and have a singular purpose and can be characterized as flat.

Within the intercalated narrative, several characters transition from passing comments to main characters. Where Peter was the primary player, he is no longer mentioned, and the role of protagonist is replaced by Jesus. The high priest also now takes on more primary roles, questioning Jesus about his actions in order to put him to death. The elders and scribes do not speak and are flat, walk-on characters, whose function is to create a fullness within the narrative. Primarily the high priest does the questioning and develops into a round character, asking about the false testimonies raised against Jesus, despite the alleged discrepancies they hold. He goes on to bluntly ask him in v. 61 “*Are you the Christ, the son of the Blessed?*”, which finally sparks a response from Jesus, attesting that he is. The high priest presses on, citing blasphemy, where all present condemn him as deserving death. He is then spit on, and in the end the officers slap him, which alludes back to the officers sitting by the fire with Peter in the outer narrative. The A² pericope is initiated after this allusion with the mention of Peter, who had disappeared during the trial scene. Peter resurfaces as protagonist and Jesus and those in the scene dissolve into the background.

1.3.5 Setting – Movements in Place and Time

The setting of A¹ and A² remains generally constant, with little movement. As Jesus is led away, Peter follows from afar and remains in the high priest’s courtyard by the fire. As the action of B unfolds, the way the narrative is constructed Peter is frozen in his location, only to be mentioned again, with a gap from vv. 55-65. When his presence re-emerges in the narrative, he is still in the courtyard, ‘below’, is specifically mentioned in v. 66. This word choice seems to move the readers eye from the action in the B narrative away from supernatural matters, as the action was calling for Jesus to prophesy.

Once the Peter narrative has resumed, he is pressed into admitting he had been with “*the Nazarene, Jesus*” (v. 67), which he denies and moves further out of the court, where he is further pressed, “*This is one of them.*” (v. 69), to which he denies once more and as time progresses another bystander declares he is also one who had been with Jesus, citing that he was also a Galilean (v. 70). This sequence of events pushes Peter from the courtyard, where he had followed Jesus to, outward, further away. As he hears the rooster crow and realizes the full implication of his denial as positioning himself far from Jesus, he is simultaneously physically far from Jesus.

The movements in setting that are described in the B narrative are considerably limited. Jesus is set in the court of the high priest and council, and through the questioning

movement remains stagnant. Even when the conclusion is reached and a condemnation of death is pronounced, the scene where he is spat upon and slapped, the setting is not shown to change. There are no literary devices present to change the tempo of the narrative, and as such it is in chronological order, as is much of Mark's gospel.

1.3.6 Plot – Movements in ‘Why’

The plot movements described through Mark 14:54-72 can be categorized and analyzed using an adapted quinary scheme, as depicted in the chart below. Although generally the quinary scheme contains the five elements of plot, in this case it is adapted to analyze the intercalated narratives, as their resolution is postponed until after the entire middle narrative takes place. Within the text, the initial situation is introduced prior to the intercalation beginning, and the complication follows the final situation of the B narrative as A² resumes.

Table 5: Adapted Quinary Scheme - Mark 14:53-72

Initial Situation

⁵³ And they led Jesus away to the high priest. Then all the chief priests came together with the elders and scribes. ⁵⁴ And Peter followed him from far off, to the high priest's court where he sat warming himself by the fire with the officers.

Sandwiched Narrative	Initial Situation	⁵⁵ But the chief priests and all the council were seeking testimony against Jesus, to put him to death, but they were not finding any. ⁵⁶ For many were giving false testimony against him, but their testimonies were not alike. ⁵⁷ And some, having risen up, were bearing false testimony against him, saying, ⁵⁸ “We heard him saying, ‘I will destroy this temple made with hands, and after three days I will build another not made with hands.’” ⁵⁹ And none of their testimonies were alike.
	Complication	⁶⁰ And the high priest stood up in the midst, asking, “Will you answer nothing of what they testify against you?” ⁶¹ But he was silent and did not answer anything. Again, the high priest was questioning him, saying to him, “Are you the Christ, the son of the Blessed?”
	Transforming Action	⁶² And Jesus said, “I am, and you will see the son of man sitting at the right hand of Power and coming with the clouds of heaven.”
	Denouement	⁶³ And tearing his robes, the high priest said, “What more do we need of witnesses? ⁶⁴ You have heard the blasphemy. What does it seem to you?” And they all condemned him as deserving death.
	Final Situation	⁶⁵ Then some began to spit on him, cover up his face, and strike him, saying, “Prophecy!” and the officers received him with slaps.

Complication	⁶⁶ And Peter was below in the courtyard. One of the servant girls of the high priest, ⁶⁷ having seen Peter warming himself, looked at him and said, “You were also with the Nazarene, Jesus.”
Transforming Action	⁶⁸ But he denied it, saying, “I neither know nor understand what you are saying.” And he went forth, out into the porch. ⁶⁹ And the serving girl, having seen him, began saying again to those standing by, “This is one of them.” ⁷⁰ But again he denied, and after a little while those standing by said again to Peter, “Truly you are one of them! You are also a Galilean!” ⁷¹ But he began to curse and to swear, “I do not know this man, of whom you speak!”
Denouement	⁷² And immediately the rooster crowed for a second time. Then Peter remembered the word that Jesus had said to him, “Before the rooster crows twice, you will deny me three times.”
Final Situation	And he broke down and wept.

Examining the Peter narrative, from vv. 53-54 and resuming from vv. 66-72, several narrative plot movements that are worth noting. Peter follows Jesus, from afar, to the courtyard of the high priest. While Jesus is taken in and an intercalation is inserted, Peter remains outside by the fire and the quinary scheme resumes. Peter at this point is approached by a servant girl who asserts that he had been with Jesus. He denies and another servant girl reaches the same conclusion, saying it to those near to her. Peter hears and denies, and then those standing near him again assert that he is “*one of them!*” (v. 70), which is met with a third denial. This third denial is more forceful, where he expresses that he does not even know who they are talking about. As the rooster crows, Peter is reminded that Jesus had foretold these denials and weeps. The final situation resets Peter as being alone, reversing the initial situation whereby he follows Jesus and sits amongst walk-on characters.

As his denials intensify, Peter’s fears of being associated with Jesus become increasingly evident. His lies are striking in contrast with what is occurring within the court itself, where Jesus is also being pressed with questions of increasing intensity. Rather than lie to save himself, as Peter does, Jesus remains silent and as the questioning becomes more intense and when the high priest finally asks him, “*Are you the Christ, the son of the Blessed?*” (v. 61) Jesus finally speaks, “*I am, and you will see the son of man sitting at the right hand of Power and coming with the clouds of heaven.*” (v. 62). Jesus knows his admission will not free him but will instead lead to his condemnation.

The sandwich construction is used to highlight a hermeneutical key for interpreting the narratives themes for the intended reader. Although having an outside the court versus inside the court creates a seamless way for the narratives to be woven together to continue movement within the storyline, the parallel of the increasingly pressing questions is what links these intercalated narratives together thematically. For the intended readers, Mark’s

intention is to demonstrate that hiding being a follower of Jesus, might be a safer choice, but has consequences, as seen through the emotion of Peter when he realized that Jesus knew this would occur. Jesus does not hide his status and speaks plainly that he is the Christ and would be seated at the right hand of Power. His assertion brings earthly consequences, as seen through the actions of the officers spitting on him and leading him away. This shows the reader the juxtaposition of what could happen depending on the choices they make in concealing or demonstrating links to Jesus as the Christ.

1.3.7 Narrative Voice

The narrator of Mark 14:53-72 utilizes the changing of settings through heterodiegetic³⁹ descriptions to engage the reader into the world created. The scenes presented through the use of intercalation moves the focus from the outer courtyard into the council and back out once more. Through all this the author is present, seemingly omniscient, but presenting the scenes in an extradiegetic manner.

The reader is provided information through explanatory gloss surrounding Jesus' circumstances with the high priest's court. The narrator provides information about the motivations of the council, "*seeking testimony against Jesus to put him to death*" (v. 55) as well as their success to date as they had not found any compelling evidence. These actions would have occurred outside the text, but the information provided is necessary for the reader to understand the context of Jesus' questioning.

Despite each narrative concluding separately (A¹ – A² ends in v. 72 and B ends with v. 65), the closure of the theme created through the narrative voice only ends at v. 72. While the characters and setting, used as criterion for closure, each are met at the conclusion of their respective narratives, the theme does not. The demonstration of the consequences to concealing or demonstrating an affiliation with Jesus as Christ is interplayed through both narratives and is what links each portion of the intercalation together beyond the superficial use of narrative sequence. The sequence presented in this case can be visualized using the chart below.

Table 6: Scenes - Mark 14:53-72

	A ¹ ; A ²	B
Scene 1	(vv. 53 – 54) Jesus led away, Peter follows from afar	(vv. 55 – 59) Background information, imagery of finding witnesses provided
Transition	(v. 66a) Characters 'reset' and reader's focus needs to shift back to original narrative. Attention drawn 'below' to Peter in the courtyard	

³⁹ Marguerat and Bourquin, *How to Read Bible Stories*, 27. Within narrative criticism, the relationship between the narrator and the story being told can be classified as homodiegetic or heterodiegetic. Where the narrator is present within the story being related, it can be classified as homodiegetic. Where the narrator is absent from the story, it is considered heterodiegetic.

Scene 2	(vv. 66b – 70) Several characters question Peter about his link to Jesus. He denies and moves away.	(vv. 60 – 62) High priest questions Jesus and eventually receives a response
Scene 3	(v. 71) Peter strongly denies affiliation with Jesus and shows heightened agitation. Focus moves onto him individually.	(vv. 63 – 64) Condemnation of Jesus, high priest shows high emotion at the blasphemy. Focus moves onto high priest as an individual.
Scene 4	(v. 72) Rooster crows, Peter remembers Jesus having foretold this, and weeps.	(v. 65) Officers spit on and slap Jesus, telling him to prophesy

Intertextuality is used as an explicit commentary where Peter remembers the words Jesus had spoken to him regarding his denial, “*Before the rooster crows twice, you will deny me three times.*” (v. 72). Each of these three denials occur in v. 68, 70, and 71 respectively. Including this text as reference is a way to link Jesus once more into the outer narrative, creating closure for the character mentioned in v. 53 being led away.

1.3.8 The Reader

The role of the reader with respect to the interaction between text and the reader is to create sense of what is presented by the narrator. Where the text is incomplete, this role is greater and although the narrative is complete, there are still gaps that the reader must interpolate through interaction.

To begin with, when the B narrative commences the reader is left wonder what happens to Peter. The use of intercalation is dissimilar from a descriptive pause, whereby time stops. The timing created through the intercalation leaves a gap in what Peter is doing while Jesus is being questioned concurrently. The reader either fills in this gap using the information given in v. 54, “*he sat warming himself by the fire with the officers.*” or chooses to ignore the inconsistency in plot as their focus is shifted to the new narrative being presented. The reader could question why it took so long for Peter to be questioned by the bystanders in the courtyard; that it only began after Jesus had been condemned. However, the logic of the actions would likely keep Peter at the fire, being unnoticed for the interim.

Readers anticipate and project what is to occur based upon their expectations of characters and character sets. Within this narrative, as the chief priests, elders, and scribes gather, this prediction comes to the forefront in understanding what is occurring. As they question Jesus, it becomes apparent that the crimes for which they intend to prosecute Jesus with are spiritual in nature. In the end, where the high priest tears his robes and proclaims blasphemy, this prediction becomes realized.

Finally, the role of the reader is to implicitly come to awareness with regards to how to interpret the text, where intercalation will highlight a theme the reader needs to determine. With respect to this particular narrative the theme that has come to light is the dangers that come as a byproduct of affiliation with Jesus, as well as the consequences to come from denying this affiliation.

1.4 Sandwich Narratives and their Comparative Elements

The three sandwich narratives analyzed through this chapter shed light on the implications of the use of this technique. The first analysis, of Mark 5:21-43 sandwiches the healing of the woman with the hemorrhage between the narrative of the healing of Jairus' daughter. The key to its interpretation through the use of intercalation is the demonstration that faith in Jesus brings healing and continued life. This is evident as both narratives contain Jesus speaking, saying that faith had made them well. The change in demeanor of the disciples travelling with Jesus is also responsive to this.

Secondly, looking at Mark 6:7-30, the reader is shown a flashback account of the beheading of John the Baptist through the request of Herodias surrounded by the Twelve being sent off to do healing. The sandwiching in this instance ties parallels around reliance on God. Where the missionaries were instructed to not even bring what they need for survival, the notion that they would be provided as their work progressed is overshadowed by the insertion of the account of John the Baptist, who in his work of proclaiming repentance is faced with death. Should each narrative stand alone, the viewpoint of reliance on God would be present in one, but without the stark reality that the author needed to convey; reliance on God is necessary, but it may be a personal risk.

Finally, the account of Peter's denial of Jesus sandwiches the questioning of Jesus before the council in Mark 14:53-72. Where Peter is met with assertions and questioning surrounding being linked with Jesus, he shows increasing agitation and fervently denies knowing him three times. After the third, when the rooster crows he weeps, knowing that Jesus had foretold this and knew that Peter would choose personal safety over proclaiming Christ. At the same time, Jesus is also being questioned and chooses to remain silent up until he is asked if he is the Christ. As he asserts that he is indeed as they said, he is condemned to death. The key to the juxtaposition of these narratives is that Mark intended for his readers to know that they must set personal safety aside in order to be true to their convictions as disciples of Christ.

While the themes themselves do not coincide, it is clear that the use of intercalating a story within another by using the sandwich method is a narrative device. The purpose of this device is to parallel a theme or a lesson for the intended readers to move beyond the general narrative and to understand the emphasis of what is being presented. Within the next two chapters, the synoptic versions of these same narratives will be analyzed to determine if the same themes are exposed, and if so, to what extent.

Beyond the interpretive illuminations yielded through intercalation, the effect on narrative devices compare in varying degrees. Each plot can be described through an adapted quinary scheme, where the outer narrative is interrupted at one of the stages and resumes to complete the narrative; holding a central B narrative that contains a complete quinary scheme. The variance of each A¹; A² narrative is that the interruption is not at the same stage. Specifically, Mark 5:21-43 is intercalated after the A¹ complication, Mark 6:7-30 is intercalated after the A¹ denouement, while in contrast Mark 14:53-72 is intercalated directly following the A¹ initial situation. The area in which the intercalation falls being divergent in each case is

extremely telling that it is not necessary to fall into a specific place in the quinary scheme in order for the effect evoke through its use to be effective.

Unlike the other instances of intercalation, Mark 6:7-30 utilizes this device to create closure. Having a singular verse for A² seems almost to be an add-on to the narrative, however its impact in interpretation is considerable. Without this verse, knowing that the two narratives remain connected beyond the transitional mention of miracles being performed, seems unlikely. The reader could consider closure after A¹ as filling in the gaps would be expected within their role as interacting with the text. Alluding back is what makes the device force the reader to undergo the process of interpretation, which is seemingly the purpose of intercalation. Each portion of the sandwich is meant to create an interpretive illumination upon the other.

Where other narrative devices are concerned each contains an element where omniscience is leant to by way of internal focalization. Herod's thoughts surrounding John rising come to light, along with Herodias' motivations. The woman with the hemorrhage has a strong faith which is shared through her thoughts. Peter weeps at his recollection of Jesus' words. These internal thoughts lend to the interpretive key of each narrative and force the reader to introspectively consider the sandwiched storyline in search of meaning.

CHAPTER TWO:
Narrative Analysis – Matthean Parallels to Markan Sandwiches

The focus of this chapter rests upon four passages found in Matthew. These are parallel passages to the sandwich narratives analyzed in the previous chapter. These do not use the sandwich construction as Mark did, and where a similar structure is employed, the similarities originate from the utilization of Mark as a source, which is examined in Appendices 4 through 7.

2.1 Matthew 9:18-26

2.1.1 Greek Text

¹⁸ Ταῦτα αὐτοῦ λαλοῦντος αὐτοῖς ἰδοὺ ἄρχων εἷς ἐλθὼν προσεκύνει αὐτῷ λέγων ὅτι Ἡ θυγάτηρ μου ἄρτι ἐτελεύτησεν· ἀλλὰ ἐλθὼν ἐπίθες τὴν χειρὰ σου ἐπ' αὐτήν, καὶ ζήσεται.
¹⁹ καὶ ἐγερθεὶς ὁ Ἰησοῦς ἠκολούθησεν αὐτῷ καὶ οἱ μαθηταὶ αὐτοῦ. ²⁰ Καὶ ἰδοὺ γυνὴ αἰμορροοῦσα δώδεκα ἔτη προσελθοῦσα ὀπισθεν ἤψατο τοῦ κρασπέδου τοῦ ἱματίου αὐτοῦ·
²¹ ἔλεγεν γὰρ ἐν ἑαυτῇ, Ἐὰν μόνον ἄψωμαι τοῦ ἱματίου αὐτοῦ σωθήσομαι. ²² ὁ δὲ Ἰησοῦς στραφείς καὶ ἰδὼν αὐτὴν εἶπεν, Θάρσει, θύγατερ· ἡ πίστις σου σέσωκέν σε. καὶ ἐσώθη ἡ γυνὴ ἀπὸ τῆς ὥρας ἐκείνης. ²³ ἔλεγεν, Ἀναχωρεῖτε, οὐ γὰρ ἀπέθανεν τὸ κοράσιον ἀλλὰ καθεύδει. καὶ κατεγέλων αὐτοῦ. ²⁴ ἔλεγεν, Ἀναχωρεῖτε, οὐ γὰρ ἀπέθανεν τὸ κοράσιον ἀλλὰ καθεύδει. καὶ κατεγέλων αὐτοῦ. ²⁵ ὅτε δὲ ἐξεβλήθη ὁ ὄχλος, εἰσελθὼν ἐκράτησεν τῆς χειρὸς αὐτῆς, καὶ ἠγέρθη τὸ κοράσιον. ²⁶ καὶ ἐξῆλθεν ἡ φήμη αὕτη εἰς ὅλην τὴν γῆν ἐκείνην.

2.1.2 Translation

¹⁸ As he was speaking these things to them, a certain ruler came and knelt down before him, saying, “My daughter has just died – but come and lay your hand upon her and she will live.”
¹⁹ And Jesus rose and followed him with his disciples. ²⁰ And behold a woman who had a hemorrhage for twelve years came up behind him and touched the fringe of his garment. ²¹ For she was saying to herself, “If only I touch his garment, I will be healed.” ²² And Jesus turned, saw her, and said, “Take courage, daughter. Your faith has cured you.” The woman was cured from that very hour. ²³ Then Jesus came into the house of the ruler, and when he saw the flute players and the crowd wailing, ²⁴ he said, “Go away, for the girl is not dead, but is sleeping.” And they began to laugh at him. ²⁵ Now, when the crowd had been put outside, he entered. He took hold of the girl’s hand and she arose. ²⁶ And this report went out into the whole region.

2.1.3 Characters

The readers of this narrative are initially introduced to ‘a certain ruler’ (v. 18) who remains unnamed through the narrative. He explains that his daughter has already died, and should Jesus lay his hands on her, she would live once again. He is a flat character, who besides kneeling before Jesus to ask for the healing, does not speak again. He is classified as an agent because his role is to introduce the narrative theme, but then blends into the crowd after his role has been performed. Jesus, the round protagonist, goes to the ruler’s house where he instructs the bystanders, namely flute players and a crowd, to depart as the

daughter is not dead. These bystanders are walk-ons, flat characters who become the background of the scene. They laugh, inferring they do not believe Jesus' words to be true and are in turn cast out. The girl who is dead rises when Jesus takes hold of her hand. Jesus does not speak to the ruler or the young girl, allowing his actions to speak for themselves.

Within the narrative, there is an interruption from vv. 20-22, where a woman with a hemorrhage touches Jesus. What is described of her is simply that she had a hemorrhage for twelve years and that she was cured after desiring to touch Jesus' garment. He goes on to attribute her healing to her faith but gives no additional details. Due to the internal focalization presented as well as the additional background information provided through narration, this character is round, though still an agent to move the plot forward as a reflection of the theme.

2.1.4 Setting – Movements in Place and Time

Matthew's account juxtaposing these two narratives lays out time chronologically, without any words influencing the tempo. There is no indication of urgency or fast-paced dialogue. The only indication of timing is found in v. 22, where the narrator says that the woman was cured, "*from that very hour.*"

Jesus follows the ruler with his disciples, having been sitting, and as he walks along, the woman touches his clothing. At this point, a descriptive pause takes place, and the narrator presents the woman's background to inform the reader, as the fuller breadth of the scenario is unfolding. This pause includes the internal focalization provided in v. 21. Jesus turns to address her, and the narration time resumes. Jesus continues to his original destination and performs the second miracle by taking the girl's hand to help her arise. Overall, the setting within this narrative extends from where Jesus was speaking to the ruler's house, with a brief interlude along the way. Based on the text provided, Jesus barely stops to address the woman and her needs, simply attributing her healing to her own faith.

2.1.5 Plot – Movements in 'Why'

The story told by Matthew shows the ruler pleading before Jesus for help, with an interruption where another woman is healed, which is followed by the healing of the ruler's daughter. The narrative moves along without many details, and the account is very straightforward.

Jesus speaks only twice in this set of verses; once where he tells the woman that her faith has cured her; a second time where he casts the crowd away, telling them that the girl is simply asleep. Neither time does he converse, but merely makes statements, showing the fact of what is to come. Concerning the woman's healing, it is only after Jesus speaks that she is cured. Similarly, after Jesus proclaims that the girl is sleeping, he then takes her hand, and she arises. The quinary scheme modelled through this narrative can be demonstrated through the chart below.

Table 7: Quinary Scheme - Matthew 9:18-26

Initial Situation	¹⁸ As he was speaking these things to them, a certain ruler came
Complication	and knelt down before him, saying, “My daughter has just died – but come and lay your hand upon her and she will live.” ¹⁹ And Jesus rose and followed him with his disciples. ²⁰ And behold a woman who had a hemorrhage for twelve years came up behind him and touched the fringe of his garment. ²¹ For she was saying to herself, “If only I touch his garment, I will be healed.”
Transforming Action	²² And Jesus turned, saw her, and said, “Take courage, daughter. Your faith has cured you.” The woman was cured from that very hour. ²³ Then Jesus came into the house of the ruler, and when he saw the flute players and the crowd wailing, ²⁴ he said, “Go away, for the girl is not dead, but is sleeping.” And they began to laugh at him.
Denouement	²⁵ Now, when the crowd had been put outside, he entered. He took hold of the girl’s hand and she arose.
Final Situation	²⁶ And this report went out into the whole region.

As the stages are sequenced, the complication stands out. In this iteration of the narrative, the woman with the hemorrhage complicated the arrival of Jesus to heal the ruler’s daughter. Due to the brief pause it creates, the daughter is supposedly dead. This complication does not cause the condition for the healing, as the ruler shares in v. 18 that his daughter has already died; however, the condition it creates is the assembly of the crowd who are mourning. As they laugh, Jesus is able to address them and clarify his position that the girl is asleep, not dead.

2.1.6 Narrative Voice

The narrative voice of Matthew 9:18-26 can be characterized as both extradiegetic and heterodiegetic. The narrator stays outside the story and does not insert himself within its boundaries. The explanatory gloss presented when the woman with the hemorrhage is introduced, speaks omnisciently as to the length of time she has suffered. It also works to create an internal focalization to ascertain her motivations. Within v. 22, the narrator also tells that the woman was cured from that very hour, which would not be known in general terms. Overall, vv. 20-22 alone have narration that exhibits narrator’s commentary rather than through description of events.

Through the rest of the story, the action is described, and dialogue to support it is presented. Overall, the narration seems to start the scene with a widened overview of Jesus speaking. The frame moves into a focus where the ruler kneels and asks for help. Next, the scene pans out, and Jesus follows the ruler, accompanied by his disciples. The focus remains broad even as the woman moves towards him to touch his garment, at which point Jesus turns. As Jesus speaks, the focus on their interplay comes to the surface. When he moves yet again, the focus pans out, only to be returned on the smaller frame when he takes the girl’s hand, and she rises. Each time the frame moves into a narrower frame, it is surrounded by dialogue to support the theme.

As previously noted, Jesus only speaks twice in this narrative. The dialogue presented is as follows; *“Take courage, daughter. Your faith has cured you.”* (v. 22) and *“Go away, for the girl is not dead, but she is sleeping.”* (v. 24). The narrator includes this dialogue in order to focus on Jesus’ mission through this narrative; to be present though not as the vehicle to the healings. With the woman, he asserts it is her own faith that has made her well, and the narrative itself does not include her touching his clothing, only that that was her intention. With the young woman, when Jesus speaks, it is to share that she is not dead, as had been previously believed. He does not attribute the miracle to anyone, he simply takes her hand, and she rises. What is important is that the dialogue from v. 22 is meant to subconsciously interpret the dialogue of v. 24, where the narrator does not use Jesus’ words to overtly explain the attribution nor the meaning behind the young girl’s healing.

2.1.7 The Reader

The role of the reader with respect to any narrative text is to engage actively in the story. At times the reader will fill in gaps or question certain omissions, but generally, they create a pact with the text to determine meaning. Within this iteration of the narration, the narrator moves swiftly in presenting the general points required for the storyline to make sense, but in doing so, he omits many elements that would add to the story.

The reader needs to choose what is most probable as they are interacting with the text. From v. 20-22, the woman with the hemorrhage’s healing is presented. The gaps exist in that the reader is not presented with the following details; where did she come from? How did she know that touching him would lead to healing? And most importantly, did she actually touch Jesus’ garment? Where v. 22 shows Jesus turning and seeing her and giving an attestation to her healing due to faith, there is no explicit mention of her having reached out and touched his garment. The reader only knows that it was her intent from the internal focalizations, yet the action is not within the text.

Another gap that the reader fills in for this minimalistic text is the reaction of the parents, the disciples, and the crowd when the healing of the ruler’s daughter occurs. In v. 25, Jesus casts the crowd out, and the healing takes place, and still, the report goes out to the region inclusive of the crowd. The reader must extrapolate using the provided information as to where those who heard were excited, apprehensive, pleased, or potentially enraged. The schema of the reader would determine their further interpretation surrounding these reactions.

The narrative text of Matthew 9:18-26 presented the story of Jesus’ consecutive healings of a woman with a hemorrhage and the daughter of a ‘certain ruler.’ The narrative analysis performed has yielded information regarding the plot, characters, setting, narrative voice, and the reader’s role. When considering these together, it becomes apparent that the chronological presentation provides credence to this version of the events’ minimalistic approach. The gaps created therein can be engaged with by the reader, and sense is made using the chronology. Due to the rapid pacing presented, the dialogue of Jesus early in the narrative blends with the following events through a shared theme. A similar exploration through narrative analysis will be performed on the narrative found in Matthew 10:1-16, the story of Jesus sending his apostles forth on a mission.

2.2 Matthew 10:1-16

2.2.1 Greek Text

¹ Καὶ προσκαλεσάμενος τοὺς δώδεκα μαθητὰς αὐτοῦ ἔδωκεν αὐτοῖς ἐξουσίαν πνευμάτων ἀκαθάρτων ὥστε ἐκβάλλειν αὐτὰ καὶ θεραπεύειν πᾶσαν νόσον καὶ πᾶσαν μαλακίαν. ² Τῶν δὲ δώδεκα ἀποστόλων τὰ ὀνόματά ἐστιν ταῦτα: πρῶτος Σίμων ὁ λεγόμενος Πέτρος καὶ Ἀνδρέας ὁ ἀδελφὸς αὐτοῦ, καὶ Ἰάκωβος ὁ τοῦ Ζεβεδαίου καὶ Ἰωάννης ὁ ἀδελφὸς αὐτοῦ, ³ Φίλιππος καὶ Βαρθολομαῖος, Θωμᾶς καὶ Μαθθαῖος ὁ τελώνης, Ἰάκωβος ὁ τοῦ Ἀλφαίου καὶ Θαδδαῖος, ⁴ Σίμων ὁ Καναναῖος καὶ Ἰούδας ὁ Ἰσκαριώτης ὁ καὶ παραδοὺς αὐτόν. ⁵ Τούτους τοὺς δώδεκα ἀπέστειλεν ὁ Ἰησοῦς παραγγείλας αὐτοῖς λέγων, Εἰς ὁδὸν ἐθνῶν μὴ ἀπέλθητε, καὶ εἰς πόλιν Σαμαριτῶν μὴ εἰσέλθητε: ⁶ πορεύεσθε δὲ μᾶλλον πρὸς τὰ πρόβατα τὰ ἀπολωλότα οἴκου Ἰσραὴλ. ⁷ πορευόμενοι δὲ κηρύσσετε λέγοντες ὅτι Ἦγγικεν ἡ βασιλεία τῶν οὐρανῶν. ⁸ ἀσθενοῦντας θεραπεύετε, νεκροὺς ἐγείρετε, λεπροὺς καθαρίζετε, δαιμόνια ἐκβάλλετε: δωρεὰν ἐλάβετε, δωρεὰν δότε. ⁹ Μὴ κτήσησθε χρυσὸν μηδὲ ἄργυρον μηδὲ χαλκὸν εἰς τὰς ζώνας ὑμῶν, ¹⁰ μὴ πήραν εἰς ὁδὸν μηδὲ δύο χιτῶνας μηδὲ ὑποδήματα μηδὲ ῥάβδον: ἄξιός γάρ ὁ ἐργάτης τῆς τροφῆς αὐτοῦ. ¹¹ εἰς ἣν δ' ἂν πόλιν ἢ κώμην εἰσέλθητε, ἐξετάσατε τίς ἐν αὐτῇ ἄξιός ἐστιν: κάκεῖ μείνατε ἕως ἂν ἐξέλθητε. ¹² εἰσερχόμενοι δὲ εἰς τὴν οἰκίαν ἀσπάσασθε αὐτήν: ¹³ καὶ ἐὰν μὲν ᾗ ἡ οἰκία ἀξία, ἐλθάτω ἡ εἰρήνη ὑμῶν ἐπ' αὐτήν: ἐὰν δὲ μὴ ᾗ ἀξία, ἡ εἰρήνη ὑμῶν πρὸς ὑμᾶς ἐπιστραφήτω. ¹⁴ καὶ ὅς ἂν μὴ δέξηται ὑμᾶς μηδὲ ἀκούσῃ τοὺς λόγους ὑμῶν, ἐξερχόμενοι ἔξω τῆς οἰκίας ἢ τῆς πόλεως ἐκείνης ἐκτινάξατε τὸν κονιορτὸν τῶν ποδῶν ὑμῶν. ¹⁵ ἀμὴν λέγω ὑμῖν, ἀνεκτότερον ἔσται γῆ Σοδόμων καὶ Γομόρρων ἐν ἡμέρᾳ κρίσεως ἢ τῇ πόλει ἐκείνῃ. ¹⁶ Ἴδοὺ ἐγὼ ἀποστέλλω ὑμᾶς ὡς πρόβατα ἐν μέσῳ λύκων: γίνεσθε οὖν φρόνιμοι ὡς οἱ ὄφεις καὶ ἀκέραιοι ὡς αἱ περιστεραί.

2.2.2 Translation

¹ And he called his twelve disciples to him, giving them authority over unclean spirits, to cast them out and to heal disease and every sickness. ² And the twelve apostles names are these: first, Simon called Peter, and Andrew his brother; James the son of Zebedee, and John his brother; ³ Philip and Bartholomew; Thomas and Matthew, the tax collector; James the son of Alphaeus and Thaddaeus; ⁴ Simon the Zealot and Judas Iscariot, who betrayed him. ⁵ Jesus sent these twelve forth, instructing them, saying, “Do not go among the Gentiles and do not go into any Samaritan city. ⁶ Rather, go instead to the lost sheep of the house of Israel. ⁷ As you go, proclaim, saying, ‘The kingdom of heaven has drawn near.’ ⁸ Heal the sick, raise the dead, cleanse the leper, cast out demons. You have freely received; freely give. ⁹ Take neither gold, nor silver, nor copper in your belts, ¹⁰ nor bag for the way, nor two tunics, nor sandals, nor staff; for the worker is worthy of his provisions. ¹¹ Now, whatever city or village you enter, inquire who in it is worthy and remain there until you go forth. ¹² When you come into a household, greet it. ¹³ And if indeed the house is worthy, let your peace come upon it. If, however, it is not worthy, let your peace return to you. ¹⁴ And whoever will not receive you nor hear your words, go forth from the house or that city and shake the dust of your feet! ¹⁵ Truly, I say to you, the land of Sodom and Gomorrah will be more tolerable on the day of judgement than that city. ¹⁶ Behold, I send you forth as sheep in the midst of wolves; therefore, be as shrewd as serpents and as innocent as doves.”

2.2.3 Characters

As the narrative begins, Jesus is the first player to set the stage. He has a comparably significant portion of dialogue, stating to his apostles his expectations for them during their ensuing mission. As the protagonist of this narrative, Jesus holds the focus through his dialogue, extending his roundness as a character. The apostles who are called, named in vv. 2-4 are flat walk-on characters. After being called, they fade into the background as a general crowd whom Jesus is giving instructions.

As the dialogue continues, the villages where the apostles would go are generally mentioned, giving the imagery of the villagers they would meet and the interactions they would have with them. Although these characters do not exist in the text provided, the imagery presents them as flat agent characters. Their either acceptance or dismissal of the apostles lend to their subsequent actions and move the plot within the imagery forward.

2.2.4 Setting – Movements in Place and Time

When considering the setting described in this narrative, little information is given. As Jesus uses dialogue to focus much of this narrative, the onus falls on the reader to come to a determination regarding the setting. However, the imagery of the dialogue sets the scene for the apostles' intended movements through their ministry. At that point, they would be going city to city, staying in the first household that was to greet them.

An additional cultural allusion is evidenced in v. 15, where Sodom and Gomorrah's judgment is alluded to. This allusion would be well understood at a cultural level by the reader, and although the timing of the narrative does not change, the reference draws the focus momentarily back to it. Similarly, in v. 6 where the 'lost sheep of the house of Israel' are referenced, recalling the reader's focus on the missional aspect of the apostles' movements.⁴⁰ Overall, the timing of the narrative flows without interruption, with the dialogue creating the future timing as instructional, but creating the readers only glimpse of the apostles' journey, then drawing back to narrative time.

2.2.5 Plot – Movements in 'Why'

The sixteen verse, fast-paced account of Jesus' calling his apostles and instructing them in their mission is quite dialogue-driven and to the point. The narrator provides the rationale for the calling immediately, namely giving them "*authority over unclean spirits, to cast them out and to heal disease and every sickness.*" (v. 1). The apostles are then named, and Jesus sends them out with their instructions. As the list is recited, the detail provided adjusts the focus from the narrative space into the world created by the imagery of the dialogue; the apostles' preparation of their required materials, their journey to cities and villages, and their subsequent interactions with the people they find in seeking accommodations or healing. The rationale for using this plot device is to extend the reader's focus towards the mission of the apostles, particularly to their planning for provisions and their treatment along the

⁴⁰ Joel Willitts, "Matthew's Messianic Shepherd-King: In Search of "The Lost Sheep of The House of Israel." *HvTSt*, 63 no. 1 (2007): 368.

journey. Considering the use of a quinary scheme to analyze the narrative, the following particularities can be identified in the chart below.

Table 8: Quinary Scheme - Matthew 10:1-16

Initial Situation	¹ And he called his twelve disciples to him, giving them authority over unclean spirits, to cast them out and to heal disease and every sickness. ² And the twelve apostles names are these: first, Simon called Peter, and Andrew his brother; James the son of Zebedee, and John his brother; ³ Philip and Bartholomew; Thomas and Matthew, the tax collector; James the son of Alphaeus and Thaddaeus; ⁴ Simon the Zealot and Judas Iscariot, who betrayed him.
Complication	⁵ Jesus sent these twelve forth, instructing them, saying, “Do not go among the Gentiles and do not go into any Samaritan city. ⁶ Rather, go instead to the lost sheep of the house of Israel. ⁷ As you go, proclaim, saying, ‘The kingdom of heaven has drawn near.’ ⁸ Heal the sick, raise the dead, cleanse the leper, cast out demons. You have freely received; freely give.
Transforming Action	⁹ Take neither gold, nor silver, nor copper in your belts, ¹⁰ nor bag for the way, nor two tunics, nor sandals, nor staff; for the worker is worthy of his provisions. ¹¹ Now, whatever city or village you enter, inquire who in it is worthy and remain there until you go forth. ¹² When you come into a household, greet it. ¹³ And if indeed the house is worthy, let your peace come upon it. If, however, it is not worthy, let your peace return to you. ¹⁴ And whoever will not receive you nor hear your words, go forth from the house or that city and shake the dust of your feet!
Denouement	¹⁵ Truly, I say to you, the land of Sodom and Gomorrah will be more tolerable on the day of judgement than that city.
Final Situation	¹⁶ Behold, I send you forth as sheep in the midst of wolves; therefore, be as shrewd as serpents and as innocent as doves.”

The complication presented in this narrative is seen within Jesus’ dialogue. He talks about those who are said to need the message, that the kingdom of heaven has drawn near. This is presented predominantly to the lost sheep of the house of Israel. When the final situation is reached, the action described through Jesus’ dialogue is ready to be enacted. The apostles have been given their instructions as well as potential scenarios they could be faced with and are prepared for their journey, though that ensuing action is not described.

2.2.6 Narrative Voice

The narrator of Matthew 10:1-16 uses zero focalization to move beyond the space and time of the scene that is being presented to inform the reader. Where the apostles are called, details such as James being the son of Zebedee, Matthew being a tax collector, and most importantly that Judas Iscariot is the one “*who betrayed him*” (v. 4) are provided. These pieces of information have no real relevance within the narrative – except for that concerning Judas, who will play a significant role in the death of Jesus –, but the focalization creates the narrator’s omniscience, giving credibility to the narration later presented.

The dialogue given by Jesus has two uses; first, to instruct the apostles as to their conduct through their travels and second, to inform the reader how their travels took place. The narrator made a choice with his words for specific purposes. Where he could have been

more direct with the instructions given, the imagery created would have been lost. Had he done that, a second narrative would need to be constructed to repeat the apostles' mission. However, the narrator's word selections to give such descriptions of the various types of interactions and variances in welcome is sufficient to create the desired impact.

Within the dialogue, several examples of implicit commentary through intertextuality enhance the narration. First of these is the reference to the "*lost sheep of the house of Israel*" (v. 6). This is believed to be an allusion to several texts, including language from Jeremiah 23:18, 50:4-20 and Ezekiel 37:15-25.⁴¹ These references are linked to the marginalized remnant of the former Northern Israel.⁴² A similar intertextual reference exists further in the narrative, where "*the land of Sodom and Gomorrah will be more tolerable on the day of judgement than that city*" (v. 15) alluding back to Genesis 19, where the destruction of the city is described.

Another implicit commentary used by the narrator is symbolism. Within Jesus' dialogue, he summarizes himself by saying, "*Behold, I send you forth as sheep in the midst of wolves; therefore, be as shrewd as serpents and as innocent as doves.*" (v. 16). It is apparent that Jesus is not talking about his apostles as literal sheep in the midst of wolves but uses the phrase as a metaphor for their position as they travel. He is informing them that their behaviour needs to be fluid, contrasting shrewdness as illustrated by the imagery associated with serpents, with innocence as illustrated by the imagery associated with doves. The cultural significances of these will be further discussed in 2.2.7: The Reader as the personal encyclopedia of the intended reader is informed by their cultural background.

2.2.7 The Reader

The reader of Matthew 10:1-16 must engage with the narrative world of the text. They must use their schema to fill gaps and omissions and position themselves with respect to the characters described through narration to further their understanding of the text. In this instance, the reader has an equal position to the characters, knowing just as much as them and following along with the dialogue presented by Jesus, describing their requirements for their upcoming journey. The equality in these circumstances is provided through direct speech, with very little description of events, through the use of external focalization.

The gaps that must be filled by the reader range in importance. Of little relevance is the omission of indicators for a setting. Where the narrative begins, Jesus calls to him his twelve disciples, proceeding to name them. Immediately thereafter, Jesus' dialogue begins, depicting the setting of where their journey would lead, yet not providing details for their current situation. This leaves the reader to determine the setting based upon their own background information and make these decisions, perhaps as an indoor meeting, perhaps outdoor or even as they move together through an area.

While the gap of setting may in some cases create an issue for the reader to engage with the text, in this case it is inconsequential. Of greater importance is the need for the reader to bring their own personal encyclopedia to contend with the imagery and symbolism created by the use of specific terminology familiar to the reader. Specifically, are the mention the

⁴¹ Willitts, "Matthew's Messianic Shepherd-king," 373.

⁴² Willitts, "Matthew's Messianic Shepherd-king," 376.

sheep of the house of Israel in v. 6, the allusion to Sodom and Gomorrah in v. 15, and the cultural significance of the use of sheep, wolves, serpents, and doves as metaphors in v.16.

Worth noting is the cultural and symbolic duality created with v. 16, “*Behold, I send you forth as sheep in the midst of wolves; therefore, be as shrewd as serpents and as innocent as doves.*” Each of the animals presented brings with it its own significance that the reader would have had to understand to fully engage with the text. According to Ford, the evolution of thought on animals coincided with specific time periods in Jewish history.⁴³ These also correspond to important figures within those ages. For example, sheep are symbolized as the clean, with specific reference to Moses and Aaron, while wolves are the unclean, with specific reference to the Egyptians, when considered in the *Age of the Patriarchs*.⁴⁴ Later, the sheep represent the Israelites through the *Age of the Judges* onward.⁴⁵ The use of sheep *versus* wolves as related to clean versus unclean would be known culturally to the reader, who would understand this opposition and internalize it as Jesus’ dialogue discusses sheep in the midst of wolves.

Doves are another animal that is referenced in this passage that must be considered by the reader. According to Somov, there are several Jewish sources that refer to doves prior to the writing of the New Testament.⁴⁶ Therein, the dove can depict the role of messenger, alluding to Genesis 8,⁴⁷ to depict movement and freedom as in Hosea 11.⁴⁸ However, the innocence of doves is highlighted in the narration to complement these depictions that would be known by the reader. The shrewdness of serpents that is voiced through Jesus’ dialogue and alludes back to the readers’ knowledge of the story of the serpent in Genesis 3. The anthropomorphizing nature of that story creates the quality of shrewdness, which is echoed in this New Testament narrative. Overall, the reader of this narrative must bring with them their own personal encyclopedia to fully engage with the text as presented. They must have background knowledge of the Jewish stories that pre-date this writing.

When considering the narrative text of Matthew 10:1-16, the sending forth of the twelve is the main idea presented. The presentation of their role through their intended mission is addressed through Jesus’ dialogue and accords eleven of the sixteen verses used to convey this message. The need for background information with respect to the Judaic references spread throughout the dialogue presented becomes evident as the narrative analysis was undertaken. Additionally, this text’s narrative analysis highlights the reliance of these references as allusions throughout as demonstrations of the narrator’s expectations of their intended reader. A similar exploration will be performed on the narrative text found in

⁴³ J. Massyngberde Ford, “Jewish Law and Animal Symbolism,” *JSJ* 10 no. 2 (1979): 206-8.

⁴⁴ Ford, “Jewish Law,” 206.

⁴⁵ Ford, “Jewish Law,” 207-8.

⁴⁶ Alexey Somov, “The Dove in the Story of Jesus’ Baptism: Early Christian Interpretation of a Jewish Image,” *The BT* 69 no. 2 (2018): 242-3.

⁴⁷ Somov, “Dove in the Story,” 243. Somov references Genesis 8:11, “*and the dove came back to him in the evening, and there in its beak was a freshly plucked olive leaf; so Noah knew that the waters had subsided from the earth. (NRSV)*” to show the earliest mention of doves in the Hebrew Bible.

⁴⁸ Somov, “Dove in the Story,” 242. The author references Hosea 11:11, “*They shall come trembling like birds from Egypt, and like doves from the land of Assyria; and I will return them to their homes, says the LORD. (NRSV)*” which contrasts birds to doves, as movement from Egypt and Assyria respectively.

Matthew 14:1-12 through a narrative analysis of this iteration of Herod's recalling of the situation that led him to behead John the Baptist.

2.3 Matthew 14:1-12

2.3.1 Greek Text

¹ Ἐν ἐκείνῳ τῷ καιρῷ ἤκουσεν Ἡρώδης ὁ τετραάρχης τὴν ἀκοὴν Ἰησοῦ, ² καὶ εἶπεν τοῖς παισὶν αὐτοῦ, Οὗτός ἐστιν Ἰωάννης ὁ βαπτιστής· αὐτὸς ἠγέρθη ἀπὸ τῶν νεκρῶν, καὶ διὰ τοῦτο αἱ δυνάμεις ἐνεργοῦσιν ἐν αὐτῷ. ³ Ὁ γὰρ Ἡρώδης κρατήσας τὸν Ἰωάννην ἔδησεν [αὐτὸν] καὶ ἐν φυλακῇ ἀπέθετο διὰ Ἡρωδιάδα τὴν γυναῖκα Φιλίππου τοῦ ἀδελφοῦ αὐτοῦ: ⁴ ἔλεγεν γὰρ ὁ Ἰωάννης αὐτῷ, Οὐκ ἔξεστίν σοι ἔχειν αὐτήν. ⁵ καὶ θέλων αὐτὸν ἀποκτεῖναι ἐφοβήθη τὸν ὄχλον, ὅτι ὡς προφήτην αὐτὸν εἶχον. ⁶ γενεσίοις δὲ γενομένοις τοῦ Ἡρώδου ὠρχήσατο ἡ θυγάτηρ τῆς Ἡρωδιάδος ἐν τῷ μέσῳ καὶ ἤρεσεν τῷ Ἡρώδῃ, ⁷ ὅθεν μεθ' ὄρκου ὠμολόγησεν αὐτῇ δοῦναι ὃ ἐὰν αἰτήσῃται. ⁸ ἡ δὲ προβιβασθεῖσα ὑπὸ τῆς μητρὸς αὐτῆς, Δός μοι, φησίν, ὧδε ἐπὶ πίνακι τὴν κεφαλὴν Ἰωάννου τοῦ βαπτιστοῦ. ⁹ καὶ λυπηθεὶς ὁ βασιλεὺς διὰ τοὺς ὄρκους καὶ τοὺς συνανακειμένους ἐκέλευσεν δοθῆναι, ¹⁰ καὶ πέμψας ἀπεκεφάλισεν [τὸν] Ἰωάννην ἐν τῇ φυλακῇ: ¹¹ καὶ ἠνέχθη ἡ κεφαλὴ αὐτοῦ ἐπὶ πίνακι καὶ ἐδόθη τῷ κορασίῳ, καὶ ἤνεγκεν τῇ μητρὶ αὐτῆς. ¹² καὶ προσελθόντες οἱ μαθηταὶ αὐτοῦ ἦραν τὸ πτῶμα καὶ ἔθαψαν αὐτό[ν], καὶ ἐλθόντες ἀπήγγειλαν τῷ Ἰησοῦ.

2.3.2 Translation

¹ At that time, Herod, the tetrarch, heard the news of Jesus, ² and said to his servants, “This is John the Baptist. He is risen from the dead and because of this, these powers are working in him.” ³ For Herod, having seized John, bound him and put him in prison on account of Herodias, the wife of his brother Philip. ⁴ For John had been saying to him, “It is not lawful for you to have her.” ⁵ Although he wished to kill him, he was afraid of the crowd because they considered him a prophet. ⁶ When the birthday of Herod arrived, the daughter of Herodias danced in the midst and pleased Herod, ⁷ for which with an oath he promised to give her whatever she should ask. ⁸ And, having been urged by her mother she said, “Give me the head of John the Baptist on a platter.” ⁹ And the king was grieved on account of the oaths and those reclining with him. He commanded it to be given. ¹⁰ He sent and had John beheaded in prison. ¹¹ And his head was brought on a platter and given to the girl. She brought it to her mother. ¹² And the disciples came and took the body, buried it, then went and told Jesus.

2.3.3 Characters

The protagonist character contained within this narrative is Herod, the tetrarch. In the end, he sends for and beheads John the Baptist despite his initial inclination not to do so. His motivation comes from the unfolding of events whereby John is imprisoned for having commented on the lawfulness of Herod's involvement with Herodias, his brother Philip's wife. Due to the extensive detail that outlines his motivation and shift from not having wanted the execution to occur to his final decision to call for John's head on a platter, this character's roundness is indeed evident.

Additionally, John the Baptist exists as a character who is spoken of based upon Herod's fear that he had risen from the dead. Situations including him were described, and in the end, while his execution is mentioned, it does not occur within the present scene. John's character descriptions allow for his classification as an agent, whose role is to move the plot along. Since his actions are spoken of but not within the storyline's main stage, his characterization is depicted as flat.

Herodias plays the role of agent in this narrative as she is the cause of John's beheading through her manipulation of the situation and inciting her daughter to ask for John's head on a platter. The depiction of Herodias' manipulation of her daughter is without depth, resulting in a flat character. Specifically, v. 8 notes that she urges her daughter, but no detail of how this exchange took place is described. Herodias's daughter also exists as a flat character due to the lack of detail provided about her. The readers know she dances, and it pleases Herod, and the action of seeking advice for what to request from him is mentioned but not described. Her role as an agent is to move the story along and give the rationale for the connection between John the Baptist's execution and Herod's motivations.

Beyond the aforementioned characters, the attendees at Herod's birthday celebration exist as flat walk-on characters. They are necessary as their presence causes Herod to follow-through with his oath, but otherwise they do not have any specific depiction. In particular, the reader is presented with their description simply as, "*those reclining with him*" (v. 9), but no additional information is given in regard to status of or number of individuals that this verse is portraying. Similarly, the servants mentioned in v. 2 and the crowd mentioned in v. 5 are flat walk-on characters, as their respective roles are simply to have given news to Herod and considered John as a prophet. Jesus in this narrative is a flat walk-on character whose role is to simply be heard of by Herod, who later hears the news of Herod's deeds.

2.3.4 Setting – Movements in Place and Time

The setting of Matthew 14:1-12 shifts several times throughout the narrative. In v.1, Herod hears the news of Jesus from his servants, and the reader must fill the gap as to where this would take place. Though it is not described, the mention of servants would indicate that Herod would be in an indoor setting, either official or his home. Through internal focalization, John is presented *via* analepsis, having said that Herod's involvement with Herodias was unlawful, as she was the wife of Herod's brother. The focalization of this does not present a setting distinctly but allows for the reader to use their logic to extrapolate this meaning.

The analepsis continued with Herodias' daughter's dance and the subsequent oath, which occur in one setting. Nevertheless, the advice of Herodias calling for John's head seems to move the scene out from the focal point. As the request is given back at the focal point, the call for John's beheading occurs, but in prison. The head is brought on a platter and given to the girl, who then proceeds to give it to her mother. The swift change of setting within the scene does not allow the reader to notice the gaps concerning time, which seems, though illogically once considered, to happen instantly.

The closure of this narrative shifts the setting once more within the analepsis. In v. 12, disciples come to take John's body, proceed to bury it, and then inform Jesus. This singular verse contains within it three separate settings that appear to the reader through the imagery

created. Though the lack of description is evident, the basis of what is presented gives the reader enough information to visualize what has generally occurred.

2.3.5 Plot – Movements in ‘Why’

The plot movements follow a quinary scheme, as shown below, relaying it as a singular narrative. When considering the use of analepsis to move the scene focus into the internal focalization, the external scene fades away as the imagery takes on the breadth of what is being depicted.

Table 9: Quinary Scheme - Matthew 14:1-12

Initial Situation	¹ At that time, Herod, the tetrarch, heard the news of Jesus, ² and said to his servants, “This is John the Baptist. He is risen from the dead and because of this, these powers are working in him.” ³ For Herod, having seized John, bound him and put him in prison on account of Herodias, the wife of his brother Philip. ⁴ For John had been saying to him, “It is not lawful for you to have her.” ⁵ Although he wished to kill him, he was afraid of the crowd because they considered him a prophet.
Complication	⁶ When the birthday of Herod arrived, the daughter of Herodias danced in the midst and pleased Herod, ⁷ for which with an oath he promised to give her whatever she should ask. ⁸ And, having been urged by her mother she said, “Give me the head of John the Baptist on a platter.”
Transforming Action	⁹ And the king was grieved on account of the oaths and those reclining with him. He commanded it to be given. ¹⁰ He sent and had John beheaded in prison.
Denouement	¹¹ And his head was brought on a platter and given to the girl. She brought it to her mother.
Final Situation	¹² And the disciples came and took the body, buried it, then went and told Jesus.

Through the examination of the plot using the quinary scheme, the initial situation presents background information through extensive omniscience. Understanding why Herod feared the news of Jesus as being John the Baptist risen as well as why this would concern him as a character would not have been clear, had the rationale for his beheading not been given. As well, the complication further shows the interplay between agent and protagonist as to how the execution was reached, despite Herod’s intention to not have this action taken, a detail provided in v. 5.

Within the analepsis, Herodias’ daughter’s dance allows for the manipulation of Herod based upon an oath given, promising anything she should want. Her mother proceeds to urge her and she then requests John’s head on a platter. Important information is provided in v. 9, where it is stated that Herod “*was grieved on account of the oaths and those reclining with him*”. The grief alludes back to his desire not to have him killed due to his fear of the crowd who considered John a prophet (v. 5). But his primary motivation, however, lies in having given this oath in front of those reclining with him. This suggests that his fear of the crowd was less in comparison to his feeling regarding those with whom he had been reclining.

The narrative ends rather abruptly. The head is brought to the girl and then given to her mother, and the disciples take the body for burial and tell Jesus what had occurred to John. There is no indication that Herod’s fear of the crowd, who considered John a prophet, was realized, nor does the outcome of his relationship with Herodias become divulged. The

narrative began with the news of Jesus reaching Herod and ends with Jesus hearing the news of what Herod had done to John. The duality created through the narrative exemplifies the complement of the Initial Situation with that of the Final Situation.

2.3.6 Narrative Voice

The narrative described through Matthew 14:1-12 can be classified as heterodiegetic while simultaneously utilizing extradiegetic authority. The narrator is absent through the fast-paced movements which are presented and uses changing focalization to alter the focus of the scene into an analepsis. The explicit commentary contained therein provides sufficient information to allow the narration to progress without a gap for the reader to infer the motivations for John's beheading.

The narrative sequence moves from narrative time, including Herod having heard the news of Jesus, to the analepsis through the method of explicit commentary. The purpose of its use is to provide an explanation. Where the narrative states in vv. 3-4, "*For Herod, having seized John, bound him and put him in prison on account of Herodias, the wife of his brother Philip. For John had been saying to him, "It is not lawful for you to have her."* The explanation given shapes the rationale for the subsequent interplay between Herodias' daughter, Herodias, and Herod. The scene ends and the narrative voice links the reader's attention back to Jesus by having the disciples tell him what had occurred.

2.3.7 The Reader

The completeness of this narrative from the lens of the reader occurs thanks to the explanatory gloss and analepsis used. The narrative begins with Herod having heard of Jesus and the reader is introduced to his fear through his dialogue with his servants. While the setting is omitted in the text provided, the reader extrapolates what is probable based upon their own understanding and imagery. This does not significantly impact the narrative and its meaning as the settings presented are not crucial to the movements presented in the plot.

The omniscient narration of Herod's fear of the crowd emerges clearly for the reader. The crowd is said to have considered John as a prophet and the scene presented for the reader outlines how Herod's will changed due to his fear to necessity by having John beheaded. The narrator needed to create a sense of urgency to show why Herod's will would be so easily altered and using Herodias' manipulation of her daughter and the scene presented at Herod's birthday is the opportune moment for this to have occurred. Using the birthday as the background to Herodias' daughter's dance allows for a framing of the imagery presented to the reader. The sensemaking that comes from the details presented and the imagery that flows with it fills gaps that would interrupt the reader's engagement with the text.

This iteration of the narrative, as presented in Matthew 14:1-12, uses explanatory gloss by way of omniscience to create a sense of completion. The narrative voice uses focalizations to convey meaning with respect to Herod's changing motivations and how easily both he and Herodias' daughter are to manipulate in this iteration. Closure is created in this narrative through the echoing back in the final situation to the initial situation. Jesus is heard of in v. 1 by Herod, which leads to the entire recalling of the John the Baptist event in Herod's life. In v. 12 Jesus is spoken of again, but this time he is the one hearing about Herod and what he did to John. The duality thereby created through this opposition is one of the keys to interpreting this narrative as a reader. Overall, the analysis presented through the narrative

analysis performed brings the general sense of completion in this narrative by highlighting the specific elements that the narrator chose to employ. Matthew 26:57-75 will be similarly analyzed, focusing on setting, plot, characters, narrative voice, and the role of the reader.

2.4 Matthew 26:57-75

2.4.1 Greek Text

⁵⁷ Οἱ δὲ κρατήσαντες τὸν Ἰησοῦν ἀπήγαγον πρὸς Καϊάφαν τὸν ἀρχιερέα, ὅπου οἱ γραμματεῖς καὶ οἱ πρεσβύτεροι συνήχθησαν. ⁵⁸ ὁ δὲ Πέτρος ἠκολούθει αὐτῷ ἀπὸ μακρόθεν ἕως τῆς αὐλῆς τοῦ ἀρχιερέως, καὶ εἰσελθὼν ἔσω ἐκάθητο μετὰ τῶν ὑπηρετῶν ἰδεῖν τὸ τέλος. ⁵⁹ οἱ δὲ ἀρχιερεῖς καὶ τὸ συνέδριον ὅλον ἐζήτησαν ψευδομαρτυρίαν κατὰ τοῦ Ἰησοῦ ὅπως αὐτὸν θανατώσωσιν, ⁶⁰ καὶ οὐχ εὗρον πολλῶν προσελθόντων ψευδομαρτύρων. ὕστερον δὲ προσελθόντες δύο ⁶¹ εἶπαν, Οὗτος ἔφη, Δύναμαι καταλῦσαι τὸν ναὸν τοῦ θεοῦ καὶ διὰ τριῶν ἡμερῶν οἰκοδομήσαι. ⁶² καὶ ἀναστὰς ὁ ἀρχιερεὺς εἶπεν αὐτῷ, Οὐδὲν ἀποκρίνη; τί οὗτοί σου καταμαρτυροῦσιν; ⁶³ ὁ δὲ Ἰησοῦς ἐσιώπα. καὶ ὁ ἀρχιερεὺς εἶπεν αὐτῷ, Ἐξορκίζω σε κατὰ τοῦ θεοῦ τοῦ ζῶντος ἵνα ἡμῖν εἴπῃς εἰ σὺ εἶ ὁ Χριστὸς ὁ υἱὸς τοῦ θεοῦ. ⁶⁴ λέγει αὐτῷ ὁ Ἰησοῦς, Σὺ εἶπας: πλὴν λέγω ὑμῖν, ἀπ’ ἄρτι ὄψεσθε τὸν υἱὸν τοῦ ἀνθρώπου καθήμενον ἐκ δεξιῶν τῆς δυνάμεως καὶ ἐρχόμενον ἐπὶ τῶν νεφελῶν τοῦ οὐρανοῦ. ⁶⁵ τότε ὁ ἀρχιερεὺς διέρρηξεν τὰ ἱμάτια αὐτοῦ λέγων, Ἐβλασφήμησεν: τί ἔτι χρειάν ἔχομεν μαρτύρων; ἴδε νῦν ἠκούσατε τὴν βλασφημίαν: ⁶⁶ τί ὑμῖν δοκεῖ; οἱ δὲ ἀποκριθέντες εἶπαν, Ἐνοχος θανάτου ἐστίν. ⁶⁷ Τότε ἐνέπτυσαν εἰς τὸ πρόσωπον αὐτοῦ καὶ ἐκολάφισαν αὐτόν, οἱ δὲ ἐράπισαν ⁶⁸ λέγοντες, Προφήτευσον ἡμῖν, Χριστέ, τίς ἐστὶν ὁ παῖσας σε; ⁶⁹ Ὁ δὲ Πέτρος ἐκάθητο ἔξω ἐν τῇ αὐλῇ: καὶ προσῆλθεν αὐτῷ μία παιδίσκη λέγουσα, Καὶ σὺ ἦσθα μετὰ Ἰησοῦ τοῦ Γαλιλαίου. ⁷⁰ ὁ δὲ ἠρνήσατο ἔμπροσθεν πάντων λέγων, Οὐκ οἶδα τί λέγεις. ⁷¹ ἐξελθόντα δὲ εἰς τὸν πυλῶνα εἶδεν αὐτὸν ἄλλη καὶ λέγει τοῖς ἐκεῖ, Οὗτος ἦν μετὰ Ἰησοῦ τοῦ Ναζωραίου. ⁷² καὶ πάλιν ἠρνήσατο μετὰ ὄρκου ὅτι Οὐκ οἶδα τὸν ἄνθρωπον. ⁷³ μετὰ μικρὸν δὲ προσελθόντες οἱ ἐστῶτες εἶπον τῷ Πέτρῳ, Ἀληθῶς καὶ σὺ ἐξ αὐτῶν εἶ, καὶ γὰρ ἡ λαλιά σου δῆλόν σε ποιεῖ. ⁷⁴ τότε ἤρξατο καταθεματίζειν καὶ ὀμνύειν ὅτι Οὐκ οἶδα τὸν ἄνθρωπον. καὶ εὐθέως ἀλέκτωρ ἐφώνησεν. ⁷⁵ καὶ ἐμνήσθη ὁ Πέτρος τοῦ ῥήματος Ἰησοῦ εἰρηκότος ὅτι Πρὶν ἀλέκτορα φωνῆσαι τρις ἀπαρνήσῃ με: καὶ ἐξελθὼν ἔξω ἔκλαυσεν πικρῶς.

2.4.2 Translation

⁵⁷ Those who had seized Jesus led him away to Caiaphas, the high priest, where the scribes and elders were gathered together. ⁵⁸ And Peter was following him from afar, even to the court of the high priest. Entering within, he sat with the guards to see the outcome. ⁵⁹ And the chief priest and the whole Sanhedrin were seeking false testimony against Jesus so that they may put him to death, ⁶⁰ but they found none to come forward as false witnesses. Then at last, two came forward ⁶¹ and said, “This man has been saying, ‘I am able to destroy the temple of God and in three days rebuild it.’” ⁶² And standing up, the high priest said to him, “Have you nothing to answer? What is it they testify against you?” ⁶³ Jesus was silent. And the high priest said to him, “I adjure you by the living God that you tell us if you are the Christ, the Son of God.” ⁶⁴ Jesus said to him, “You have said, but I say to you; from now you will see the Son of Man sitting at the right hand of Power and coming upon the clouds of heaven.” ⁶⁵ Then the high priest tore his garments, saying, “He has blasphemed! Why do we still need witnesses? Behold, now you have heard the blasphemy. ⁶⁶ What do you think?” And answering, they said,

“He is deserving of death.”⁶⁷ Then they spat in his face and struck him. Then others slapped him,⁶⁸ saying, “Prophesy to us, Christ, who is the one who struck you?”⁶⁹ And Peter was sitting outside in the courtyard, and one of the servant girls came to him, saying, “You were also with Jesus the Galilean.”⁷⁰ And he denied before them all, saying, “I know not what you say.”⁷¹ Having gone out to the entrance, another servant girl saw him and said to those who were there, “This man was with Jesus of Nazareth.”⁷² And again he denied with an oath, “I do not know the man.”⁷³ After a little while, those standing by also came to Peter and said, “Surely you are also one of them. Even your speech gives you away.”⁷⁴ Then he began to curse and swear, “I do not know the man!” And immediately a rooster crowed.”⁷⁵ And Peter remembered the word Jesus had said, “Before the rooster crows you will deny me three times.” And going out, he wept bitterly.

2.4.3 Characters

The narrative begins with Jesus being led away by “*those who had seized*” him (v. 57). These captors are characterized in this singular verse with no additional detail, resulting in a classification of flat walk-on characters. Their role is to draw the reader’s attention to Jesus as a captive and the ensuing scene that depicts him as such. Jesus himself is led to Caiaphas, where he is questioned before the Sanhedrin. Jesus starts the interview in silence and as the interrogation continues, he eventually speaks of the Son of Man sitting at the right hand of Power (v. 64). Working as a protagonist character in this narrative, Jesus’ roundness becomes evident through the development of his responses and reaction to the words and actions of those surrounding him.

Caiaphas is named as the high priest to whom Jesus was brought in v. 57. He interrogates Jesus, pressing him to answer to the testimony raised against him. Eventually, Jesus responds, but only after Caiaphas asks him plainly if he is the Christ, the Son of God. His response to Jesus’ affirmation shows the reader that Caiaphas tears his clothes and shouts about the blasphemy that Jesus professed. Due to the development of his character throughout the narrative, he moves beyond the characterization of high priest, rounding out his status as protagonist alongside Jesus.

A character set is introduced in the first half of the narrative, the Sanhedrin. With the exception of Caiaphas, none of the other members present are named. They gather and witness the interrogation of Jesus in overall silence. The only moment that someone from the crowd speaks occurs after the high priest tears his garments and asks what the council thinks; their response is direct, “*He is deserving of death.*” (v. 66). Based on the lack of character development, they can be classified as a flat walk-on set of characters.

Several other characters emerge through the narrative; most important among them is Peter. He is initially mentioned as following Jesus in v. 58, moving to sit with the guards. In v. 69 he is re-introduced as sitting outside in the courtyard. He is asserted by those around him in an increasingly forceful manner that he was with Jesus. His denial moves from, “*I know not what you say.*” (v. 70) to “*And again he denied with an oath, ‘I do not know the man.’*” (v. 72) to the more insistent reply, “*Then he began to curse and swear, ‘I do not know the man!’*” (v. 74). Peter’s increasing agitation is followed by his recollection of Jesus having foretold his denial. Emotionally, he goes out weeping, and this ends the scene. The dialogue

demonstrates a protagonist whose roundness develops beyond the characterization of simply being a disciple.

Finally, the servant girls and crowd gathered in the courtyard are the final set of characters. They, individually and as a group, allege Peter's association with Jesus. This is done through dialogue that increases in intensity. These characters are flat agents, whose role is to progress the plot by pushing Peter to a point where his denials deepen, and he leaves, weeping.

2.4.4 Setting – Movements in Place and Time

Initially, the narrative tells of Jesus being seized and "*led...away to Caiaphas*" (v. 57). It becomes apparent that the place where he is being moved is the court of the high priest, an area where the Sanhedrin is gathered. There is no indication in this passage the place from where Jesus had been led, there is only an indication that the primary action would occur within the court.

Narrative time is interrupted as Peter follows Jesus being led away, to sit out with the guards awaiting the outcome. As Peter awaits in the courtyard, the focus pans into the court where Jesus is being questioned. Once the interrogation finishes, the focus moves back out, where Peter is said to be "*sitting outside in the courtyard*" (v. 69). This movement of setting allows for Peter's own plot to be suspended. The internal focalization of Peter awaiting the outcome places the reader in an equal position to the character when the courtyard setting is in place.

2.4.5 Plot – Movements in 'Why'

Matthew 26:57-75 contains two co-existing plot lines that work together to form a narrative. Peter is introduced in v. 58, and as the scene changes, he fades into the background, only to reappear in v. 69. Though these two plot lines can be examined separately, they can be reconstructed as a singular iterative narrative following the movements of a quinary scheme.

Table 10: Quinary Scheme - Matthew 26:57-75

Initial Situation	⁵⁷ Those who had seized Jesus led him away to Caiaphas, the high priest, where the scribes and elders were gathered together. ⁵⁸ And Peter was following him from afar, even to the court of the high priest. Entering within, he sat with the guards to see the outcome. ⁵⁹ And the chief priest and the whole Sanhedrin were seeking false testimony against Jesus so that they may put him to death,
Complication	⁶⁰ but they found none to come forward as false witnesses. Then at last, two came forward ⁶¹ and said, "This man has been saying, 'I am able to destroy the temple of God and in three days rebuild it.'" ⁶² And standing up, the high priest said to him, "Have you nothing to answer? What is it they testify against you?" ⁶³ Jesus was silent. And the high priest said to him, "I adjure you by the living God that you tell us if you are the Christ, the Son of God."
Transforming Action	⁶⁴ Jesus said to him, "You have said, but I say to you; from now you will see the Son of Man sitting at the right hand of Power and coming upon the clouds of heaven." ⁶⁵ Then the high priest tore his garments, saying, "He has blasphemed! Why do we still need witnesses? Behold, now you have heard the blasphemy. ⁶⁶ What do you think?" And answering, they said, "He is deserving of death." ⁶⁷ Then they spat in his face and struck him. Then others slapped him, ⁶⁸ saying, "Prophecy to us, Christ, who is the one who struck you?"

Denouement

⁶⁹ And Peter was sitting outside in the courtyard, and one of the servant girls came to him, saying, "You were also with Jesus the Galilean." ⁷⁰ And he denied before them all, saying, "I know not what you say." ⁷¹ Having gone out to the entrance, another servant girl saw him and said to those who were there, "This man was with Jesus of Nazareth." ⁷² And again he denied with an oath, "I do not know the man." ⁷³ After a little while, those standing by also came to Peter and said, "Surely you are also one of them. Even your speech gives you away." ⁷⁴ Then he began to curse and swear, "I do not know the man!"

Final Situation

And immediately a rooster crowed." ⁷⁵ And Peter remembered the word Jesus had said, "Before the rooster crows you will deny me three times." And going out, he wept bitterly.

The rationale for inviting Peter into the narrative at an early instance follows with the zero focalization presented, where the omniscient narrator says that Peter sat with the guards to see the outcome of Jesus' capture and trial before Caiaphas. This fits well with the quinary scheme, placing Peter's entrance within the initial situation, which later is resolved in the final situation. It is then that Peter remembers what Jesus had said and faces the internal consequences of his denial. Moreover, the elevation of the intensity of Caiaphas' questioning within the complication, as well as Jesus' responses in the transforming action, stand in parallel to the elevation of Peter's subsequent reactions in the narrative.

2.4.6 Narrative Voice

Matthew 26:57-75 can be classified as heterodiegetic, utilizing extradiegetic authority to support its narration. The absent narrator changes the emphasis of the scenes presented through shifts in focalization and in setting. As Jesus is seized and led away in v. 57, the focus presented follows this movement, along with that of Peter who follows from afar. This allows the omniscient narrator to describe the purpose for which Peter follows Jesus, "*to see the outcome.*" (v. 58). After this moment of zero focalization, the scene shifts into the court of the high priest.

The Sanhedrin is said to be fully assembled with motivations of having Jesus put to death through the finding of false testimony. This is another instance of omniscience where the narrator provides an explanatory gloss to aid the reader in understanding the purpose and severity of Jesus' capture. As the witnesses come forth, this cues the high priest to interrogate Jesus, finally adjuring him to reveal if he is the Christ. This ongoing dialogue expresses the desire of the assembled council to find a charge they would consider worthy of death, namely blasphemy.

Peter's earlier motivation to see the outcome of Jesus' capture leaves him sitting in the courtyard, where he is continually associated with Jesus. He claims to not know Jesus and the narrator inserts dialogue allowing one of those asserting his association to hear similarities in voice, stating, "*Surely you are also one of them. Even your speech gives you away.*" (v. 73). This explanatory gloss provides information which the reader needs in order to understand how the bystanders reached such conclusions, as Peter followed from afar. The final shift in focalization presented by the omniscient narrator is when Peter remembers what Jesus had said concerning his denial, "*Before the rooster crows you will deny me three*

times.” (v. 75).⁴⁹ This insight into Peter’s mind allows the narrator to explain why he proceeds to weep bitterly and leave.

2.4.7 The Reader

The role the reader takes on when engaging this narrative is to fill in gaps in what the text provides and to use their personal encyclopedia to determine meaning. The setting is clear in this narrative, with the minor exception of the place from where Jesus had been led away. The reader may question where Jesus was and who his companions at the time were. It becomes apparent that Peter had been with him, since he is presented as following Jesus from afar to the court of the high priest. This omission can be easily overcome as the action of the story begins quickly.

Another gap that the narrative ignores is what happens when the story breaks scenes. When Jesus has been struck and told to prophesy, the reader is immediately met once again with Peter sitting outside in the courtyard. The text does not indicate the linearity of time as there is no marker that this is consecutive to the interrogation. Peter’s intent was to learn of the outcome of Jesus’ questioning, but there is no indication that he becomes aware of this outcome. The reader must grapple with whether this is a concurrent occurrence, as that may be the reason for not telling of Peter’s insight regarding the status of Jesus.

The foremost instance of the reader needing to use their personal encyclopedia to fully engage with the text exists where Jesus refers to himself in terms of being the Son of Man. He then goes on to say that he will be seen “*sitting at the right hand of Power and coming upon the clouds of heaven.*” (v. 64) According to Zacharias,⁵⁰ this reference to Daniel 7:13⁵¹ is not a direct quotation of the Old Greek version of the text but is instead an allusion using the language of Son of Man as well as the use of coming in the clouds. The identity that Jesus takes upon himself implicitly by this reference is shaped by the narrator’s intention for how this character should be understood. A competent reader would use intertextuality to gain an understanding of the continual emphasis Matthew’s narrator places on giving Jesus the Son of Man title within this gospel.⁵² This intertextuality stretches from references within Matthew’s account to the account given in Daniel. The overarching purpose for the use of the title is twofold. First, it is to draw the reader towards the Messianic nature of Jesus as being a heavenly being, as the triumphant being of Daniel’s account. Secondly, it is to create a sufficient statement for the high priest to count as blasphemous.⁵³

A final instance where this personal encyclopedia is required to broaden the reader’s understanding is where the Sanhedrin is mentioned. The reader would need to understand whom this council would include and how this would affect the outcome for Jesus. As well, the historicity of this meeting could be contended with by the reader as its authenticity could

⁴⁹ Alludes back to Matthew 26:34-35

⁵⁰ H. Daniel Zacharias, “Old Greek Daniel 7:13-14 and Matthew’s Son of Man,” *BBR* 21 no. 4 (2011): 457.

⁵¹ “I saw in the night visions, and behold, with the clouds of heaven there came one like a son of man, and he came to the Ancient of Days and was presented before him.” (Daniel 7:13 ESV)

⁵² Zacharias, “Old Greek Daniel,” 461-4. The author notes five additional examples of the Son of Man reference in Matthew. These examples are listed as Matthew 13:41, 16:27, 19:28, 24:30-31, 25:31-32.

⁵³ Donald A. Hagner, *Matthew 14-28*, in WBC 33B (Dallas, TX: Thomas Nelson, 1995), 800.

be called into dispute.⁵⁴ Overall, the gaps and omissions that the reader would need to engage with to fully engross themselves with this text are minimal.

Throughout the narrative account of Matthew 26:57-75, the narrator makes choices in implicitly using dialogue to create meaningful characterizations of both Peter and Jesus. Peter's denials bring forth a moment where the internal focalization depicts emotions that had been built using dialogue with those in the courtyard. With Jesus, the dialogue with Caiaphas depicts his understanding of being a heavenly being through the use of the language, Son of Man, as an allusion to a passage in Daniel. Through narrative criticism, the intentions of the author through the narrator become evident. As with the previous passages, this analytical methodology allows for examinations into those intentions as well as how they are realized through character development, plot structures, and movements in setting and time. A comparison of these three accounts as recounted in Matthew follows.

2.5 Commonalties through Criticism

As the author of Matthew recounts these narratives, similarities arise through them all. The use of heterodiegetic tone and extradiegetic authority preserve an absent narrator. The linearity and fast-paced recounting of events seems to extend through each narrative, with a singular exception where an analepsis is employed. Each plot follows a quinary scheme, where the Initial Situation is echoed through the Final Situation and closure is established. As well, these narratives have similar gaps, specifically where the setting is concerned. The author of Matthew does not provide the setting often but rather shows the movement, which indicates a change of setting. Generally, when a scene changes, the setting and characters move along with it.

The heavy reliance on the readers' personal encyclopedia is apparent, as these narratives are analyzed. Through Matthew 10:1-16 the use of cultural references that carry with them a symbolic duality is used; doves, sheep, serpents, and wolves. Similarly, within Matthew 26:57-75 the author uses technical language, specifically the word 'Sanhedrin', which would require a context that would recall the significance of Jewish tradition. Additionally, in this narrative, the allusions to Daniel's 'Son of Man' reference are brought to light, which would only be understood by readers familiar with the aforementioned literature. This reliance on cultural and religious schema is based upon who the intended reader would have been. As a whole, it is worth noting that each of these narratives recounted in Matthew are singular iterations, with unassuming hermeneutical keys.

⁵⁴ George A. Barton, "On the Trial of Jesus before the Sanhedrin," *JBL* 41 no. 3 (1922): 206.; Francois P. Viljoen, "Reading Matthew as a Historical Narrative," *In die Skriflig* 21 no. 1 (2018): 2.

CHAPTER THREE: Narrative Analysis – Lukan Parallels to Markan Sandwiches

This chapter focuses on three synoptic parallels to the Markan Sandwich narratives discussed in Chapter One. These passages are Luke 8:40-56, Luke 9:1-9, and Luke 22:40-56 and respectively depict the narratives of the woman with the hemorrhage and Jairus' daughter, the sending of the Twelve and Herod's apprehension regarding John the Baptist, and Peter's denial of Jesus as he is seized. The narrative analysis will emphasize character development, plot, setting, narrative voice, and the reader's role with the text. In the end, a comparison between each Lukan text examined will be performed to highlight any similarities or differences exposed.

3.1 Luke 8:40-56

3.1.1 Greek Text

⁴⁰ Ἐν δὲ τῷ ὑποστρέφειν τὸν Ἰησοῦν ἀπεδέξατο αὐτὸν ὁ ὄχλος, ἦσαν γὰρ πάντες προσδοκῶντες αὐτόν. ⁴¹ καὶ ἰδοὺ ἦλθεν ἀνὴρ ὃ ὄνομα Ἰαῖρος, καὶ οὗτος ἄρχων τῆς συναγωγῆς ὑπῆρχεν, καὶ πεσὼν παρὰ τοὺς πόδας [τοῦ] Ἰησοῦ παρεκάλει αὐτὸν εἰσελθεῖν εἰς τὸν οἶκον αὐτοῦ, ⁴² ὅτι θυγάτηρ μονογενῆς ἦν αὐτῷ ὡς ἐτῶν δώδεκα καὶ αὐτὴ ἀπέθνησκειν. Ἐν δὲ τῷ ὑπάγειν αὐτὸν οἱ ὄχλοι συνέπνιγον αὐτόν. ⁴³ καὶ γυνὴ οὕσα ἐν ῥύσει αἵματος ἀπὸ ἐτῶν δώδεκα, ἣτις [ἰατροῖς προσαναλώσασα ὅλον τὸν βίον] οὐκ ἴσχυσεν ἀπ' οὐδενὸς θεραπευθῆναι, ⁴⁴ προσελθοῦσα ὀπισθεν ἤψατο τοῦ κρασπέδου τοῦ ἱματίου αὐτοῦ, καὶ παραχρῆμα ἔστη ἡ ῥύσις τοῦ αἵματος αὐτῆς. ⁴⁵ καὶ εἶπεν ὁ Ἰησοῦς, Τίς ὁ ἀψάμενός μου; ἀρνούμενων δὲ πάντων εἶπεν ὁ Πέτρος, Ἐπιστάτα, οἱ ὄχλοι συνέχουσίν σε καὶ ἀποθλίβουσιν. ⁴⁶ ὁ δὲ Ἰησοῦς εἶπεν, Ἥσατό μου τις, ἐγὼ γὰρ ἔγνω δύναμιν ἐξεληλυθυῖαν ἀπ' ἐμοῦ ⁴⁷ ἰδοῦσα δὲ ἡ γυνὴ ὅτι οὐκ ἔλαθεν τρέμουσα ἦλθεν καὶ προσπεσοῦσα αὐτῷ δι' ἣν αἰτίαν ἤψατο αὐτοῦ ἀπήγγειλεν ἐνώπιον παντὸς τοῦ λαοῦ καὶ ὡς ἰάθη παραχρῆμα. ⁴⁸ ὁ δὲ εἶπεν αὐτῇ, Θυγάτηρ, ἡ πίστις σου σέσωκέν σε: πορεύου εἰς εἰρήνην. ⁴⁹ Ἐτι αὐτοῦ λαλοῦντος ἔρχεται τις παρὰ τοῦ ἀρχισυναγώγου λέγων ὅτι Τέθνηκεν ἡ θυγάτηρ σου, μηκέτι σκύλλε τὸν διδάσκαλον. ⁵⁰ ὁ δὲ Ἰησοῦς ἀκούσας ἀπεκρίθη αὐτῷ, Μὴ φοβοῦ, μόνον πιστευσον, καὶ σωθήσεται. ⁵¹ ἔλθων δὲ εἰς τὴν οἰκίαν οὐκ ἀφῆκεν εἰσελθεῖν τινα σὺν αὐτῷ εἰ μὴ Πέτρον καὶ Ἰωάννην καὶ Ἰάκωβον καὶ τὸν πατέρα τῆς παιδὸς καὶ τὴν μητέρα. ⁵² ἔκλαιον δὲ πάντες καὶ ἐκόπτοντο αὐτήν. ὁ δὲ εἶπεν, Μὴ κλαίετε, οὐ γὰρ ἀπέθανεν ἀλλὰ καθεύδει. ⁵³ καὶ κατεγέλων αὐτοῦ, εἰδότες ὅτι ἀπέθανεν. ⁵⁴ αὐτὸς δὲ κρατήσας τῆς χειρὸς αὐτῆς ἐφώνησεν λέγων, Ἥ παῖς, ἔγειρε. ⁵⁵ καὶ ἐπέστρεψεν τὸ πνεῦμα αὐτῆς, καὶ ἀνέστη παραχρῆμα, καὶ διέταξεν αὐτῇ δοθῆναι φαγεῖν. ⁵⁶ καὶ ἐξέστησαν οἱ γονεῖς αὐτῆς: ὁ δὲ παρήγγειλεν αὐτοῖς μηδενὶ εἰπεῖν τὸ γεγονός.

3.1.2 Translation

⁴⁰ When Jesus returned, the crowd received him, for they were all looking for him. ⁴¹ And behold, a man came whose name was Jairus, a ruler of the synagogue. He fell at the feet of Jesus and began begging him to come to his home ⁴² as his only daughter, who was around twelve years, was dying. As he went, the crowds pressed in on him. ⁴³ A woman who had a hemorrhage for twelve years and was not able to be healed by anyone, ⁴⁴ came behind him and touched the edge of his cloak. Immediately her hemorrhage stopped. ⁴⁵ Then Jesus said, “Who is the one who touched me?” As everyone was denying, Peter said, “Master, the people

surround you and press in on you.”⁴⁶ But Jesus said, ‘Someone touched me, for I know that power has gone out from me.’⁴⁷ Seeing that she was not hidden, the woman came, trembling, and having fallen down before him, declared before all the people why she had touched him and how she was immediately healed.⁴⁸ And he said to her, ‘Daughter, your faith has healed you. Go in peace.’⁴⁹ While he was still speaking, someone from the synagogue ruler’s house came and said, ‘Your daughter has died. Do not trouble the teacher anymore.’⁵⁰ But Jesus, having heard, answered him and said, ‘Do not fear. Only believe, and she will be saved.’⁵¹ Then, having entered into the house, he did not allow anyone to go in with him, except for Peter, John, James, and the father and mother of the child.⁵² Now, they were all weeping and mourning for her. But he said, ‘Do not weep, for she is not dead, but sleeps.’⁵³ And they laughed at him, knowing she was dead.⁵⁴ Now, having taken hold of her hand, he called out, saying, ‘Child, arise!’⁵⁵ And her spirit returned, and she arose immediately. He directed that she be given something to eat.⁵⁶ Her parents were amazed, but he instructed they tell nobody what had happened.

3.1.3 Characters

The main protagonist within the narrative presented in Luke 8:40-56 is Jesus. He is received by a crowd and is begged to come and heal Jairus’ daughter. He moves onward to do so, but power is taken from him as a woman touches his cloak for the purpose of being healed. He senses the movement of power and seeks to know its origin, despite the crowd pressing in on him. In the end, he does heal the young girl as well, but not before responding to some disbelief in his midst. Through the dialogue presented and his response to the movement of power, Jesus’ roundness as a character is displayed.

Jairus is said to be a ruler of the synagogue (v. 41). He comes to see Jesus as the crowd has surrounded him and begs for healing for his daughter. As an agent, his role is to move the plot forward, which he does through the narrator’s commentary rather than through direct speech. As he brings Jesus to heal his daughter, he is met with the news that she has died. However, based on Jesus’s dialogue, insisting that he believes for the girl to be saved, he presses onward. The text tells that the girl’s parents were amazed at what happened after the healing took place, again through narrator commentary rather than direct speech. In this iteration of the narrative, Jairus is never shown to speak; rather, his actions are reported through description. This does not allow the character’s development to be fully realized, leaving him as a flat character.

The woman who hinders Jesus’ progression, identified simply as *“a woman who had a hemorrhage for twelve years”* (v. 43) is the next character in this narrative to be classified as an agent. She comes behind Jesus and touches his cloak in v. 44, and only further in the narrative does her motivation come to light. The narrative tells that the woman falls before Jesus and *“declared before all the people she had touched him and how she was immediately healed.”* (v. 47). This bears similarity to Jairus since both of these characters’ input through means of dialogue is reported through narrator commentary. Though her interaction with Jesus is brief, sufficient background information is provided with respect to her ailment as well as her motivation, that classifying her as a round character is befitting.

Additional characters who have roles within this text include Jairus' daughter. She is spoken of in v. 42 as needing healing. In v. 49 someone from the house comes to tell Jairus and Jesus that she has died. In v. 54, Jesus takes her hand and tells her, "*Child, arise!*", which she does in the subsequent verse as her spirit returns to her. This is the core of her involvement in the story itself. While it is necessary to have had a character fulfilling this role within the narrative, she is simply characterized. Beyond knowing she needs healing, the only other detail provided about her is that she is around twelve years old. Due to the lack of additional detail, she can be qualified as a flat character. However, her role is integral to the plot, even though she is not an active participant, resultant in classification of an agent.

Peter is mentioned twice, first in v. 45 and again in v. 51. He reminds Jesus that everyone is pressing in on him in the crowd when Jesus wonders who touched him. Later he enters Jairus' house to witness the raising of the young girl. These are not enough to demonstrate roundness; therefore, his role in this narrative is a flat walk-on character. In his delegation, John and James enter the house with him but remain silent. The household members, including the girl's mother and the character who came to Jairus to inform him of his daughter's death, are also flat walk-on characters, filling voids in the story but not adding to the movement of the plot.

3.1.4 Setting – Movements in Place and Time

The setting of this narrative is described through Jesus' movement. A crowd surrounds him, and when Jairus comes to him, he pleads for Jesus to come and heal his daughter at his home. Their journey towards the home is the principal indicator of setting, determining that he was outdoors as the scene began. When the story depicts the woman with the hemorrhage coming to touch Jesus, her movement through the same crowd parallels Jesus' movement towards a moment of healing. This interruption is met with a descriptive pause where the woman's history is briefly provided, but the narrative's time is interrupted. Where the dialogue indicates Jesus seeking out who had touched him, the descriptive pause ends, and narrative time is resumed.

3.1.5 Plot – Movements in 'Why'

The narrative provided in Luke 8:40-56 is constructed as a narrative sequence that can be understood through the use of a quinary scheme, as shown below.

Table 11: Quinary Scheme - Luke 8:40-56

Initial Situation

⁴⁰ When Jesus returned, the crowd received him, for they were all looking for him.

⁴¹ And behold, a man came whose name was Jairus, a ruler of the synagogue. He fell at the feet of Jesus and began begging him to come to his home ⁴² as his only daughter, who was around twelve years, was dying.

Complication

As he went, the crowds pressed in on him. ⁴³ A woman who had a hemorrhage for twelve years and was not able to be healed by anyone, ⁴⁴ came behind him and touched the edge of his cloak. Immediately her hemorrhage stopped. ⁴⁵ Then Jesus said, "Who is the one who touched me?" As everyone was denying, Peter said, "Master, the people surround you and press in on you." ⁴⁶ But Jesus said, "Someone touched me, for I know that power has gone out from me." ⁴⁷ Seeing that she was not hidden, the woman came, trembling, and having fallen down before him,

declared before all the people why she had touched him and how she was immediately healed. ⁴⁸ And he said to her, “Daughter, your faith has healed you. Go in peace.”

Transforming Action

⁴⁹ While he was still speaking, someone from the synagogue ruler’s house came and said, “Your daughter has died. Do not trouble the teacher anymore.” ⁵⁰ But Jesus, having heard, answered him and said, “Do not fear. Only believe, and she will be saved.”

Denouement

⁵¹ Then, having entered into the house, he did not allow anyone to go in with him, except for Peter, John, James, and the father and mother of the child. ⁵² Now, they were all weeping and mourning for her. But he said, “Do not weep, for she is not dead, but sleeps.” ⁵³ And they laughed at him, knowing she was dead.

Final Situation

⁵⁴ Now, having taken hold of her hand, he called out, saying, “Child, arise!” ⁵⁵ And her spirit returned, and she arose immediately. He directed that she be given something to eat. ⁵⁶ Her parents were amazed, but he instructed they tell nobody what had happened.

The initial situation presents Jairus approaching Jesus, outlining his daughter’s illness. This pairs with the final situation where Jesus tells the girl to arise, noting Jairus and the child’s mother’s amazement. In this manner, the plot’s balance creates a closure, allowing for the characters presented to conclude their own storylines.

The complication presented through the quinary scheme shows the woman with the hemorrhage approaching Jesus to touch his cloak. The text depicts and states that she had been immediately healed. The touching of Jesus’ cloak was not accidental, as voiced by the woman in v. 47, where she shares “*why she had touched him.*” This declaration allows for Jesus’ statement that her faith had healed her. Thus, the complication ends, and Jairus’ daughter is presented as dead, where the transforming action begins, as an outcome of the initial situation. Jairus’s faith is appealed to by Jesus in v. 50, building upon the woman’s faith having caused healing in v. 48. The echo from the complication propels Jairus’ belief, as an example was given before his eyes. Throughout the entire narrative, the woman’s faith resonates with Jairus’ and the necessity of vv. 43 – 48 become increasingly apparent for the progression of the plot.

3.1.6 Narrative Voice

The narrative provided in Luke 8:40-56 is written as heterodiegetic with extradiegetic authority. There is a primary narrator, external to the story, as well as being absent throughout. The narrative sequence presented moves the readers’ focus from Jairus’ daughter’s need for healing to Jesus’ movement, where healing occurs unexpectedly in the crowd to the daughter’s healing as the narrative closes. The unexpected healing is vital in the sequence as it creates a pause in Jesus’ movement. In this case, the pause is of a length where Jesus did not reach the daughter in time to heal her, and someone from the household arrives to tell Jairus that she had died. It also provides time for Jairus to have an example of healing drawn upon by personal faith, which parallels his own faith and his daughter’s subsequent healing.

Several instances of explanatory gloss allow the plot movements to be understood with increasing depth. Specifically, the narrator uses omniscience to present Jairus' daughter's background, explaining that she is twelve years old and dying. This is beyond what is presented through dialogue with the character. Additionally, the woman's background with the hemorrhage is detailed, expressly that no one could heal her though she had been affected by this ailment for twelve years.

Furthermore, an essential instance of omniscience presented through explanatory gloss is provided in v.55, "*And her spirit returned.*" This indicates that the narrator is telling that the child is dead, despite the words of Jesus in v. 52, which states, "*she is not dead, but sleeps.*" The narrator weaves through these passages the notion that this miracle is still possible for Jesus and that the child's state of death is not permanent. It is in a way similar to the state of sleep, from which one can be wakened.

As aforementioned, the balance of the initial situation and final situation create a closure for the narrative. Each character newly presented within this narrative, specifically; the woman with the hemorrhage, Jairus, and Jairus' daughter, all have finalized storylines that do not progress outside of this narrative. The woman exists only within vv. 43-48, but her faith is echoed into the transforming situation on which Jairus can draw.

3.1.7 The Reader

The reader must engage with the narrative presented, filling in gaps, positioning themselves with the characters, and coming to conclusions based upon what they have read. For this narrative, several omissions exist. The reader could ask *what malady caused the girl's death?* A significant detail is given as to the woman's malady later in the text, the omission of the illness afflicting the girl is strikingly ambiguous in comparison. Additionally, at the conclusion of the narrative, Jesus commands that the girl be given something to eat and then instructs the parents not to tell anyone what had happened. The reader must contend with this command, and the omniscience of the narrator becomes evident. Did the parents tell anyone, going against what had been instructed? If they had not, then how did the narrator come to its knowledge? These instances bring the narrator closer to the text as their omniscience becomes evident.

How the readers position themselves with respect to the characters changes throughout the narrative. Where detail is provided as to the woman's motivations in approaching Jesus and touching his cloak, the reader is considered to have a superior position to Jesus. As the story progresses, the position of the reader equalizes as Jesus moves to Jairus' household. The reader no longer has additional insight from internal focalizations presented in the text. The girl's healing occurs, and there is no additional detail provided by the narrator that creates another instance of superiority.

The conclusions the reader can reach when engaging with this text exist because of the manner in which it is written. The narrator chose to use descriptions and narrator commentary to tell overt details of the woman's healing and its direct link to her faith, creating a parallel situation to the healing to come. Later, when the young girl is healed, the actions are shown rather than told. This shift is a literary choice that the narrator makes to

help the reader reach certain conclusions. Specifically, the narrator moves from telling to showing so that the reader can conclude that the healing of the girl is dependent on the faith of Jairus. Readers can then internalize the connection of faith to healing beyond the text.

Throughout the narrative analysis of this text, the link between the narrator's choices in depiction versus description, and the movement between the two, is the driving force behind the story. As well, the manner in which closure is created through the linking of the initial and final situation to finalize each of the storylines of the agent characters presented, can be more fully understood when approaching the text using the lens of analysis. Luke 9:1-9 will be similarly examined, using a narrative analysis approach. This passage features the sending out of the disciples by Jesus and the subsequent impact this had upon Herod.

3.2 Luke 9:1-9

3.2.1 Greek Text

¹ Συγκαλεσάμενος δὲ τοὺς δώδεκα ἔδωκεν αὐτοῖς δύναμιν καὶ ἐξουσίαν ἐπὶ πάντα τὰ δαιμόνια καὶ νόσους θεραπεύειν, ² καὶ ἀπέστειλεν αὐτοὺς κηρύσσειν τὴν βασιλείαν τοῦ θεοῦ καὶ ἰᾶσθαι [τοὺς ἀσθενεῖς], ³ καὶ εἶπεν πρὸς αὐτούς, Μηδὲν αἴρετε εἰς τὴν ὁδόν, μήτε ράβδον μήτε πῆραν μήτε ἄρτον μήτε ἀργύριον, μήτε [ἀνά] δύο χιτῶνας ἔχειν. ⁴ καὶ εἰς ἣν ἂν οἰκίαν εἰσέλθητε, ἐκεῖ μένετε καὶ ἐκεῖθεν ἐξέρχεσθε. ⁵ καὶ ὅσοι ἂν μὴ δέχωνται ὑμᾶς, ἐξερχόμενοι ἀπὸ τῆς πόλεως ἐκείνης τὸν κονιορτὸν ἀπὸ τῶν ποδῶν ὑμῶν ἀποτινάσσετε εἰς μαρτύριον ἐπ' αὐτούς. ⁶ ἐξερχόμενοι δὲ διήρχοντο κατὰ τὰς κώμας εὐαγγελιζόμενοι καὶ θεραπεύοντες πανταχοῦ. ⁷ Ἦκουσεν δὲ Ἡρώδης ὁ τετραάρχης τὰ γινόμενα πάντα, καὶ διηπόρει διὰ τὸ λέγεσθαι ὑπὸ τινῶν ὅτι Ἰωάννης ἠγέρθη ἐκ νεκρῶν, ⁸ ὑπὸ τινῶν δὲ ὅτι Ἠλίας ἐφάνη, ἄλλων δὲ ὅτι προφήτης τις τῶν ἀρχαίων ἀνέστη. ⁹ εἶπεν δὲ Ἡρώδης, Ἰωάννην ἐγὼ ἀπεκεφάλισα: τίς δὲ ἐστὶν οὗτος περὶ οὗ ἀκούω τοιαῦτα; καὶ ἐζήτει ἰδεῖν αὐτόν.

3.2.2 Translation

¹ Then having called together the twelve, he gave them power and authority over all the demons, to heal diseases. ² Then he sent them to proclaim the kingdom of God and to heal. ³ And he said to them, "Take nothing for the journey, neither staff nor bag, nor bread nor money, nor two tunics to have. ⁴ And into whatever house you might enter, remain there and go forth from there. ⁵ And wherever they might not receive you, go forth from that city and shake off the dust from your feet as a testimony against them." ⁶ They went forth, passing through villages, proclaiming the gospel everywhere. ⁷ Now, Herod the Tetrarch heard of all the things being done and was perplexed because some said, 'John has been raised from the dead', ⁸ by others that 'Elijah has appeared', and by others also that a prophet of the ancients had arisen. ⁹ Herod then said, "I beheaded John, but who is this about whom I hear such things?" And he was seeking to see him.

3.2.3 Characters

The initial character namelessly alluded to in this passage is Jesus. He exhibits the characteristics of a flat agent through this narrative, as he presents dialogue describing the mission of the twelve. His dialogue is necessary to create the imagery of the journey to take place; however, no additional details are provided about him which would lead to any

character development. Instead, the twelve become the protagonists through the imagery presented. They remain flat as a collective static character since they do not go on this journey within the text, which would have created possible character development and progress. Nevertheless, the device of imagery creates a sense of movement on their behalf. As flat-walk-on characters, they are presented as those within the villages who would choose whether or not to receive the twelve. As for the twelve, no detail, description or motivation is given. They appear in the narrative as v. 6 states that they went forth, meaningfully undertaking the journey described through Jesus' dialogue.

The narrative focus shifts as the character sets interchange in vv. 7-9. Therein, Herod the Tetrarch is introduced as a flat agent. He is described as having heard what had been done through the journey undertaken by the twelve and is depicted as perplexed, through narrator commentary. He and those around him, flat walk-on characters who remain nameless, discuss who might be performing the acts about which they have heard. They name John and Elijah, as well as the prophet of the ancients in their attempt to attribute individuals and meaning to the events. Herod replies that he had already beheaded John, questioning whether it could be him who was performing these acts. In the end, no conclusions are made by Herod and his associates as to the identity of the people involved. Within the entire narrative, readers hold a superior position to that of Herod, given that they know the identity of the twelve. As well, Herod takes responsibility for John's beheading, while omitting any intention behind it, which provides more information as to why it was believed that John had been raised from the dead and that he was responsible for these acts. It also gives a clue to the reader as to why Herod was interested in these events: could he have feared some consequences of having beheaded John the Baptist?

3.2.4 Setting – Movements in Place and Time

Luke 9:1-9 has several settings, though they are all nameless and generally lacking description. In v. 1, Jesus calls to him the twelve. There is no setting given for where his dialogue takes place, nor are the villages he intends on sending the twelve to journey named. In v. 6 it is said that they are to proclaim the gospel everywhere. This broad statement shows Jesus in this iteration of the narrative extending his message of proclaiming the kingdom of God as well as healing to all. There are no limitations to the groups the twelve are to reach. As the narrative progresses, the focus shifts from the twelve to Herod the Tetrarch. While the setting is again unnamed, the indication gleaned through the dialogue that occurs between Herod and those with him conveys a sense of familiarity of Herod to his setting.

The timing depicted through the movement of this narrative is comparatively complex. For instance, Jesus calls the twelve, who are instantly assembled to hear his instructions in v.1. He sends them to proclaim the kingdom of God in v. 2; however, his dialogue creates a descriptive pause with the imagery contained in vv. 3-5. In v. 6 the timing of the narrative resumes but is extended through the use of prolepsis. The journey itself is skipped over, with the simple description that the twelve "*went forth, passing through villages, proclaiming the gospel everywhere.*" (v. 6) As the setting changes to Herod in v. 7, the journey can be considered underway but not completed as he hears all the "*things being done*" presently within narrative time.

3.2.5 Plot – Movements in ‘Why’

This narrative tells the story of Jesus having called to him the twelve and set them out on a journey to proclaim the gospel. Herod’s scene is then introduced as a result of the actions of their missional activities and wanting to seek out the one responsible as a result. The scenes can be analyzed through the use of a quinary scheme, as shown below.

Table 12: Quinary Scheme - Luke 9:1-9

Initial Situation	¹ Then having called together the twelve, he gave them power and authority over all the demons, to heal diseases.
Complication	² Then he sent them to proclaim the kingdom of God and to heal. ³ And he said to them, “Take nothing for the journey, neither staff nor bag, nor bread nor money, nor two tunics to have. ⁴ And into whatever house you might enter, remain there and go forth from there. ⁵ And wherever they might not receive you, go forth from that city and shake off the dust from your feet as a testimony against them.”
Transforming Action	⁶ They went forth, passing through villages, proclaiming the gospel everywhere.
Denouement	⁷ Now, Herod the Tetrarch heard of all the things being done and was perplexed because some said, ‘John has been raised from the dead’, ⁸ by others that ‘Elijah has appeared’, and by others also that a prophet of the ancients had arisen. ⁹ Herod then said, “I beheaded John, but who is this about whom I hear such things?”
Final Situation	And he was seeking to see him.

The initial situation within this narrative shows Jesus calling the twelve to him and giving them power. Where the final situation is reached, Herod begins searching for the one whom the intermediate actions could be attributed; Jesus and by proxy, the twelve. The echoing back to the initial situation creates closure through the plot.

The linking of the complication to the denouement is equally important. The twelve are sent out and the imagery presented through dialogue describes how their journey would take place. This links to Herod hearing of all the things being done in v. 7. These actions are not described within the journey itself but are interpreted based on Jesus’ instruction of what they would do. At this point, Herod and his companions also begin speculating regarding the identity of those involved, which parallels the discourse with respect to where the twelve would stay and be received.

This plot balances on the singular verse that is contained within the transforming action; “*They went forth, passing through villages, proclaiming the gospel everywhere.*” (v. 6) Prior to their journey, the twelve are called and prepared for what it would entail. After their journey, the consequences are examined, resulting in Herod seeking out those responsible for the actions, specifically the one who sent them. Overall, the use of the quinary scheme for the plot movement conveyed within this narrative creates a sense of closure through balancing elements earlier described in the sequence to those presented later.

3.2.6 Narrative Voice

The narrative found within Luke 9:1-9 can be classified as both extradiegetic and heterodiegetic as the narrator is both absent and external to the story presented. The narrator is not one of the twelve and the story is told from a perspective whereby omniscience becomes apparent. This omniscience is particularly evident where the narrative sequence is constructed, and the characters shift abruptly between v. 6 and v. 7. In particular, the narrator made a critical choice in creating a narrative that is balanced from initial situation to final situation through the sequence previously discussed.

Implicit commentary is interspersed throughout the narrative, generally creating the sense of narrator omniscience through its use. For instance, the intertextual allusion apparent in vv. 7-8 by naming Elijah and the prophet of the ancient sets the stage for the depth of the actions performed during the mission of the twelve. According to Nolland, this allusion ties to the expectation of the return of Elijah in connection to an eschatological viewpoint. Similarly, from a Jewish perspective, the expectation that additional prophets might perhaps be sent as an aid to the narrative-time world circumstances.⁵⁵

Within this version of the narrative, the narrator makes it apparent that Herod is dismissive of the notion that John might have been raised from the dead. The text states, "*Herod then said, 'I beheaded John, but who is this about whom I hear such things?'*" (v. 9), indicating that John being beheaded by Herod was evidence enough for the Tetrarch that John could not be the one performing the acts heard of in v. 7. Herod, in this iteration is depicted as perplexed, but not fearful. He is intent on seeking out the one to whom these actions could be attributed.

3.2.7 The Reader

As the reader engages with the narrative presented in Luke 9:1-9, there are several text features utilized by the narrator to elicit the intended understanding. The narrator draws on the reader's personal encyclopedia with Judaic references, as well as with the use of specific imagery. Despite this, there are still gaps with which the reader must contend.

The first of these gaps is the lack of detail surrounding setting. Although this detail is not necessary to attain meaning from the narrative, the plot suffers due to its omission. Where the narrator says that the twelve go "*forth, passing through villages, proclaiming the gospel everywhere.*" (v. 6), the reader is left to question both where the twelve journeyed, and the length of time such a journey would take. This iteration of the narrative does not include groupings of travelers, nor does it list where the twelve had been called together or where they met once again. These gaps draw the reader away from the text, and as such they do not fully enter the world of the narrative.

In 9:1, Jesus is said to have called together the twelve and assigned them their mission. They become present in the narrative and Jesus' dialogue in having sent them out creates imagery of what they would do on this mission. Later, in v. 6, the twelve are said to physically go forth, but this is the singular entry on their journey. The reliance on having engaged with the

⁵⁵ John Nolland. *Luke 1-9:20*, in WBC 35A (Dallas, TX: Word Books, 1989), 432.

imagery created through Jesus' dialogue is necessary for the reader to interpolate what may have occurred. This is important because in v. 7 Herod hears and is perplexed with all of the things being done. This leaves the reader questioning what things are referred to. The reader must go back to the imagery and create meaning in the journey of the twelve, as they are engaged in healing diseases, proclaiming the gospel, and using power and authority given by Jesus over demons.

Finally, the personal encyclopedia the reader must draw upon to understand the text depicts an audience familiar with Second Temple Judaism. As mentioned within the previous section, "Narrative Voice"; the intertextuality alluded to by questioning attribution to Elijah would rely on the understanding that Elijah and other prophets were expected eschatologically. Additionally, the personal encyclopedia would be once again drawn upon when using the title Tetrarch in reference to Herod. Though understanding the intricacies of Roman rule at the time would not be necessary for the reader to engage with the text, the ability to discern a leadership role conveyed through the title would be vital.⁵⁶

Finally, through the use of narrative analysis, the choices made by the implied author whereby the narrator creates specific context for the reader becomes apparent. The omniscience is exemplified where the scenes created move from Jesus, to the mission of the twelve, to Herod's discussion with his companions. This, along with the balance created through the use of the quinary scheme, are relevant examples of how this analysis highlights the meaning constructed through the text. Similarly, an examination of Luke 22:54-71 will be done, with specific focus on characters, plot, setting, narrative voice, and the role of the reader.

3.3 Luke 22:54-71

3.3.1 Greek Text

⁵⁴ Συλλαβόντες δὲ αὐτὸν ἤγαγον καὶ εἰσήγαγον εἰς τὴν οἰκίαν τοῦ ἀρχιερέως· ὁ δὲ Πέτρος ἠκολούθει μακρόθεν. ⁵⁵ περιψάντων δὲ πῦρ ἐν μέσῳ τῆς αὐλῆς καὶ συγκαθισάντων ἐκάθητο ὁ Πέτρος μέσος αὐτῶν. ⁵⁶ ἰδοῦσα δὲ αὐτὸν παιδίσκη τις καθήμενον πρὸς τὸ φῶς καὶ ἀτενίσασα αὐτῷ εἶπεν, Καὶ οὗτος σὺν αὐτῷ ἦν· ⁵⁷ ὁ δὲ ἠρνήσατο λέγων, Οὐκ οἶδα αὐτόν, γύναι. ⁵⁸ καὶ μετὰ βραχὺ ἕτερος ἰδὼν αὐτὸν ἔφη, Καὶ σὺ ἐξ αὐτῶν εἶ· ὁ δὲ Πέτρος ἔφη, Ἄνθρωπε, οὐκ εἰμί. ⁵⁹ καὶ διαστάσης ὡσεὶ ὥρας μιᾶς ἄλλος τις διῖσχυρίζετο λέγων, Ἐπ' ἀληθείας καὶ οὗτος μετ' αὐτοῦ ἦν, καὶ γὰρ Γαλιλαῖός ἐστιν· ⁶⁰ εἶπεν δὲ ὁ Πέτρος, Ἄνθρωπε, οὐκ οἶδα ὃ λέγεις. καὶ παραχρῆμα ἔτι λαλοῦντος αὐτοῦ ἐφώνησεν ἀλέκτωρ. ⁶¹ καὶ στραφεὶς ὁ κύριος ἐνέβλεψεν τῷ Πέτρῳ, καὶ ὑπεμνήσθη ὁ Πέτρος τοῦ ῥήματος τοῦ κυρίου ὡς εἶπεν αὐτῷ ὅτι Πρὶν ἀλέκτορα φωνῆσαι σήμερον ἀπαρνήσῃ με τρίς· ⁶² καὶ ἐξελθὼν ἔξω ἔκλαυσεν πικρῶς. ⁶³ Καὶ οἱ ἄνδρες οἱ συνέχοντες αὐτὸν ἐνέπαιζον αὐτῷ δέροντες, ⁶⁴ καὶ περικαλύψαντες αὐτὸν ἐπηρώτων λέγοντες, Προφήτευσον, τίς ἐστὶν ὁ παῖσας σε; ⁶⁵ καὶ ἕτερα πολλὰ βλασφημοῦντες ἔλεγον εἰς αὐτόν. ⁶⁶ Καὶ ὡς ἐγένετο ἡμέρα, συνήχθη τὸ πρεσβυτέριον τοῦ λαοῦ, ἀρχιερεῖς τε καὶ γραμματεῖς, καὶ ἀπήγαγον αὐτόν εἰς τὸ συνέδριον αὐτῶν, ⁶⁷ λέγοντες, Εἰ σὺ εἶ ὁ Χριστός,

⁵⁶ Nolland, *Luke 35A*, 138. The author relays the title of Tetrarch in the following light, "Neither in the list of leaders nor in the scope of their territories does Luke seek for completeness. He provides sufficient information to establish the Palestinian ambience of his story. The title :tetrarch" (lit., "ruler of a fourth part") was used in the NT period more generally for petty princes."

εἰπὸν ἡμῖν. εἶπεν δὲ αὐτοῖς, Ἐὰν ὑμῖν εἶπω οὐ μὴ πιστεύσητε: ⁶⁸ ἐὰν δὲ ἐρωτήσω οὐ μὴ ἀποκριθῆτε. ⁶⁹ ἀπὸ τοῦ νῦν δὲ ἔσται ὁ υἱὸς τοῦ ἀνθρώπου καθήμενος ἐκ δεξιῶν τῆς δυνάμεως τοῦ θεοῦ. ⁷⁰ εἶπαν δὲ πάντες, Σὺ οὖν εἶ ὁ υἱὸς τοῦ θεοῦ; ὁ δὲ πρὸς αὐτοὺς ἔφη, Ὑμεῖς λέγετε ὅτι ἐγὼ εἰμι. ⁷¹ οἱ δὲ εἶπαν, Τί ἔτι ἔχομεν μαρτυρίας χρεῖαν; αὐτοὶ γὰρ ἠκούσαμεν ἀπὸ τοῦ στόματος αὐτοῦ.

3.3.2 Translation

⁵⁴ Then having seized him, they led him away, into the house of the high priest. And Peter was following from afar. ⁵⁵ Then, having kindled a fire in the middle of the courtyard, and sitting around it, Peter sat with them. ⁵⁶ A certain serving girl then, having seen him sitting by the light, looked intently at him. She said, “This one was also with him!” ⁵⁷ But he denied it, saying, “I do not know him, woman!” ⁵⁸ And after a while, another saw him and said, “You are also one of them.” And Peter said, “Man, I am not!” ⁵⁹ About one hour elapsed and another insisted, saying, “In truth, this one was with him for he is a Galilean.” ⁶⁰ However Peter said, “Man, I know not what you are saying.” And immediately, while he was speaking, the rooster crowed. ⁶¹ And having turned, the Lord looked at Peter, and he remembered the words the Lord had said to him, “Before the rooster crows today, you will deny me three times.” ⁶² And he went outside and wept bitterly. ⁶³ The men who were holding him began mocking and beating him; ⁶⁴ and having blindfolded him they questioned him, saying, “Prophecy! Who is the one who struck you?” ⁶⁵ And they said many other things, blaspheming him. ⁶⁶ And when it became day, the elderhood of the people gathered together both the chief priests and scribes and they led him into their council, saying, ⁶⁷ “If you are the Christ tell us.” He then said to them, “If I should tell you, you would not believe, ⁶⁸ and if I ask you, you will not answer. ⁶⁹ But from now on, the Son of Man will be sitting at the right hand of the power of God.” ⁷⁰ They all said, “Are you the Son of God?” and he said to them, “You say that I am.” ⁷¹ And they said, “What witnesses more do we need? We ourselves have heard it from his mouth!”

3.3.3 Characters

Peter is depicted within Luke 22:54-71 as the main character, a round protagonist who follows Jesus being led away to the house of the high priest. He is initially presented in v. 54, following Jesus from afar, then sitting at the fire with those who had seized Jesus. He denies having been with Jesus, despite being pressed over a period of time by three different witnesses. The intensity of his denials seems relatively stagnant, as shown in the table below.

Table 13: Questioning vs. Responses in Luke 22:56-60

Reference	Questioning	Peter's Denial
22:56-57	<i>This one was also with him!</i>	<i>I do not know him, woman!</i>
22:58	<i>You are also one of them.</i>	<i>Man, I am not!</i>
22:59-60	<i>In truth, this one was with him for he is a Galilean.</i>	<i>Man, I know not what you are saying.</i>

Peter is not depicted as being affected by the questioning in this narrative. Instead, when the rooster crows, Jesus is said to look at Peter prompting him to remember Jesus foretelling that he would deny him. It is at this point that Peter leaves the courtyard and weeps, having

only then introspected. All of the details along with dialogue provided contribute to his classification as round.

As the narrative began, a group is depicted seizing Jesus and leading him into the house of the high priest. This group consists of flat agents whose role shifts throughout the narrative. As mentioned, they seize Jesus in v. 54, and in v. 63, these men begin mocking and beating him. In the intervening period, where they remain in the courtyard, they sit with Peter around the fire. Although it is not mentioned, it is apparent that the group may split at this moment in order for Jesus to remain in captivity. Beyond their role in apprehending Jesus and aiding in his detention, this character set remains stagnant in characterization as no specific details are provided. Furthermore, a small character set emerges as flat agents in the questioning of Peter. This set includes the serving girl in v. 56, a man in v. 58, and another from the crowd in v. 59. Though little detail is provided as to these characters, their presence is necessary as they propel Peter's introspection once the rooster crows.

Jesus is the sole character to be present through the entire narrative. He is seized, led to the high priest's court, and after Peter's three denials turns to look at him, which leads to an introspective moment. He is struck and questioned but does not respond to those who had seized him. Once he is in the council with the chief priest and scribes, he replies to their probing that the Son of Man would be sitting at the right hand of the power of God. This reference will be discussed below; however, it is of note that Jesus does not reply to them that he is the Son of God; he replies simply, "*You say that I am.*" (v. 70). From v. 54 to v. 62, this character functions as a flat agent, simply creating space for Peter's narrative to progress. This changes in v. 63, where Peter is no longer a protagonist, but fades into the background and Jesus emerges as the protagonist. However, his small dialogue and the lack of detail maintains his classification as flat through to the closure.

The final character set within Luke 22:54-71 are the elderhood of the people introduced in v. 66, additional to the chief priest and scribes. As the narrative begins, Jesus is led into the house of the high priest, in the midst of the flat walk-on character set, without any detail provided. After Peter's evening denials, day arrives, and it is here that this character set gathers the chief priest and scribes to join their council. The collective questioning of Jesus attempts to elicit a response on whether or not he perceived himself to be the Christ. This continues until they interpret his response as an assertion that this is indeed in the case. This set of character remains flat, however, and move from walk-on to become agents from vv. 66-71 in order to propel the plot forward.

3.3.4 Setting – Movements in Place and Time

As a narrative, Luke 22:54-71 begins with unexpected movement as Jesus is immediately seized and led away to the house of the high priest. Peter follows, joining in the movement, but stops in the courtyard and sits around a fire. After the three rounds of questioning directed at Peter, Jesus looks over to him, causing him to remember a previous dialogue they had. The indication provided by the text in this instance is that Jesus was not in the house of the high priest as depicted in v. 54, but only enters later in v. 66. After the exchanged glance shared between Peter and Jesus, Peter goes outside to weep. Significant time is taken up in this narrative where the characters are in the courtyard, as evidenced by temporal indicators

such as, a fire kindled portraying night (v. 55), and a shift to daylight with the statement “*and when it became day.*” (v. 66) The last scene of the narrative is framed within the house of the high priest, where many are assembled as a council to question Jesus. The questioning is surprisingly short and after Jesus’ response, the narrative concludes. Overall, the change in narrative time described by the seizing and leading of Jesus as a faster frame, followed by the longer, slower moving action in the courtyard, with the final scene moving at another faster pace, temporally frames the narrative around Peter and his denials.

3.3.5 Plot – Movements in ‘Why’

Using a quinary scheme to identify the symmetry of the plot in this narrative allows for a critical analysis of the scenes depicted therein. The delineations that become apparent for the purposes of this analysis can be seen in the chart below.

Table 14: Quinary Scheme - Luke 22:54-71

Initial Situation	⁵⁴ Then having seized him, they led him away, into the house of the high priest. And Peter was following from afar. ⁵⁵ Then, having kindled a fire in the middle of the courtyard, and sitting around it, Peter sat with them.
Complication	⁵⁶ A certain serving girl then, having seen him sitting by the light, looked intently at him. She said, “This one was also with him!” ⁵⁷ But he denied it, saying, “I do not know him, woman!” ⁵⁸ And after a while, another saw him and said, “You are also one of them.” And Peter said, “Man, I am not!” ⁵⁹ About one hour elapsed and another insisted, saying, “In truth, this one was with him for he is a Galilean.” ⁶⁰ However Peter said, “Man, I know not what you are saying.”
Transforming Action	And immediately, while he was speaking, the rooster crowed. ⁶¹ And having turned, the Lord looked at Peter, and he remembered the words the Lord had said to him, “Before the rooster crows today, you will deny me three times.” ⁶² And he went outside and wept bitterly. ⁶³ The men who were holding him began mocking and beating him; ⁶⁴ and having blindfolded him they questioned him, saying, “Prophecy! Who is the one who struck you?” ⁶⁵ And they said many other things, blaspheming him. ⁶⁶ And when it became day, the elderhood of the people gathered together both the chief priests and scribes and they led him into their council, saying, ⁶⁷ “If you are the Christ tell us.”
Denouement	He then said to them, “If I should tell you, you would not believe, ⁶⁸ and if I ask you, you will not answer. ⁶⁹ But from now on, the Son of Man will be sitting at the right hand of the power of God.” ⁷⁰ They all said, “Are you the Son of God?” and he said to them, “You say that I am.”
Final Situation	⁷¹ And they said, “What witnesses more do we need? We ourselves have heard it from his mouth!”

As the initial situation begins, the reader is introduced to Jesus, who is seized and led away. However, the focus quickly turns to Peter and the beginning of his story. The symmetry in this narrative exists where the final situation yields the purpose and outcome of the seizure; to interrogate and reach a conclusion regarding Jesus’ previous, unidentified actions. In v. 71, the conclusion is reached that no witnesses are required to proceed, which legitimizes his having been seized.

An additional instance of this symmetry created through the use of quinary scheme falls in the responses to questioning. Within the complication, Peter is questioned three times by

different characters, and proceeds to deny having been with Jesus to each one. Within the denouement, Jesus finally responds to the questioning that began in the transforming action; that the Son of Man would be seated at the right hand of the power of God. Jesus affirms that it is the interrogators themselves who say that he is the Son of God but does not explicitly confirm their statement. The transforming action in this narrative is the hinge-point of both Jesus' and Peter's interwoven story. Jesus turns to look at Peter after his third denial, reminding the reader why Peter had even chosen to follow as he was seized; to show that his faith was unshakeable, despite what Jesus had previously told him. This was obviously not the case, as the narrative tells of Peter's distress through the depiction of his leaving and weeping. Overall, the plot of Luke 22:54-71 demonstrates the activity surrounding two sets of interrogations, one of Peter and one of Jesus. Neither subject of these interrogations responds to affirm what had been asked of them, and both face consequences based upon the response provided. Peter's response is self-inflicted – he weeps at having denied being with Jesus. Jesus' response is external, specifically noted that as the questioning continues, he is struck and mocked by his captors.

3.3.6 Narrative Voice

The narrative voice depicted through this text can be classified as extradiegetic and heterodiegetic. The narrator is both external and absent from the story. Specific choices are made in the construction of this text by the narrator, being outside of the text while remaining omniscient. For instance, as the story begins, Jesus is seized, and Peter follows. Had the narrator been present within the narrative, he would also be following the pair, yet instead the narrator has a broad view of the scenes created. Specifically, this omniscience extends from the initial narrative setting all the way into the council assembled to interrogate Jesus. Using direct speech to convey the message of each interrogator in Peter and Jesus' stories creates a broad sense of cohesion throughout the narrative.

The presentation of the scenes in this particular sequence was another important choice made by the narrator. The mentioning of Jesus at the onset of the narrative, swiftly followed by Peter's following of him is a constructed way to allow for Peter's presence to make some sense in the narrative. The ensuing scene depicts Peter's questioning with a mixture of telling and showing, primarily comprised of dialogue to propel the scene forward, despite the narrative time implications. The next scene draws Jesus back into the narrative, where he is said to look at Peter. At this instance, the focalization changes and the intertextuality discussed below takes place. Having Jesus look at Peter does however create a transition point for the focus to shift to Jesus' assault and subsequent interrogation. This can be split into two scenes, which are naturally created through movement. Jesus' beating takes place outside, and then, as it becomes day, Jesus is led into the council for his interrogation. This final scene concludes with his interrogators reaching a decision that no witnesses are needed and that in their eyes guilt is established.

One key instance of the use of explanatory glosses exists in this narrative to support the narrator in presenting this text. Where Peter leaves and weeps in v. 62, the preceding verse refers to dialogue presented in Luke 22:34, where Jesus had told Peter that he would deny him three times today. The intratextuality of this direct quote is used by the narrator to ensure the reader would understand the reason for Peter's leaving and weeping. It had little

to do with the questioning itself, but was because Jesus turned and looked at him, reminding that he had foretold to Peter that this would occur. The rationale of the use of this literary feature is to draw the reader's attention to a focal point of the narrator's choosing.

3.3.7 The Reader

The role of the reader when engaging with this narrative is to create meaning, interpret omissions, and to use their personal encyclopedia to reach conclusions. As the text is read and the movement of characters is ascertained, some gap filling must be considered. In v. 59, as Peter is questioned as to whether he had been with Jesus, the interrogator states, "*In truth, this one was with him for he is a Galilean.*" However, there is no indication within this particular iteration of the narrative as to how the conclusion that he is a Galilean is reached by the interrogator.

Where the movement of the character of Jesus is concerned, a concerted effort must be undertaken for sensemaking to occur. Where he is seized in v. 54, he is taken "*into the house of the high priest*", then, in v. 61, he is shown turning to look at Peter who had remained in the courtyard. Later, in v. 66, he is "*led...into their council*" when interrogated. The reader may question how Jesus would turn to look at Peter from inside the house of the high priest, yet only enter it in a later verse. The basis of this understanding can be understood from v. 62, where Peter goes outside to weep. In this case, being taken into the house of the high priest would be in reference to the courtyard where Peter sits by the fire. Those who seized Jesus (v. 55) are simultaneously sitting and keeping him in custody, as though they split into two groups.⁵⁷ The understanding of this complexity may rely on the readers personal encyclopedia, as recognizing the structure and features of architecture of the time.

As the interrogation of Jesus is undertaken by the council in vv. 67 – 71, the change in language from "Christ" to "Son of Man" to "Son of God" brings with it a divergence of connotations. Demanding that Jesus affirm whether or not he is the Christ draws upon the reader's understanding, through intertextuality and personal encyclopedia, that in the eyes of the council such an affirmation would be illicit. Furthermore, the response of Jesus stating that from that moment forward "*the Son of Man will be sitting at the right hand of the power of God*" draws the reader's attention to a present moment in narrative time, where a change of status transitions from lowly condition to a more "exalted position."⁵⁸ This is understood within the narrative by the characters, as the response provided to the statement of Jesus is the question whether or not he is the Son of God. The shift in status through the interrogation, though not of emotional nature for the characters, increases in intensity in consideration of the implications for the reader's understanding and interpretation. Intertextual understanding of the titles provided would be drawn upon through the reader's

⁵⁷ John Nolland. *Luke 18:35-24:53*, in WBC 35C (Dallas, TX: Word Books, 1993), 1089. The author asserts that in agreement with v.55 the house of the high priest coincides with the courtyard.

⁵⁸ Joseph Plevnik, "Son of Man Seated at the Right Hand of God: Luke 22,69 in Lucan Christology" *Bib* 72 no.3 (1991): 332.

personal encyclopedia, specifically the allusion of the “Son of Man” seated at the right hand from Psalm 110:1.⁵⁹

Overall, the analysis of Luke 22:54-71, a singulative iteration of the story whereby Peter follows Jesus and the subsequent action, demonstrates how the narrative would be engaged by the intended reader. Considering the plot through the use of a quinary scheme allows for the symmetry of introducing characters in the initial situation that fade out of focus and only later become protagonists, as the narrative is understood as a literary device. This is dissimilar to the device employed within the Markan iterations, intercalation, as the two protagonist stories cannot be isolated.

3.4 Commonalties through Criticism

As the author of Luke recounts these narratives, similarities become apparent through each one. The use of an heterodiegetic tone and extradiegetic authority preserve an absent narrator who remains external, but still allows for elements of omniscience to draw him closer to the text. Within Luke’s iteration of the healing of Jairus’ daughter and the woman with the hemorrhage, descriptive pauses are crucial for moving from ‘telling’ to ‘showing,’ allowing the reader to imagine their own conclusions concerning their faith and its link to healing. Where Luke 9:1-9 does also use a descriptive pause, the imagery of the journey of the twelve is presented. Afterwards, complex narrative timing is contained within the narrative, where a prolepsis moves the timing beyond the journey, bypassing it in its entirety. Where the final account in Luke is examined, the synchronous story of Peter following Jesus, no descriptive pause exists; however, another instance of complex timing takes place. The story begins with the characters being portrayed within narrative time, but then, significant time is taken by the characters in the courtyard, moving the narrative forward to the next day. Once more, narrative timing is resumed as Jesus’ questioning takes place. The commonality that these narratives have is that their complex timings are used to create focal points, drawing the reader’s understanding to a place of the author’s choosing.

Each plot follows a quinary scheme, where the initial situation creates a symmetry with the final situation, allowing for closure within each narrative. In the healing narrative, the purpose of this symmetry is to not only create closure with the initial and final situations, but to parallel the reliance of faith and allow for healing within the complication and denouement. Subsequently, in the telling of the sending of the twelve and Herod’s perplexing, the symmetry links the idea of Herod’s quest in the final situation to Jesus being attributed the mission within the initial situation. Finally, in the telling of Peter and Jesus’ journey to the court of the high priest, the purpose of the symmetry is evident with the parallel set of questions before Peter and Jesus in the complication and denouement. Neither questioning reaches any intensity; however, the internal versus external response from the characters’ interactions becomes a focus when explored through this lens.

⁵⁹ Plevnik, “Son of Man”, 334. The author quotes Psalm 110:1, stating, “The allusion is to the Ps 110,1, where it implies God's subjugation of the enemies to the king: “The Lord said to my lord, ‘Sit at my right hand, till I make your enemies your footstool.’” ”

Throughout this chapter each individual analysis focused on the author's use of plot, character movement, setting and timing, as well as the role of the reader and the functioning of narrative voice. The uses of particular literary devices as chosen by the author lend to understanding meant to be yielded by the reader. The author of Luke uses complex timings, gap filling through the use of personal encyclopedia, and a variety of other devices for these purposes. As such, the reading of these iterations of the stories portrayed are significantly different than those in the Markan iterations whereby the common device of intercalation led to common themes discovered through sandwiched narratives.

CONCLUSION

This thesis focused on a narrative analysis of three Markan intercalations and their corresponding synoptic parallels. We will now turn our attention to the thematic development gained through the use of intercalation as a literary device, as well as the theological significance and relevance of the implications regarding the use of this device.

4.1 Mark 5:21-43 // Matthew 9:18-26 // Luke 8:40-56

The three parallel passages found in Mark 5:21-43, Matthew 9:18-26, and Luke 8:40-56 each recount an iteration of a storyline containing a woman seeking healing from a hemorrhage she had been afflicted with for twelve years, interwoven into the story of a man seeking healing for his daughter who is near death. While the accounts within Matthew and Luke contain the woman's narrative within the story of the girl's healing, they do not contain the literary device of intercalation, as used by the author of Mark's account. This can be evidenced by the criteria requirements of intercalation; a A¹-B-A² structure, where A¹-A² create a narrative that contains closure and B can be considered a narrative independent of the outlying material; recurring vocabulary between the narrative set; and thematic commonalities that occur between the narrative set.⁶⁰

The Matthean and Lukan versions, though they have the woman's account in the center of the retelling, do not contain the required characteristics to be considered intercalations. For example, Matthew's account is a simplified, very poignant edition of this story. It does not share the repeated language found within the Markan iteration "*twelve years*" (Mark 5:25 and Mark 5:42) as well as "*little daughter*" (Mark 5:23) echoed back with "*Daughter*" (Mark 5: 34); nor does it contain common themes found through the physical touch as well as faith leading to healing. Within Matthew's edition, the woman does touch Jesus' cloak, though she intends to, as established by the internal focalization presented (Matthew 9:21-22). The Lukan account contains more details than that of Matthew; however, the intercalation structure does not exist. Though "*twelve years*" is mentioned for the length of the woman's ailment (Luke 8:43), the narrator indicates that the girl was "*around twelve years*" (Luke 8:42), which is more ambiguous and though is similar, it becomes evident that the narrator did not intend for the mention of the age to be used to support a literary device, which would draw a reader's focus through the repetition of vocabulary.

Where plot is concerned, the primary difference between the Markan iteration of the narrative and the synoptic parallels is that it cannot be dissected through the use of a traditional quinary scheme. Since the central narrative can stand alone, there is a complete quinary scheme for the sandwiched narrative held within the outer material. Whereas the analysis of these schemes for the Lukan and Matthean accounts draws out the symmetry of each of these plots, the complexity of the Markan account comes from this adaptation. Within the Lukan iteration, the focus on closure for each storyline is one of the elements drawn from the symmetry of the initial situation

⁶⁰ Deppe, *Mark's Literary Devices*, 30. Edwards, "Significance of Interpolations," 197-9.

to the final situation. The depiction of the touching of the cloak leading to the woman's immediate healing being responded to by Jesus as an affirmation of her faith in v. 48, which is part of the complication, is echoed utilizing symmetry in the denouement when Jesus states that the young girl is sleeping, seemingly appealing to the faith of those present.

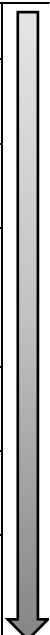
While the Matthean account ignores the disciples' role entirely, the narrator of Luke shows Peter reminding Jesus that the crowd was pressing in on him (Luke 8:45) when he sought out who had touched his cloak. This is different from the tone assumed by the disciples in Mark's account, whereby they state, "*You see the crowd pressing in on you and you say, 'who touched me?'*" (Mark 5:31), as a depiction of their lack of faith. This leads to the parallel mocking found later in Mark, where Jesus then casts out those at Jairus' house who laughed when he told them the girl was asleep (vv. 39-40). The growth of the faith of the disciples, who were allowed to enter, creates a parallel growth in Jairus' faith, which then leads to the healing of his daughter, along with Jesus' touch, necessary for both Markan healings within this narrative. This theme interwoven between both Markan accounts becomes more apparent based upon the interpretation of one through the lens of the other. This is absent in both the Matthean and Lukan accounts due to the missing elements of intercalation provided for the thematic building to occur through the use of the literary device. Overall, through means of comparison, it becomes apparent that the synoptic accounts of the healings of Jairus' daughter and the woman with the hemorrhage are meant to produce different readings of the text.

As seen in the table on the next page, the release of responsibility the narrator yields with respect to introspection on the part of the reader are referred to as Modelled Introspection, Guided Introspection, and Independent Introspection. Where introspection is shown through a model, character dialogue depicts the rationale for the situation into which they have placed themselves. This is to create a model for the reader as to how they could introspect. The introspection referred to is the action of the reader as an interpreter of the text presented; overtly taking a role by connecting the theme presented to their own circumstance. Where narratives containing intercalations exist, the narrator controls the gradual release of responsibility for the readers' self-reflection on the basis of how the theme is presented, often by using changes in focalizations and shifting narrator commentary from telling to showing. A model is presented to the reader, in this case by means of rationale, a more guided approach is undertaken, where action is undertaken on the basis of the previous rationale. The understanding of the reader is guided, leading them to further introspect. Finally, after models are provided and guidance is undertaken, the release of responsibility on the part of the narrator extends further, leaving a statement to push the reader into a more independent state of introspection.

Within this specific intercalation Jairus demonstrates his faith by stating through internal focalization his rationale for approaching Jesus. The use of dialogue to illustrate faith is a typification of modelled introspection as it demonstrates to the reader the theme they would subsequently reflect upon. An additional model is given where the intercalated narrative introduces the plight of the hemorrhaging woman, again depicting faith through internal focalization whereby her rationale for approaching Jesus is also given to the reader. These two models present to the reader examples of characters within the narrative modeling the theme through their rationale; faith that touching Jesus would cause healing. The theme is next reinterpreted through guided introspection. Thereby, the narrator yields some responsibility to the

reader for their interpretation of the text through self-reflection regarding the theme. Initially, the narrator had full control through the presentation of models of faith; as the intercalation shifts to presentations where guidance is given to the reader, a transference of the onus for introspecting is initiated.

Table 15: Classification of Introspection for Mark 5:21-43

Reference	Event	Reader's Introspection Classification	
Mark 5:22-23	Jairus tells Jesus of his daughter's condition. He states, " <i>Come lay hands on her so that she may be healed and live.</i> " (v. 23) as a demonstration of his own faith.	Modelled Introspection	 <p>Narrator has full responsibility for reader introspection</p> <p>Narrator yields some responsibility to reader</p> <p>Narrator releases responsibility to reader</p>
Mark 5:22-29	The woman with a hemorrhage is introduced omnisciently. She is said to have stated, " <i>If I even touch his clothing, I will be healed.</i> " (28) in explanation for having touched his clothing.	Modelled Introspection	
Mark 5:30-34	Jesus seeks out who had touched his clothing, and the disciples doubt him, stating " <i>You see the crowd pressing in on you and you say, 'who touched me: ' (v. 31), a statement he does not respond to. Instead, he guides their understanding after the woman admits what she had done. He tells her, "<i>Daughter, your faith has healed you.</i>" (v. 34)</i>	Guided Introspection	
Mark 5:35-38	People from Jairus' house come to announce the young girl's death. Jesus ignores them and states, " <i>Do not fear; only believe</i> " (v. 36) and bars entry for those lacking faith.	Guided Introspection	
Mark 5:39-41	As they enter and are met with commotion, Jesus states that, " <i>the child is not dead, but sleeps.</i> " (v. 40). Casting out those who laughed, leaving only those who exhibited faith to come and witness the healing.	Guided Introspection	
Mark 5:42-43	As those present are relayed by the narrator as " <i>overcome with great amazement.</i> " (v. 42) when the girl rose, the sensation of amazement is then left with the reader to introspect, having been guided to this point through the intercalated narrative.	Independent Introspection	

The central narrative continues and using direct speech, Jesus asks who had touched him, knowing that power had gone from him. When the woman states it was her Jesus overtly tells her that it was her faith that made her well. The movement from internal focalization to direct speech in this instance is one of the depictions of movement from modelled introspection to guided introspection. Two further instances of guided introspection follow as the outer narrative in the intercalation is re-introduced; Jesus telling the mourners not to fear, but to have faith, as well as the subsequent reminder to the faithful that the young girl was not dead but was simply asleep. The requirement of reflection on the part of the reader regarding healing by faith as the theme of the text is here realized through dialogue to support their understanding.

Where the outer narrative concludes, the narrator further releases their responsibility for reader introspection. At this stage of the narrative, independent introspection becomes the expectation. Those present at the scene are depicted through commentary as being overcome with amazement, which changes the emphasis the narrator has placed on internal focalization and character actions to the effect of faith as relayed through the story. A shift then exists with respect to the reflection the reader would be expected to perform in a much more independent manner as the typification of independent introspection.

The goal within the Markan text is for the creation of independent introspection on the part of the reader. Having engaged with the repeated vocabulary, repeated thematic development, and the shifts in focus, the reader would move with the text through the building up from modelled introspection to guided introspection, leading to independent introspection, as seen in Table 15. Using the classifications for introspection, we see the release of responsibility on the part of the narrator, whereby he creates a model of introspection by having both those seeking healing to affirm their rationale for approaching Jesus; to be healed by physical touch. They then show their introspection having worked, leading the reader to introspect personally. Finally, the necessary faith yields the desired results, leading to a state of amazement by those present. This final state does not state that faith or physical touch has led to the healing as the responsibility on the part of the narrator is released. At this point, independent introspection should be taking place, where the reader would come to that conclusion themselves. The intention at this point would be that the reader would then take this introspection further and apply the lesson gleaned through the hermeneutical key.

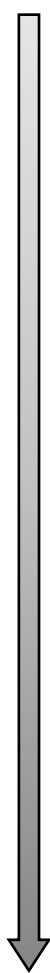
4.2 Mark 6:7-30 // Matthew 10:1-16; 14:1-12 // Luke 9:1-9

The accounts found in Mark 6:7-30 and Luke 9:1-9 each outline a storyline whereby the Twelve are sent off on a mission by Jesus, and Herod wonders to whom the miraculous happenings are to be attributed. Matthew 10:1-16 outlines one half of that storyline and simply tells of Jesus sending his disciples out, with the account of Herod hearing the news of Jesus separate, found in Matthew 14:1-12. Within the Markan account exists an A¹-B-A² structure, necessary for it to be considered an intercalation, whereby A¹A² can be combined to create an independent narrative; similarly, B can be extracted from the text as its own independent narrative.

Within the Lukan account, the A¹-B-A² structure does not exist. The instructions for and subsequent journeying of the Twelve exist as two sequential stories. First, Jesus outlines expectations and gives them their rationale for their journey; “*to proclaim the kingdom of God and to heal.*” (Luke 9:2). The linking of the stories occurs once the journey begins, and Herod hears of all the things being done. He wonders to whom they could attribute the actions, as he had beheaded John. Herodias’ daughter’s dance is omitted in its entirety and the narrative ends with Herod seeking Jesus. There is no repeated thematic development, and due to the sequential nature of the narrative, it can be split into two, though no A² element exists.

The Matthean iteration of the narratives is, as aforementioned, presented as two distinct segments, significantly separated within the text of Matthew. Where the Twelve are sent out, their mission is to cast out unclean spirits and heal disease and sickness. The narrator uses dialogue for creating the specific expectations that disciples would be likely to have for their conduct. The final sentence is poignant through its imagery and its contrast from the other iterations, as it does not exist within them; “*Behold, I send you forth as sheep in the midst of wolves; therefore, be as shrewd as serpents and as innocent as doves.*” (Matthew 10:16). The intention of the narrator for this account through the symbolism and imagery, as well as use of allusion through intertextuality, is to demonstrate to readers that similarly to the disciples who journey; their own behaviours need to be fluid, moving between shrewdness and innocence.

Table 16: Classification of Introspection for Mark 6:7-30

Reference	Event	Reader's Introspection Classification	
Mark 6:7-11	Jesus sends the Twelve out in pairs to perform their mission. They are instructed to take <i>"nothing for their journey"</i> (v. 8), with specific exemptions such as sandals and a single tunic. Their reliance on their hosts through their journey is expected.	Modelled Introspection	 <p>Narrator has full responsibility for reader introspection</p> <p>Narrator yields some responsibility to reader</p> <p>Narrator releases responsibility to reader</p>
Mark 6:12-13	The journey is undertaken whereby repentance is proclaimed, healing is said to take place, and demons are cast out. The reader would infer that the expectations of conduct listed in the previous verses were met and therefore this is a model of reliance.	Modelled Introspection	
Mark 6:14-25	Due to the <i>"workings of his miraculous powers"</i> (v. 14), Herod assumes that what he had heard of may have been a manifestation of a risen John the Baptist. Analepsis occurs and the retelling of the events leadup to John's demise are outlined. Noteworthy in the sequence of events was the catalyst to John's execution, his statement, <i>"It is not lawful for you to have your brother's wife."</i> (v. 18) Through these verses the reader sees a different model, whereby John as a model of reliance does not have the same outcome as the disciple's journey.	Modelled Introspection	
Mark 6:26-29	At this point within the analepsis Herod is filled with sorrow but does behead John. He presents the head to the girl, as she requested previously. The disciples come and take his body and lay it in a tomb. Having the disciples mentioned at this point of the narrative is a way to reiterate that John's actions would have been affirmed by Jesus and those around him, insinuating that it was correct to have undertaken them. This is also a way to guide the reader to understanding that reliance may not leave to a positive outcome.	Guided Introspection	
Mark 6:30	As the intercalation closes, the Twelve gather with Jesus and relay the outcome of their journey. They share all they had done and all they had taught. This is a guide for the reader to see that reliance may also lead to a positive outcome.	Guided Introspection	
	Once the narrative concludes the reader is left to contend with both guides provided. One guide demonstrated that reliance and action may not lead to a positive outcome where the other demonstrated that it may. As the duality presented would affect the reader and their own choice for reliance or action, independent introspection would be achieved.	Independent Introspection	

The second account within Matthew presents Herod, having heard the news of Jesus. He discusses this with his servants but asserts that it is a risen John the Baptist. The background of Herodias' daughter's dance as a manipulation to have John killed is presented. Similar to the end of the Markan iteration, the disciples take the body and bury it before presenting the news to Jesus. As a construction in the narrative, causing Herod to hear of Jesus at the beginning of the segment, followed by Jesus having heard of Herod at the conclusion of the segment creates a symmetry. This supports the reader as they interpret the narrative, focusing their attention to the center. The middle portion of the narrative is highlighted as the reader construes how Jesus is presented by the disciples. In this case, it would be the reason why John was ultimately beheaded. They would not be privy to the omniscience of the narrator and therefore John's insistence that *"It is not lawful for you to have her."* (Matthew 14:4) regarding Herodias, as well as Herod's change in willingness to have him killed for it.

Whereas the synoptic parallels to the Markan account have intentionality surrounding their intended messages to be understood by readers, none presents them by means of literary device. Using the intercalation presented above, the narrator's intention develops as a movement of

responsibility for reader introspection, as outlined in Table 16. At the beginning of the narrative, the narrator holds the full responsibility for what the reader takes away from the text and at this point, they are not introspecting based on any given understanding. There are three specific instances where introspection is given as a model within the text: (1) the reliance of the Twelve on God is given as an expectation within Mark 6:7-11; (2) the enacting of the journey being undertaken and the inference that the previous expectations were met is expressed in Mark 6:12-13 as the second model; (3) John the Baptist condemns Herod's actions with Herodias as the third model to present reader introspection in Mark 6:14-25.

The narrator yields some responsibility for introspection to the reader as the narrative progresses. This is offered as guided examples. When the eventual demise of John occurs through the analepsis presented in Mark 6:26-29 and the disciples gather his body an affirmation becomes apparent of their support of John, the reader realizes that John's actions in relying on God through his previous actions were correctly undertaken. It also guides the reader to the understanding that reliance on God does sometimes come at a price. The price in this case, was John's own life. As a second guided introspection in Mark 6:30, the narrator presents the Twelve relaying to Jesus all the things they had done and taught in their journey. This is an example of the release of some responsibility on the part of the narrator as contrasting the outcome of John, their positive outcome comes from their reliance on God to supply their needs, as seen earlier in the narrative. With these two instances where introspection is guided for the reader, the narrator does not draw complete conclusions for the reader.

As the narrative comes to a close, the narrator aims at releasing full responsibility to the reader for independent introspection. They have been given three models to support introspection, have been given two more guided interpretations to support their own understanding, and now must contend with their meaning. In the end, having been given a model of a positive outcome on reliance on God and a negative outcome of the same, the independent introspection would lead them to contend with this duality. In essence, that reliance on God does not guarantee a specific outcome. Despite this, the fact that the disciples in the narrative retrieved John's body after his beheading supports the conclusion that even with a negative outcome, the expectation of conduct with respect to reliance on God is anticipated.

The parallel passages of Mark 6:7-30, Matthew 10:1-16; 14:1-12, and Luke 9:1-9 each present an independent iteration of storylines whereby the disciples are sent on a journey with expectations, and Herod hears of miraculous affairs. Each conveys a particular message based on narratological choices employed by their implied authors. Singularly, the Markan iteration uses intercalation in order to support a release of responsibility to the reader with respect to introspection on the common theme of reliance on God, despite the outcome.

4.3 Mark 14:53-72 // Matthew 26:57-75 // Luke 22:54-71

The passages presented within Mark 14:53-72, Matthew 26:57-75, and Luke 22:54-71 all contain the parallel story whereby Jesus is seized, questioned, and condemned, as well as Peter's denial of being connected to Jesus. Within the Markan iteration, this is presented by using the literary device of intercalation in order for the narrator to gradually release responsibility of the reader's introspection. In order to have qualified as an intercalation, the appropriate structure of A¹-B-A² must be found within the text, as well as that of a co-developing theme through both the inner

and outer sequence of material. Similarities exist in characters and form between this iteration and its synoptic parallels, but the intention of the narrator through means of intercalation are absent within their interpretation.

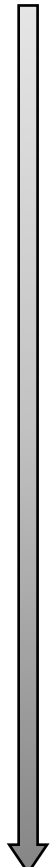
The Matthean version of this storyline contains two coexisting plot lines that are interwoven but work together to create symmetry when analyzed by means of the quinary scheme. It also, of the three iterations of this narrative, contains the most symbolism and cultural context. The intertextual reference to “*the Son of Man sitting at the right hand of Power and coming upon the clouds of Heaven.*” (Matthew 26:64) as a call on the readers personal encyclopaedia illustrates the meaning it is meant to generate. This compounds with the characterizations of how both Peter and Jesus are questioned and respond. The narrator intends for the reader to process their schema with these examples, in order to identify Jesus as the Christ in contrast to Peter’s denials.

The portrayal within Luke contains two coexisting, yet sequential plotlines as interpreted through a classic quinary scheme. The character sets are comparative to the Markan iteration, as well as the overall function they hold. Jesus, however, remains silent through his questioning, with no intertextuality or allusions to being the “Son of Man.” He affirms that those interrogating him say that he is the Christ, and that is seemingly sufficient for his condemnation. The narrator makes this choice in order to provide a sense of sympathy on the part of the reader for the injustice being enacted. Earlier in the text, when Peter is being questioned, the interrogation builds along with the intensity of his responses. As the narrative transitions into Jesus’ torture and interrogation, Peter looks back at Jesus reminding him foretelling of his denials. This is done in a manner that the narrator draws the reader into seeing that despite the intensity of denials, Peter’s internal struggle was not able to escape the outcome of his actions.

Table 17, on the next page, outlines the key events within the Markan iteration of this narrative. The narrator positions key elements in such a manner that the guided introspection develops towards a state of independence for the reader. As the narrative beings, modelled introspection is exhibited as the narrator depicts Jesus’ seizure and provide the rationale whereby his arrest was motivated by wanting to put him to death. The danger of being associated with Jesus is presented as a model. Another model follows where Jesus is condemned as deserving death, demonstrating further the dangerous element surrounding Jesus. A third model is presented with Peter’s movement in the courtyard as an exemplification of his fear regarding being associated to Jesus while witnessing his treatment and torture. These three models work together to lay the foundation of the narrator’s theme that is being presented to the reader; association with Jesus comes with risk.

Responsibility is released by the narrator and the onus shifts slightly to the reader as Peter’s denials intensify. Where he recalls the words of Jesus from an earlier passage, the intertextuality presented through internal focalization creates a more guided example of introspection. The reader at this point would be expected to reflect upon the words of Jesus being presented as well based upon the guidance of the narrator through the text. As the narrative concludes the independent introspection becomes a focal point, where Peter weeps at the consequence of his denials and internal distress. The duality of danger for being associated to Jesus contrasts with the internal struggle resulting from lying about it. This movement away from modelled introspection removes the responsibility of the narrator for interpreting the text.

Table 17: Classification of Introspection for Mark 14:53-72

Reference	Event	Reader's Introspection Classification	
Mark 14:53-55	Peter follows Jesus being led away to the high priest's court. He sat in the courtyard and the reason for Jesus' arrest is given, they " <i>were seeking testimony against Jesus, to put him to death.</i> " (v. 55). This rationale is a model of introspection as one of the actual implications of association with Jesus is given, potential execution.	Modelled Introspection	 <p>Narrator has full responsibility for reader introspection</p> <p>Narrator yields some responsibility to reader</p> <p>Narrator releases responsibility to reader</p>
Mark 14:56-65	Many give false testimony, but their inconsistencies raise doubt. The high priest finally asks Jesus if he is the son of the Blessed and the affirmation of the claim as well as the additional assertions provided result in a condemnation as " <i>as deserving death</i> " (v. 64). This second model provides a direct link to the reader by the charge of blasphemy given by the high priest. This layered condemnation is a model for the reader to continue developing an understanding that will lead to introspection.	Modelled Introspection	
Mark 14:66-68	Peter's first denial is presented to the reader. After stating that he did not know what they were saying, he physically moves out of the courtyard, providing an initial model of his internal struggle on the basis of affiliation with Jesus.	Modelled Introspection	
Mark 14:69-72a	As the second and third denials demonstrate an intensity not only to the questioning of Peter but to his reaction and response. He even curses and swears. Peter then hears the rooster and recalls Jesus having foretold his denials. This is an instance whereby introspection becomes more guided as the recalling of Jesus' words is an indication to the reader that the risk of affiliation would be understood regardless of personal outcome.	Guided Introspection	
Mark 14:72b	At this point in the narrative, Peter breaks down and weeps. Independent introspection is the expectation on the part of the reader as they contend with the cause of the weeping. Peter's affiliation with Jesus left him in a dangerous situation; however, his denial of Jesus caused emotional distress based on internal struggle.	Independent Introspection	

4.4 Consolidation

Each of the intercalated narratives examined contains a scaffolded approach to the gradual release of responsibility on the part of the narrator regarding the reader's intended introspection relating to the theme presented. When compared to their synoptic parallels it becomes evident that the author's intent hinges on the movement of increasing self-reflection as models of introspection are followed by guided examples, leading the reader to eventual independent introspection.

The narrator of Mark 5:21-43 intends for the reader to independently introspect on the faith necessary to yield healing when combined with physical touch. As the narrative analysis performed has demonstrated, the changing focalizations and shift between narrator commentary and direct speech helps change the readers emphasis from the text and the plights presented of the characters to the solution presented in the text. The motivations depicting the faith of the characters to Jesus' naming their faith as the cause of their healing, leads to the reader response of internal reflection on faith as a necessity to initiate healing.

Within Mark 6:7-30, the intended introspection surrounds reliance on God despite the possible outcome. The depiction of the circumstances leading to the beheading of John the Baptist enveloped by the mission of the Twelve allows for modelled examples of reliance based upon conduct and provisions but leads the reader to an understanding that this reliance does not guarantee safety or protection. This duality is further highlighted with the two outcomes presented: a successful journey and an execution. Once the intercalation concludes, whereby the possibilities that come from this reliance are highlighted, the narrator yields all responsibility for the reader's role in reflecting upon the text and introspecting with respect to the theme.

Similarly, within Mark 14:53-72, the introspection done by the reader is to contend with the danger yet necessity that comes with affiliation with Jesus. The internal struggle presented by Peter's reactions to questioning is meant to guide the reader's expectation to introspect, as the narrator releases their responsibility to support understanding. Where Peter weeps as the narrative concludes, the author intends to evoke an emotional response on the part of the reader by means of a more independent introspection. The narrator intends for the dangers of affiliation with Jesus to be highlighted by character actions and dialogue as a link throughout the intercalation. As this theme develops, the reader concurrently is meant to reflect upon their own affiliation, understanding its necessity despite any internal struggle.

When compared to their synoptic parallels, it becomes evident that by not intentionally using intercalation as a literary device in their narrative composition, the authors do not yield the same release of responsibility for reader introspection as the Markan accounts. When each of the three intercalations examined is compared to one another, reliance on God is the key theological point of similarity. The Markan account of Jairus intercalated with the hemorrhaging woman leads the reader to introspect on faith as a catalyst for healing. This faith is based upon reliance on God for healing. The Markan account of the journey of the Twelve intercalated with the beheading of John the Baptist leads the reader to introspect on the necessity to rely upon God while not guaranteeing outcome. Finally, the account of Peter's denials intercalated with Jesus' interrogation leads the reader to introspect on the dangers of affiliation with Jesus, also highlighting the need for reliance on God. The use of intercalation as a literary device in the composition of the accounts examined demonstrates the scaffolded release of the narrators' responsibility for the role of the reader to interpret and introspect upon the developing themes within the interwoven narratives. The introspection is also done to support the reader's understanding of their responsibility to be reliant on God, without any guarantee for the outcome.

APPENDIX 1. MARK 5:21-43

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| 5.21 | Καὶ διαπεράσαντος τοῦ Ἰησοῦ ἐν τῷ πλοίῳ ⁶¹ πάλιν εἰς τὸ πέραν συνήχθη ὄχλος πολὺς ἐπ' αὐτόν, καὶ ἦν παρὰ τὴν θάλασσαν. | And Jesus crossed again in a boat towards the other side; and a large crowd gathered around him beside the sea. |
| 5.22 | καὶ ⁶² ἔρχεται εἷς τῶν ἀρχισυναγῶγων, ὄνοματι Ἰαῖρος, καὶ ἰδὼν αὐτὸν πίπτει πρὸς τοὺς πόδας αὐτοῦ | Then a ruler of the synagogue named Jairus came and seeing him, fell at his feet. |
| 5.23 | καὶ παρακαλεῖ ⁶³ αὐτὸν πολλὰ λέγων ὅτι Τὸ θυγάτριόν μου ἐσχάτως ἔχει, ἵνα ἐλθὼν ἐπιθῆς τὰς χεῖρας αὐτῇ ἵνα σωθῆ καὶ ζήσῃ. | Then he begged him greatly, saying, “My little daughter is near death. Come lay hands on her so that she may be healed and live.” |
| 5.24 | καὶ ἀπῆλθεν μετ' αὐτοῦ. Καὶ ἠκολούθει αὐτῷ ὄχλος πολὺς, καὶ συνέθλιβον αὐτόν. | And he went with him. The large crowd followed him and pressed in on him. |
| 5.25 | καὶ ⁶⁴ γυνὴ οὖσα ἐν ρύσει αἵματος δώδεκα ἔτη | And a woman who had a hemorrhage for twelve years, |
| 5.26 | καὶ πολλὰ παθοῦσα ὑπὸ πολλῶν ἰατρῶν καὶ δαπανήσασα τὰ παρ' αὐτῆς ⁶⁵ πάντα καὶ μηδὲν ὠφεληθεῖσα ἀλλὰ μᾶλλον εἰς τὸ χεῖρον ἐλθοῦσα, | having suffered much under many physicians and having spent all with no benefit, only to become worse. |
| 5.27 | ἀκούσασα ⁶⁶ περὶ τοῦ Ἰησοῦ, ἐλθοῦσα ἐν τῷ ὄχλῳ ὀπισθεν ἤψατο τοῦ ἱματίου αὐτοῦ: | Having heard about Jesus, she came from behind in the crowd and touched his clothing. |
| 5.28 | ἔλεγεν γὰρ ὅτι Ἐὰν ἅψωμαι κἂν τῶν ἱματίων αὐτοῦ σωθήσομαι. | For she had said, “If I even touch his clothing, I will be healed.” |

⁶¹ ἐν τῷ πλοίῳ is missing in some manuscripts and precedes τοῦ Ἰησοῦ in others. This is suggested to be a scribal insertion. However, its addition does not alter the meaning of the narrative in any meaningful way.

⁶² Some manuscripts including A, C, W add ἰδοὺ. Manuscripts including κ, B D, L do not. For the purpose of the narrative, its addition is inconsequential and therefore it is not included.

⁶³ Verb tense changed in some manuscripts, not of significant impact.

⁶⁴ Some manuscripts, including D have an insertion of τίς. Most manuscripts, including κ A B C L W do not.

⁶⁵ Some manuscripts, such as D w replace with ἐαυτῆς; others, such as κ C K replace with παρ' ἐαυτῆς; A B L have the text as written. This replacement is inconsequential for the translation.

⁶⁶ Few manuscripts add τα. Its insertion does not change the meaning of the translation.

- 5.29 καὶ εὐθὺς ἐξηράνθη ἡ πηγὴ τοῦ αἵματος αὐτῆς, καὶ ἔγνω τῷ σώματι ὅτι ἴαται ἀπὸ τῆς μάστιγος. Then immediately the well of her blood dried up and she knew in her body that she was healed of her suffering.
- 5.30 καὶ εὐθὺς ὁ Ἰησοῦς ἐπιγνοὺς ἐν ἑαυτῷ τὴν ἐξ αὐτοῦ δύναμιν ἐξελθοῦσαν ἐπιστραφεὶς ἐν τῷ ὄχλῳ ἔλεγεν, Τίς μου ἦψατο τῶν ἱματίων; And Jesus immediately knew that out of him power had gone forth. Having turned in the crowd he said, “Who touched my clothes?”
- 5.31 καὶ ἔλεγον αὐτῷ οἱ μαθηταὶ αὐτοῦ, Βλέπεις τὸν ὄχλον συνθλίβοντά σε, καὶ λέγεις, Τίς μου ἦψατο; And the disciples said to him, “You see the crowd pressing in on you and say, ‘who touched me?’”
- 5.32 καὶ περιεβλέπετο ἰδεῖν τὴν τοῦτο ποιήσαν. Then he looked around to see who had done this.
- 5.33 ἡ δὲ γυνὴ φοβηθεῖσα καὶ **τρέμουσα**⁶⁷, εἰδυῖα ὃ γέγονεν **αὐτῇ**⁶⁸, ἦλθεν καὶ προσέπεσεν αὐτῷ καὶ εἶπεν αὐτῷ πᾶσαν τὴν **ἀλήθειαν**⁶⁹. And so the woman was frightened and trembling, knowing what had been done to her. She fell down before him and told him the whole truth.
- 5.34 ὁ δὲ εἶπεν αὐτῇ, **Θυγάτηρ**⁷⁰, ἡ πίστις σου σέσωκέν σε: ὕπαγε εἰς εἰρήνην, καὶ ἴσθι ὑγιὴς ἀπὸ τῆς μάστιγός σου. And he said to her, “Daughter, your faith has healed you. Go in peace and be saved from your suffering.”
- 5.35 Ἔτι αὐτοῦ λαλοῦντος ἔρχονται ἀπὸ τοῦ ἀρχισυναγώγου λέγοντες ὅτι Ἡ θυγάτηρ σου ἀπέθανεν: τί ἔτι σκύλλεις τὸν διδάσκαλον; While they were speaking they came from the synagogue leader’s house and said, “Your daughter is dead. Why still bother the teacher?”
- 5.36 ὁ δὲ Ἰησοῦς **παρακούσας**⁷¹ τὸν λόγον λαλούμενον λέγει τῷ ἀρχισυναγώγῳ, Μὴ φοβοῦ, μόνον πίστευε. Jesus, ignoring what was said, said to the synagogue leader, “Do not fear; only believe.”
- 5.37 καὶ οὐκ ἀφῆκεν **οὐδένα μετ’ αὐτοῦ συνακολουθῆσαι**⁷² εἰ μὴ τὸν Πέτρον καὶ Ἰακώβον καὶ Ἰωάννην τὸν ἀδελφὸν Ἰακώβου. He allowed none of those with him to follow him, except Peter, James, and John the brother of James.

⁶⁷ Some manuscripts insert δια (through) πεποιηκει (to make) λαθρα (secretly). The woman knowing secretly what had been done does not change the narrative as she announces the truth at the end of the verse.

⁶⁸ Some manuscripts have επ αυτη or επ αυτην. The meaning does not change with these variants.

⁶⁹ Some manuscripts replace with αιτιαν αυτης. Telling Jesus the cause and telling him ‘the truth’ recount the same narrative.

⁷⁰ Some manuscripts include the suffix τερ in the word Θυγάτηρ. This replacement is inconsequential for the narrative.

⁷¹ Some manuscripts replace παρακούσας with ακουσας – meaning unchanged.

⁷² Several variations of ουδενα αυτω συνακολουθησαι exist. These variations do not influence the narrative.

- 5.38 καὶ ἔρχονται εἰς τὸν οἶκον τοῦ **ἀρχισυναγώγου**⁷³, καὶ θεωρεῖ θόρυβον καὶ κλαίοντας καὶ ἀλαλάζοντας πολλά,
- 5.39 καὶ εἰσελθὼν λέγει αὐτοῖς, Τί θορυβεῖσθε **καὶ**⁷⁴ κλαίετε; τὸ παιδίον οὐκ ἀπέθανεν ἀλλὰ καθεύδει.
- 5.40 καὶ κατεγέλων αὐτοῦ. **αὐτὸς δὲ**⁷⁵ ἐκβαλὼν πάντα παραλαμβάνει τὸν πατέρα τοῦ παιδίου καὶ τὴν μητέρα καὶ τοὺς μετ' αὐτοῦ, καὶ εἰσπορεύεται ὅπου ἦν τὸ παιδίον:
- 5.41 καὶ κρατήσας τῆς χειρὸς τοῦ παιδίου λέγει αὐτῇ, **Ταλιθα κουμ**⁷⁶, ὃ ἐστὶν μεθερμηνευόμενον Τὸ κοράσιον, σοὶ λέγω, ἔγειρε.
- 5.42 καὶ εὐθὺς ἀνέστη τὸ κοράσιον καὶ περιεπάτει, ἦν γὰρ ἐτῶν δώδεκα. καὶ ἐξέστησαν [**εὐθὺς**]⁷⁷ ἐκστάσει μεγάλῃ.
- 5.43 καὶ διεστείλατο αὐτοῖς **πολλά**⁷⁸ ἵνα μηδεὶς γνοῖ τοῦτο, καὶ εἶπεν δοθῆναι αὐτῇ φαγεῖν.
- They came to the house of the synagogue leader and saw a commotion, much weeping, and wailing.
- And having entered, he said to them, “Why do you make commotion and weep? The child is not dead, but weeps.”
- And they were laughed at him, but he put them all out, takes the father and mother of the child and those with him to where the child was.
- And having taken the hand of the child, he said to her, “Talitha koum!” which is translated, ‘Little girl, I say to you arise!’
- And immediately the girl rose and began walking. She was twelve years old. They were immediately overcome with great amazement.
- And he strictly instructed them that no one should know this and said something be given to her to eat.

⁷³ Some manuscripts have a different tense of ἀρχισυναγώγου. This has no effect on the narrative.

⁷⁴ Few manuscripts insert τι. The insertion of this pronoun does not make sense.

⁷⁵ Some manuscripts replace αὐτὸς δὲ with ο δε or ο δε Ἰησοῦς. Referring to ‘him’ or specifically stating ‘Jesus’ does not impact the narrative.

⁷⁶ Some variants replace Ταλιθα κουμ with Ταλιθα κουμι or ταβιθα. These are not used in translation.

⁷⁷ Guelich, *Mark 34A*, 291. Many manuscripts, such as A and W omit εὐθὺς. Others replace with εὐθὺς with παντες, such as D. κ B C and others include εὐθὺς. The evidence is mixed however a late addition is unlikely, as supported by Guelich.

⁷⁸ Few manuscripts omit πολλά. There is not enough evidence of this omission to use it in translation.

APPENDIX 2. MARK 6:7-30

- | | | |
|------|---|--|
| 6.7 | καὶ προσκαλεῖται ⁷⁹ τοὺς δώδεκα, καὶ ἤρξατο αὐτοὺς ἀποστέλλειν δύο δύο, καὶ ἐδίδου αὐτοῖς ἐξουσίαν τῶν πνευμάτων τῶν ἀκαθάρτων: | And he called the Twelve and began to send them forth two by two. He gave them authority over the unclean spirits. |
| 6.8 | καὶ παρήγγειλεν αὐτοῖς ἵνα μηδὲν αἴρωσιν ⁸⁰ εἰς ὁδὸν εἰ μὴ ράβδον μόνον, μὴ ἄρτον, μὴ πήραν, μὴ εἰς τὴν ζώνην χαλκόν, | And he instructed them that they should take nothing for their journey; only a staff, no bread, bag, nor copper in their belts; |
| 6.9 | ἀλλὰ ὑποδεδεμένους σανδάλια καὶ μὴ ἐνδύσησθε δύο χιτῶνας. | wearing sandals, but not putting on two tunics. |
| 6.10 | καὶ ἔλεγεν αὐτοῖς, Οπου ἐὰν εἰσέλθητε εἰς οἰκίαν, ἐκεῖ μένετε ἕως ἂν ἐξέλθητε ἐκεῖθεν. | Then he said to them, “When you go into a home, remain there until you leave that place. |
| 6.11 | καὶ ὅς ἂν τόπος μὴ δέξηται ⁸¹ ὑμᾶς μηδὲ ἀκούσωσιν ὑμῶν, ἐκπορευόμενοι ἐκεῖθεν ἐκτινάξατε τὸν χοῦν τὸν ὑποκάτω τῶν ποδῶν ὑμῶν εἰς μαρτύριον αὐτοῖς. | And if any place does not receive you or listen to you, depart from there and shake off the dust from under your feet as a testimony against them. |
| 6.12 | Καὶ ἐξελθόντες ἐκήρυξαν ἵνα μετανοῶσιν, | Then going out, they proclaimed that people should repent, |
| 6.13 | καὶ δαιμόνια πολλὰ ἐξέβαλλον, καὶ ἤλειφον ἐλαίῳ πολλοὺς ἀρρώστους καὶ ἐθεράπευον. | and they cast out many demons and were anointing many sick with oil and healing them. |

⁷⁹ Few manuscripts, such as D replace προσκαλεῖται τοὺς δώδεκα, καὶ ἤρξατο (began) αὐτοὺς ἀποστέλλειν δύο with προσκαλεσαμενος (called) τοὺς δώδεκα (twelve) μαθητας (disciples) απεστειλεν (sent) αυτους ανα (each). The verse would change to; *And he called the twelve disciples and sent them in twos. He gave them authority over the unclean spirits.* The meaning remains relatively unchanged, just to specify who the ‘twelve’ were.

⁸⁰ αἴρωσιν is replaced with αρωσιν in some manuscripts.

⁸¹ Some manuscripts, including 1 2 4 5 C* and a few others omit this passage, some, including A C² D replace it with οσοι (as many as) αν (if) με (with) δεξωνται (are welcomed). The majority of manuscripts, including κ B L W use the text as provided. The omission poses problems within the narratives as not including the reason for the departure and leaving on a negative tone does not make sense within the narrative. Changing the words, as with the second reading is somewhat acceptable for the narrative, as well. However, since a large portion of textual criticism supports the text as provided, I will utilize that in my translation. Some manuscripts include αμην λεγω υμιν, ανεκτοτερον εσται γη Σοδομων η Γομορρων εν ημερα κρισεως η τη πολει εκεινη. This insertion about Sodom and Gomorrah can be found in Matthew 10:15 and is not supported by most textual evidence.

- 6.14 Καὶ ἤκουσεν ὁ βασιλεὺς Ἡρώδης, φανερόν γὰρ ἐγένετο τὸ ὄνομα αὐτοῦ, καὶ ἔλεγον ὅτι Ἰωάννης ὁ βαπτίζων ἐγγήγερται ἐκ νεκρῶν, καὶ διὰ τοῦτο ἐνεργοῦσιν αἱ δυνάμεις ἐν αὐτῷ.
- 6.15 ἄλλοι δὲ ἔλεγον ὅτι Ἠλίας ἐστίν· ἄλλοι δὲ ἔλεγον ὅτι προφήτης ὡς εἰς τῶν προφητῶν.
- 6.16 ἀκούσας δὲ ὁ Ἡρώδης ἔλεγεν, Ὅν ἐγὼ ἀπεκεφάλισα Ἰωάννην, οὗτος ἠγέρθη.
- 6.17 Αὐτὸς γὰρ ὁ Ἡρώδης ἀποστείλας ἐκράτησεν τὸν Ἰωάννην καὶ ἔδησεν αὐτὸν ἐν φυλακῇ διὰ Ἡρωδιάδα τὴν γυναῖκα Φιλίππου τοῦ ἀδελφοῦ αὐτοῦ, ὅτι αὐτὴν ἐγάμησεν.
- 6.18 ἔλεγεν γὰρ ὁ Ἰωάννης τῷ Ἡρώδῃ ὅτι Οὐκ ἔξεστίν σοι ἔχειν τὴν γυναῖκα τοῦ ἀδελφοῦ σου.
- 6.19 ἡ δὲ Ἡρωδιάς ἐνεῖχεν αὐτῷ καὶ ἤθελεν αὐτὸν ἀποκτεῖναι, καὶ οὐκ ἠδύνατο.
- 6.20 ὁ γὰρ Ἡρώδης ἐφοβεῖτο τὸν Ἰωάννην, εἰδὼς αὐτὸν ἄνδρα δίκαιον καὶ ἅγιον, καὶ συνετήρει αὐτόν, καὶ ἀκούσας αὐτοῦ πολλὰ ἠπόρει [εποιεῖ]⁸², καὶ ἠδέεωσεν αὐτοῦ ἡκουεν.
- 6.21 Καὶ γενομένης ἡμέρας εὐκαιροῦ ὅτε Ἡρώδης τοῖς γενεσίοις αὐτοῦ δεῖπνον ἐποίησεν τοῖς μεγιστᾶσιν αὐτοῦ καὶ τοῖς χιλιάρχοις καὶ τοῖς πρώτοις τῆς Γαλιλαίας,
- 6.22 καὶ εἰσελθούσης τῆς θυγατρὸς αὐτοῦ⁸³ Ἡρωδιάδος καὶ ὀρχησαμένης, ἤρεσεν τῷ Ἡρώδῃ καὶ τοῖς συνακαειμένοις. εἶπεν ὁ βασιλεὺς τῷ κορασίῳ,
- And King Herod heard, for his (Jesus') name had become well known. They were saying that John the Baptist has risen from the dead because of the workings of his miraculous powers.
- However others were saying, "He is Elijah." Still others were saying "He is a prophet like one of the prophets."
- But when Herod heard this he said, "John, the one who I beheaded is risen!"
- For Herod himself had sent for and seized John and bound him in prison on account of Herodias, the wife of his brother Philip, because he had married her.
- For John had been saying to Herod, "It is not lawful for you to have your brother's wife."
- Herodias held it against him and wanted to kill him but was not able to.
- For Herod was afraid of John, knowing him to be a righteous and holy man. He kept him safe and when he heard him, he did many things and heard him gladly.
- And having come on the opportune day, when Herod held a banquet on his birthday for his nobles, military commanders, and the leading men of Galilee;
- and when the daughter Herodias, came in and danced, she pleased Herod and those sitting with him. And the king said to the girl, "Ask whatever you wish, and I will give it to you."

⁸² Guelich, *Mark 34A*, 325. A C D and Majority text replace ἠπόρει with *εποιεῖ* or *α εποιεῖ*; Guelich supports this replacement, as the adverbial *πολλὰ* suggests it.

⁸³ Guelich, *Mark 34A*, 325. αὐτοῦ supported by *κ B D L* etc., while variants that do not change meaning exist, but Guelich, discusses that many scholars agree with αὐτοῦ. He notes that the change is based on a correction to be in line with the text of Matthew 14:6.

- Αἴτησόν με ὃ ἐὰν θέλῃς, καὶ δώσω σοι:
- 6.23 καὶ ὥμοσεν αὐτῇ [πολλά], ὃ τι ἐὰν με αἰτήσῃς δώσω σοι ἕως ἡμίσεως τῆς βασιλείας μου. And he swore to her, “Whatever you might ask of me I will give you; up to half of my kingdom.”
- 6.24 καὶ ἐξελθοῦσα εἶπεν τῇ μητρὶ αὐτῆς, Τί αἰτήσωμαι; ἡ δὲ εἶπεν, Τὴν κεφαλὴν Ἰωάννου τοῦ βαπτίζοντος. She left and asked her mother, “What shall I ask?” and she said, “The head of John the Baptist.”
- 6.25 καὶ εἰσελθοῦσα εὐθὺς μετὰ σπουδῆς πρὸς τὸν βασιλέα ἠτήσατο λέγουσα, Θέλω ἵνα ἐξαυτῆς δῶς μοι ἐπὶ πίνακι τὴν κεφαλὴν Ἰωάννου τοῦ βαπτιστοῦ. And immediately entering with haste to the king, she asked, saying, “I want you to give me at once the head of John the Baptist on a platter.”
- 6.26 καὶ περίλυπος γενόμενος ὁ βασιλεὺς διὰ τοὺς ὄρκους καὶ τοὺς ἀνακειμένους οὐκ ἠθέλησεν ἀθετῆσαι αὐτήν: And the king became filled with immense sorrow and yet he was not willing to refuse her on account of the oaths and those with him.
- 6.27 καὶ εὐθὺς ἀποστείλας ὁ βασιλεὺς σπεκουλάτορα ἐπέταξεν ἐνέγκαι τὴν κεφαλὴν αὐτοῦ. καὶ ἀπελθὼν ἀπεκεφάλισεν αὐτὸν ἐν τῇ φυλακῇ Then the king immediately sent for the executioner and commanded that his head be brought to him. He went and beheaded him in the prison,
- 6.28 καὶ ἤνεγκεν τὴν κεφαλὴν αὐτοῦ ἐπὶ πίνακι καὶ ἔδωκεν αὐτὴν τῷ κορασίῳ, καὶ τὸ κοράσιον ἔδωκεν αὐτὴν τῇ μητρὶ αὐτῆς. and brought his head upon a platter and gave it to the girl.
- 6.29 καὶ ἀκούσαντες οἱ μαθηταὶ αὐτοῦ ἦλθον καὶ ἦραν τὸ πτῶμα αὐτοῦ καὶ ἔθηκαν αὐτὸ ἐν μνημείῳ. Then when his disciples heard, they came and took his body and laid it in a tomb.
- 6.30 Καὶ συνάγονται οἱ ἀπόστολοι πρὸς τὸν Ἰησοῦν, καὶ ἀπήγγειλαν αὐτῷ πάντα ὅσα ἐποίησαν καὶ ὅσα ἐδίδαξαν. And the apostles gathered around Jesus and related to him all the things they had done and had taught.

APPENDIX 3. MARK 14:53-72

- 14.53 Καὶ ἀπήγαγον τὸν Ἰησοῦν πρὸς τὸν ἀρχιερέα, καὶ συνέρχονται πάντες οἱ ἀρχιερεῖς καὶ οἱ πρεσβύτεροι καὶ οἱ γραμματεῖς. And they led Jesus away to the high priest. Then all the chief priests came together with the elders and scribes.
- 14.54 καὶ ὁ Πέτρος ἀπὸ μακρόθεν ἠκολούθησεν αὐτῷ ἕως ἔσω εἰς τὴν αὐλὴν τοῦ ἀρχιερέως, καὶ ἦν συγκαθήμενος μετὰ τῶν ὑπηρετῶν καὶ θερμαινόμενος πρὸς τὸ φῶς. And Peter followed him from far off, to the high priest's court where he sat warming himself by the fire with the officers.
- 14.55 οἱ δὲ ἀρχιερεῖς καὶ ὅλον τὸ συνέδριον ἐζήτουν κατὰ τοῦ Ἰησοῦ μαρτυρίαν εἰς τὸ θανατῶσαι αὐτόν, καὶ οὐχ ἠύρισκον: But the chief priests and all the council were seeking testimony against Jesus, to put him to death, but they were not finding any.
- 14.56 πολλοὶ γὰρ ἐψευδομαρτύρουν κατ' αὐτοῦ, καὶ ἴσαι αὐτῶν μαρτυρίαι οὐκ ἦσαν. For many were giving false testimony against him, but their testimonies were not alike.
- 14.57 καὶ τινες ἀναστάντες ἐψευδομαρτύρουν κατ' αὐτοῦ λέγοντες And some, having risen up, were bearing false testimony against him, saying,
- 14.58 ὅτι ἡμεῖς ἠκούσαμεν αὐτοῦ λέγοντος ὅτι Ἐγὼ καταλύσω τὸν ναὸν τοῦτον τὸν χειροποίητον καὶ διὰ τριῶν ἡμερῶν ἄλλον ἀχειροποίητον οἰκοδομήσω: “We heard him saying, ‘I will destroy this temple made with hands, and after three days I will build another not made with hands.’”
- 14.59 καὶ οὐδὲ οὕτως ἴση ἦν ἡ μαρτυρία αὐτῶν. And none of their testimonies were alike.

- 14.60 καὶ ἀναστὰς ὁ ἀρχιερεὺς εἰς μέσον ἐπηρώτησεν τὸν Ἰησοῦν λέγων, Οὐκ ἀποκρίνη οὐδέν; τί οὗτοί σου καταμαρτυροῦσιν;
- And the high priest stood up in the midst, asking, “Will you answer nothing of what they testify against you?”
- 14.61 ὁ δὲ ἐσιώπα καὶ οὐκ ἀπεκρίνατο οὐδέν⁸⁴. πάλιν ὁ ἀρχιερεὺς ἐπηρώτα αὐτὸν καὶ λέγει αὐτῷ, Σὺ εἶ ὁ Χριστὸς ὁ υἱὸς τοῦ εὐλογητοῦ;
- But he was silent and did not answer anything. Again, the high priest was questioning him, saying to him, “Are you the Christ, the son of the Blessed?”
- 14.62 ὁ δὲ Ἰησοῦς εἶπεν, Ἐγὼ εἰμι, καὶ ὄψεσθε τὸν υἱὸν τοῦ ἀνθρώπου ἐκ δεξιῶν καθήμενον τῆς δυνάμεως καὶ ἐρχόμενον μετὰ τῶν νεφελῶν τοῦ οὐρανοῦ.
- And Jesus said, “I am, and you will see the son of man sitting at the right hand of Power and coming with the clouds of heaven.”
- 14.63 ὁ δὲ ἀρχιερεὺς διαρρήξας τοὺς χιτῶνας αὐτοῦ λέγει, Τί ἔτι χρεῖαν ἔχομεν μαρτύρων;
- And tearing his robes, the high priest said, “What more do we need of witnesses?”
- 14.64 ἠκούσατε τῆς βλασφημίας⁸⁵: τί ὑμῖν φαίνεται; οἱ δὲ πάντες κατέκριναν αὐτὸν ἔνοχον εἶναι θανάτου.
- You have heard the blasphemy. What does it seem to you?” And they all condemned him as deserving death.
- 14.65 Καὶ ἤρξαντό τινες ἐμπτύειν αὐτῷ καὶ περικαλύπτειν αὐτοῦ τὸ πρόσωπον καὶ κολαφίζειν αὐτὸν καὶ λέγειν αὐτῷ, Προφήτευσον⁸⁶, καὶ οἱ ὑπηρέται ῥαπίσμασιν αὐτὸν ἔλαβον.
- Then some began to spit on him, cover up his face, and strike him, saying, “Prophecy!” and the officers received him with slaps.
- 14.66 Καὶ ὄντος τοῦ Πέτρου κάτω ἐν τῇ αὐλῇ ἔρχεται μία τῶν παιδισκῶν τοῦ ἀρχιερέως,
- And Peter was below in the courtyard. One of the servant girls of the high priest,
- 14.67 καὶ ἰδοῦσα τὸν Πέτρον θερμαινόμενον ἐμβλέψασα αὐτῷ λέγει, Καὶ σὺ μετὰ τοῦ Ναζαρηνοῦ ἦσθα τοῦ Ἰησοῦ.
- having seen Peter warming himself, looked at him and said, “You were also with the Nazarene, Jesus.”

⁸⁴ οὐκ ἀπεκρίνατο οὐδέν (he did not answer anything) is replaced by οὐδέν ἀπεκρίνατο (he answered nothing) in A D W and a few others. The weight of textual criticism falls to *‘he did not answer anything’*, though neither meaning changes the narrative analysis.

⁸⁵ Some variants, including W change τῆς βλασφημίας with την βλασφημιαν του στοματος (*you have heard the blasphemy compared to you heard the blasphemy from his mouth*) – These insertions are in later texts and therefore the former will be used in the translation.

⁸⁶ Evans, 439. Some later texts read, *‘Prophecy to us!’*, *‘Prophecy to us, Messiah!’*, and *‘Prophecy to us, Messiah! Who hit you?’*. These later readings seem to coincide with Matthew 26:68, and textual critics do not consider them as the true reading.

- 14.68 ὁ δὲ ἠρνήσατο λέγων, Οὐτε οἶδα οὔτε ἐπίσταμαι σὺ τί λέγεις. καὶ ἐξῆλθεν ἔξω εἰς τὸ προαύλιον καὶ ἀλέκτωρ ἐφώνησεν⁸⁷. But he denied it, saying, “I neither know nor understand what you are saying.” And he went forth, out into the porch.
- 14.69 καὶ ἡ παιδίσκη ἰδοῦσα αὐτὸν ἤρξατο πάλιν λέγειν τοῖς παρεστῶσιν ὅτι Οὗτος ἐξ αὐτῶν ἐστιν. And the serving girl, having seen him, began saying again to those standing by, “This is one of them.”
- 14.70 ὁ δὲ πάλιν ἠρνεῖτο. καὶ μετὰ μικρὸν πάλιν οἱ παρεστῶτες ἔλεγον τῷ Πέτρῳ, Ἀληθῶς ἐξ αὐτῶν εἶ, καὶ γὰρ Γαλιλαῖος εἶ⁸⁸. But again he denied, and after a little while those standing by said again to Peter, “Truly you are one of them! You are also a Galilean!”
- 14.71 ὁ δὲ ἤρξατο ἀναθεματίζειν καὶ ὀμνύειν ὅτι Οὐκ οἶδα τὸν ἄνθρωπον τοῦτον ὃν λέγετε. But he began to curse and to swear, “I do not know this man, of whom you speak!”
- 14.72 καὶ εὐθὺς ἐκ δευτέρου ἀλέκτωρ ἐφώνησεν. καὶ ἀνεμνήσθη ὁ Πέτρος τὸ ῥῆμα ὡς εἶπεν αὐτῷ ὁ Ἰησοῦς ὅτι Πρὶν ἀλέκτορα φωνῆσαι δις τρίς με ἀπαρνήση καὶ ἐπιβαλὼν ἔκλαιεν⁸⁹. And immediately the rooster crowed for a second time. Then Peter remembered the word that Jesus had said to him, “Before the rooster crows twice, you will deny me three times.” And he broke down and wept.

⁸⁷ Evans, 462. καὶ ἀλέκτωρ ἐφώνησεν is omitted in B L W and others, however, is included in A C D and other texts. There is disagreement whether ‘and the rooster crowed’ was an addition to reference literally back to verse 30 as a ‘fulfillment’ of prophesy. This significance is discussed by Evans and based on evidence the selected reading will be to respect the omission.

⁸⁸ Some later manuscripts insert καὶ ἡ λαλία σου ομοιαζει, drawing on the text given in Matthew 26:73. The insertion of, ‘and your speech is like it’ supports agreement amongst the accounts; however, is not accurate to the original reading. This insertion is not included.

⁸⁹ Evans 462-6. Some manuscripts transpose the order of or omit words φωνῆσαι δις τρίς με ἀπαρνήση in order to change the reading to align with the account in Matthew. These readings do not have enough bearing to utilize. ἐπιβαλὼν ἔκλαιεν is also changed in manuscripts as a derivative of Matthew 26:75 to avoid ἐπιβαλὼν, ‘having begun’ as a difficult reading. As with the previous note, these chances and to harmonize accounts will not be considered in translation.

APPENDIX 4: MATTHEW 9:18-26

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| 9.18 | Ταῦτα αὐτοῦ λαλοῦντος αὐτοῖς ἰδοὺ ἄρχων εἷς ἐλθὼν ⁹⁰ προσεκύνει αὐτῷ λέγων ὅτι Ἡ θυγάτηρ μου ἄρτι ἐτελεύτησεν: ἀλλὰ ἐλθὼν ἐπίθες τὴν χειρὰ σου ἐπ' αὐτήν, καὶ ζήσεται. | As he was speaking these things to thm, a certain ruler came and knelt down before him, saying, “My daughter has just died – but come and lay your hand upon her and she will live.” |
| 9.19 | καὶ ἐγερθεὶς ὁ Ἰησοῦς ἠκολούθησεν αὐτῷ καὶ οἱ μαθηταὶ αὐτοῦ. | And Jesus rose and followed him with his disciples. |
| 9.20 | Καὶ ἰδοὺ γυνὴ αἰμορροοῦσα δώδεκα ἔτη προσελθοῦσα ὀπισθεν ἤψατο τοῦ κρασπέδου τοῦ ἱματίου αὐτοῦ: | And behold a woman who had a hemorrhage for twelve years came up behind him and touched the fringe of his garment. |
| 9.21 | ἔλεγεν γὰρ ἐν ἑαυτῇ, Ἐὰν μόνον ἄψωμαι τοῦ ἱματίου αὐτοῦ σωθήσομαι. | For she was saying to herself, “If only I touch his garment, I will be healed.” |
| 9.22 | ὁ δὲ Ἰησοῦς στραφεὶς καὶ ἰδὼν αὐτὴν εἶπεν, Θάρσει, θύγατερ: ἡ πίστις σου σέσωκέν σε. καὶ ἐσώθη ἡ γυνὴ ἀπὸ τῆς ὥρας ἐκείνης. | And Jesus turned, saw her, and said, “Take courage, daughter. Your faith has cured you.”
The woman was cured from that very hour. |
| 9.23 | ἔλεγεν, Ἀναχωρεῖτε, οὐ γὰρ ἀπέθανεν τὸ κοράσιον ἀλλὰ καθεύδει. καὶ κατεγέλων αὐτοῦ. | Then Jesus came into the house of the ruler, and when he saw the flute players and the crowd wailing, |
| 9.24 | ἔλεγεν ⁹¹ , Ἀναχωρεῖτε, οὐ γὰρ ἀπέθανεν τὸ κοράσιον ἀλλὰ καθεύδει. καὶ κατεγέλων αὐτοῦ. | he said, “Go away, for the girl is not dead, but is sleeping.” And they began to laugh at him. |

⁹⁰ Donald A. Hagner, *Matthew 1-13*, in WBC 33A (Dallas, TX: Thomas Nelson, 1995), 246. **εἷς ἐλθὼν** is replaced with **εἷς προσελθὼν** in B it vg, and a few others. This is understood to specify a ‘certain’ or ‘one’ ruler, and it a grammatical distinction to separate from the participle. These changes have no bearing on the narrative.

⁹¹ Hagner, *Matthew 33A* 246. **ἔλεγεν** replaced with **λεγει αυτοις**, possibly as influenced by the Markan reading. The author asserts this and notes that ‘he said’ is likely the original reading, and ‘he says to them’ is an addition to make the readings agree.

- 9.25 ὅτε δὲ ἐξεβλήθη ὁ ὄχλος, εἰσελθὼν
ἐκράτησεν τῆς χειρὸς αὐτῆς, καὶ
ἠγέρθη τὸ κοράσιον.
- 9.26 καὶ ἐξῆλθεν ἡ φήμη αὕτη εἰς ὅλην
τὴν γῆν ἐκείνην.
- Now, when the crowd had been put outside,
he entered. He took hold of the girls hand and
she arose.
- And this report went out into the whole
region.

APPENDIX 5. MATTHEW 10:1-16

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| 10.1 | Καὶ προσκαλεσάμενος τοὺς δώδεκα μαθητὰς αὐτοῦ ἔδωκεν αὐτοῖς ἐξουσίαν πνευμάτων ἀκαθάρτων ὥστε ἐκβάλλειν αὐτὰ καὶ θεραπεύειν πᾶσαν νόσον καὶ πᾶσαν μαλακίαν. | And he called his twelve disciples to him, giving them authority over unclean spirits, to cast them out and to heal disease and every sickness. |
| 10.2 | Τῶν δὲ δώδεκα ἀποστόλων τὰ ὀνόματά ἐστιν ταῦτα: πρῶτος Σίμων ὁ λεγόμενος Πέτρος καὶ Ἀνδρέας ὁ ἀδελφὸς αὐτοῦ, καὶ Ἰάκωβος ὁ τοῦ Ζεβεδαίου καὶ Ἰωάννης ὁ ἀδελφὸς αὐτοῦ, | And the twelve apostles names are these: first, Simon called Peter, and Andrew his brother; James the son of Zebedee, and John his brother; |
| 10.3 | Φίλιππος καὶ Βαρθολομαῖος, Θωμᾶς καὶ Μαθθαῖος ὁ τελώνης, Ἰάκωβος ὁ τοῦ Ἀλφαίου καὶ Θαδδαῖος ⁹² , | Philip and Bartholomew; Thomas and Matthew, the tax collector; James the son of Alphaeus and Thaddaeus; |
| 10.4 | Σίμων ὁ Καναναῖος καὶ Ἰούδας ὁ Ἰσκαριώτης ὁ καὶ παραδοὺς αὐτόν. | Simon the Zealot and Judas Iscariot, who betrayed him. |
| 10.5 | Τούτους τοὺς δώδεκα ἀπέστειλεν ὁ Ἰησοῦς παραγγείλας αὐτοῖς λέγων, Εἰς ὁδὸν ἐθνῶν μὴ ἀπέλθῃτε, καὶ εἰς πόλιν Σαμαριτῶν μὴ εἰσέλθῃτε: | Jesus sent these twelve forth, instructing them, saying, “Do not go among the Gentiles and do not go into any Samaritan city. |
| 10.6 | πορεύεσθε δὲ μᾶλλον πρὸς τὰ πρόβατα τὰ ἀπολωλότα οἴκου Ἰσραὴλ. | Rather, go instead to the lost sheep of the house of Israel. |
| 10.7 | πορευόμενοι δὲ κηρύσσετε λέγοντες ὅτι Ἦγγικεν ἡ βασιλεία τῶν οὐρανῶν. | As you go, proclaim, saying, ‘The kingdom of heaven has drawn near.’ |
| 10.8 | ἀσθενοῦντας θεραπεύετε, νεκροὺς ἐγείρετε, λεπροὺς καθαρίζετε, δαιμόνια ἐκβάλλετε: δωρεὰν ἐλάβετε, δωρεὰν δότε. | Heal the sick, raise the dead, cleanse the leper, cast out demons. You have freely received; freely give. |

⁹² Hagner, *Matthew* 33A, 263. Some replace Θαδδαῖος with Λεββαῖος, or combinations of ‘Thaddeus called Lebbaeus’; however the author asserts that Thaddeus alone has the most textual support.

- 10.9 Μὴ κτήσησθε χρυσὸν μηδὲ ἄργυρον
μηδὲ χαλκὸν εἰς τὰς ζώνας ὑμῶν,
10.10 μὴ πήραν εἰς ὁδὸν μηδὲ δύο χιτῶνας
μηδὲ ὑποδήματα μηδὲ ράβδον: ἄξιος
γὰρ ὁ ἐργάτης τῆς τροφῆς αὐτοῦ.
10.11 εἰς ἣν δ' ἂν πόλιν ἢ κώμην εἰσέλθητε,
ἐξετάσατε τίς ἐν αὐτῇ ἄξιός ἐστιν:
κάκει μείνατε ἕως ἂν ἐξέλθητε.
10.12 εἰσερχόμενοι δὲ εἰς τὴν οἰκίαν
ἀσπάσασθε αὐτήν:⁹³
10.13 καὶ ἐὰν μὲν ᾗ ἡ οἰκία ἀξία, ἐλθάτω ἡ
εἰρήνη ὑμῶν ἐπ' αὐτήν: ἐὰν δὲ μὴ ᾗ
ἀξία, ἡ εἰρήνη ὑμῶν πρὸς ὑμᾶς
ἐπιστραφήτω.
10.14 καὶ ὃς ἂν μὴ δέξηται ὑμᾶς μηδὲ
ἀκούσῃ τοὺς λόγους ὑμῶν,
ἐξερχόμενοι ἔξω τῆς οἰκίας ἢ τῆς
πόλεως ἐκεῖνης ἐκτινάξατε τὸν
κονιορτὸν τῶν ποδῶν ὑμῶν.
10.15 ἀμὴν λέγω ὑμῖν, ἀνεκτότερον ἔσται
γῆ Σοδόμων καὶ Γομόρρων ἐν ἡμέρᾳ
κρίσεως ἢ τῇ πόλει ἐκεῖνη.
10.16 Ἴδου ἐγὼ ἀποστέλλω ὑμᾶς ὡς
πρόβατα ἐν μέσῳ λύκων: γίνεσθε οὖν
φρόνιμοι ὡς οἱ ὄφεις καὶ ἀκέραιοι ὡς
αἱ περιστεραί.
- Take neither gold nor silver nor copper in
your belts,
nor bag for the way, nor two tunics, nor
sandals, nor staff; for the worker is worthy of
his provisions.
Now, whatever city or village you enter,
inquire who in it is worthy and remain there
until you go forth.
When you come into a household, greet it.
And if indeed the house is worthy, let your
peace come upon it. If, however, it is not
worthy, let your peace return to you.
And whoever will not receive you nor hear
your words, go forth from the house or that
city and shake the dust of your feet!
Truly, I say to you, the land of Sodom and
Gomorrah will be more tolerable on the day
of judgement than that city.
Behold, I send you forth as sheep in the midst
of wolves; therefore, be as shrewd as serpents
and as innocent as doves.

⁹³ Hagner, *Matthew 33A*, 267. D L W and others add, 'Peace be to this house,' alluding to the greeting described in the verse. This echoes the passage in Luke 10:5 and is not considered authentic to the account in Matthew.

APPENDIX 6. MATTHEW 14:1-12

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|------|---|---|
| 14.1 | Ἐν ἐκείνῳ τῷ καιρῷ ἤκουσεν Ἡρώδης ὁ τετραάρχης τὴν ἀκοὴν Ἰησοῦ, | At that time, Herod, the tetrarch, heard the news of Jesus, |
| 14.2 | καὶ εἶπεν τοῖς παισὶν αὐτοῦ, Οὗτός ⁹⁴ ἐστὶν Ἰωάννης ὁ βαπτιστής ⁹⁵ : αὐτὸς ἠγέρθη ἀπὸ τῶν νεκρῶν, καὶ διὰ τοῦτο αἱ δυνάμεις ἐνεργοῦσιν ἐν αὐτῷ. | and said to his servants, “This is John the Baptist. He is risen from the dead and because of this miraculous powers are working in him.” |
| 14.3 | Ὁ γὰρ Ἡρώδης ⁹⁶ κρατήσας τὸν Ἰωάννην ἔδησεν [αὐτὸν] καὶ ἐν φυλακῇ ἀπέθετο διὰ Ἡρωδιάδα τὴν γυναῖκα Φιλίππου τοῦ ἀδελφοῦ αὐτοῦ: | For Herod, having seized John, bound him and put him in prison on account of Herodias, the wife of his brother Philip. |
| 14.4 | ἔλεγεν γὰρ ὁ Ἰωάννης αὐτῷ, Οὐκ ἔξεστίν σοι ἔχειν αὐτήν. | For John had been saying to him, “It is not lawful for you to have her.” |
| 14.5 | καὶ θέλων αὐτὸν ἀποκτεῖναι ἐφοβήθη τὸν ὄχλον, ὅτι ὡς προφήτην αὐτὸν εἶχον. | Although he wished to kill him he was afraid of the crowd because they considered him a prophet. |
| 14.6 | γενεσίῳ δὲ γενομένοις τοῦ Ἡρώδου ὠρχήσατο ἡ θυγάτηρ τῆς Ἡρωδιάδος ἐν τῷ μέσῳ καὶ ἤρεσεν τῷ Ἡρώδῃ, | When the birthday of Herod arrived, the daughter of Herodias danced in the midst and pleased Herod, |
| 14.7 | ὅθεν μεθ' ὄρκου ὠμολόγησεν αὐτῇ δοῦναι ὃ ἐὰν αἰτήσῃται. | for which with an oath he promised to give her whatever she should ask. |
| 14.8 | ἡ δὲ προβιβασθεῖσα ὑπὸ τῆς μητρὸς αὐτῆς, Δός μοι, φησὶν, ὧδε ἐπὶ πίνακι τὴν κεφαλὴν Ἰωάννου τοῦ βαπτιστοῦ. | And, having been urged by her mother she said, “Give me the head of John the Baptist on a platter.” |

⁹⁴ D and a few other manuscripts begin the sentence with μητι, changing the context to be questioning whether it is John the Baptist. This does not make sense with the subsequent verses and is therefore omitted.

⁹⁵ An insertion of *ον εγω απεκεφαλισα*, meaning, ‘whom I beheaded’ exists in D pc a b and several others. According to Hagner, *Matthew 33B*, 410 this is from Mark 6:16 and is not authentic to the account from Matthew.

⁹⁶ B Θ f¹³ insert *τοτε* and is considered to signify that a flashback is about to occur (Hagner, *Matthew 33B*, 410). There is not enough evidence to support its insertion and the text as narrative already implies a reference to past events.

- 14.9 καὶ λυπηθεὶς ὁ βασιλεὺς διὰ τοὺς ὄρκους καὶ τοὺς συνανακειμένους ἐκέλευσεν δοθῆναι, And the king was grieved on account of the oaths and those reclining with him. He commanded it to be given.
- 14.10 καὶ πέμψας ἀπεκεφάλισεν [τὸν] Ἰωάννην ἐν τῇ φυλακῇ: He sent and had John beheaded in prison.
- 14.11 καὶ ἠνέχθη ἡ κεφαλὴ αὐτοῦ ἐπὶ πίνακι καὶ ἐδόθη τῷ κορασίῳ, καὶ ἤνεγκεν τῇ μητρὶ αὐτῆς. And his head was brought on a platter and given to the girl. She brought it to her mother.
- 14.12 καὶ προσελθόντες οἱ μαθηταὶ αὐτοῦ ἦραν τὸ πτῶμα καὶ ἔθαψαν αὐτό[ν], καὶ ἐλθόντες ἀπήγγειλαν τῷ Ἰησοῦ. And the disciples came and took the body, buried it, then went and told Jesus.

APPENDIX 7. MATTHEW 26:57-75

- 26.57 Οἱ δὲ κρατήσαντες τὸν Ἰησοῦν ἀπήγαγον πρὸς Καϊάφαν τὸν ἀρχιερέα, ὅπου οἱ γραμματεῖς καὶ οἱ πρεσβύτεροι συνήχθησαν. Those who had seized Jesus led him away to Caiaphas, the high priest, where the scribes and elders were gathered together.
- 26.58 ὁ δὲ Πέτρος ἠκολούθει αὐτῷ ἀπὸ μακρόθεν ἕως τῆς αὐλῆς τοῦ ἀρχιερέως, καὶ εἰσελθὼν ἔσω ἐκάθητο μετὰ τῶν ὑπηρετῶν ἰδεῖν τὸ τέλος. And Peter was following him from afar, even to the court of the high priest. Entering within, he sat with the guards to see the outcome.
- 26.59 οἱ δὲ ἀρχιερεῖς καὶ τὸ συνέδριον ὅλον ἐζήτουν ψευδομαρτυρίαν κατὰ τοῦ Ἰησοῦ ὅπως αὐτὸν θανατώσωσιν, And the chief priest and the whole Sanhedrin were seeking false testimony against Jesus so that they may put him to death,
- 26.60 καὶ οὐχ εἶρον πολλῶν προσελθόντων ψευδομαρτύρων. ὕστερον δὲ προσελθόντες δύο⁹⁷ but they found none to come forward as false witnesses. Then at last, two came forward
- 26.61 εἶπαν, Οὗτος ἔφη, Δύναμαι καταλῦσαι τὸν ναὸν τοῦ θεοῦ καὶ διὰ τριῶν ἡμερῶν οἰκοδομήσαι. and said, “This man has been saying, ‘I am able to destroy the temple of God and in three days rebuild it.’”
- 26.62 καὶ ἀναστὰς ὁ ἀρχιερεὺς εἶπεν αὐτῷ, Οὐδὲν ἀποκρίνη; τί οὗτοί σου καταμαρτυροῦσιν; And standing up, the high priest said to him, “Have you nothing to answer? What is it they testify against you?”
- 26.63 ὁ δὲ Ἰησοῦς ἐσιώπα. καὶ ὁ ἀρχιερεὺς εἶπεν αὐτῷ, Ἐξορκίζω σε κατὰ τοῦ θεοῦ τοῦ ζῶντος ἵνα ἡμῖν εἴπῃς εἰ σὺ εἶ ὁ Χριστὸς ὁ υἱὸς τοῦ θεοῦ. Jesus was silent. And the high priest said to him, “I adjure you by the living God that you tell us if you are the Christ, the Son of God.”
- 26.64 λέγει αὐτῷ ὁ Ἰησοῦς, Σὺ εἶπας; πλὴν λέγω ὑμῖν, ἀπ’ ἄρτι ὄψεσθε τὸν υἱὸν τοῦ ἀνθρώπου καθήμενον ἐκ δεξιῶν τῆς δυνάμεως καὶ ἐρχόμενον ἐπὶ τῶν νεφελῶν τοῦ οὐρανοῦ. Jesus said to him, “You have said, but I say to you; from now you will see the Son of Man sitting at the right hand of Power and coming upon the clouds of heaven.”

⁹⁷ The insertion of ‘false witness’ included in several variants, including A C D. The context of false witness is already included in the previous sentence; therefore, its addition is unnecessary for the narrative.

- 26.65 τότε ὁ ἀρχιερεὺς διέρρηξεν τὰ ἱμάτια αὐτοῦ λέγων, Ἐβλασφήμησεν: τί ἔτι χρείαν ἔχομεν μαρτύρων; ἴδε νῦν ἠκούσατε τὴν βλασφημίαν:⁹⁸ Then the high priest tore his garments, saying, “He has blasphemed! Why do we still need witnesses? Behold, now you have heard the blasphemy.
- 26.66 τί ὑμῖν δοκεῖ; οἱ δὲ ἀποκριθέντες εἶπαν, Ἐνοχός θανάτου ἐστίν. What do you think?” And answering, they said, “He is deserving of death.”
- 26.67 Τότε ἐνέπτυσαν εἰς τὸ πρόσωπον αὐτοῦ καὶ ἐκολάφισαν αὐτόν, οἱ δὲ ἐράπισαν Then they spat in his face and struck him. Then others slapped him,
- 26.68 λέγοντες, Προφήτευσον ἡμῖν, Χριστέ, τίς ἐστὶν ὁ παῖσας σε; saying, “Prophecy to us, Christ, who is the one who struck you?”
- 26.69 Ὁ δὲ Πέτρος ἐκάθητο ἔξω ἐν τῇ αὐλῇ: καὶ προσῆλθεν αὐτῷ μία παιδίσκη λέγουσα, Καὶ σὺ ἦσθα μετὰ Ἰησοῦ τοῦ Γαλιλαίου⁹⁹. And Peter was sitting outside in the courtyard, and one of the servant girls came to him, saying, “You were also with Jesus the Galilean.”
- 26.70 ὁ δὲ ἠρνήσατο ἔμπροσθεν πάντων λέγων, Οὐκ οἶδα τί λέγεις.¹⁰⁰ And he denied before them all, saying, “I know not what you say.”
- 26.71 ἐξελθόντα δὲ εἰς τὸν πυλῶνα εἶδεν αὐτόν ἄλλη καὶ λέγει τοῖς ἐκεῖ, Οὗτος ἦν μετὰ Ἰησοῦ τοῦ Ναζωραίου. Having gone out to the entrance, another servant girl saw him and said to those who were there, “This man was with Jesus of Nazareth.”
- 26.72 καὶ πάλιν ἠρνήσατο μετὰ ὄρκου ὅτι Οὐκ οἶδα τὸν ἄνθρωπον. And again he denied with an oath, “I do not know the man.”
- 26.73 μετὰ μικρὸν δὲ προσελθόντες οἱ ἐστῶτες εἶπον τῷ Πέτρῳ, Ἀληθῶς καὶ σὺ ἐξ αὐτῶν εἶ, καὶ γὰρ¹⁰¹ ἡ λαλιά σου δῆλόν σε ποιεῖ. After a little while, those standing by also came to Peter and said, “Surely you are also one of them. Even your speech gives you away.”
- 26.74 τότε ἤρξατο καταθεματίζειν καὶ ὀμνύειν ὅτι Οὐκ οἶδα τὸν ἄνθρωπον. καὶ εὐθέως ἀλέκτωρ ἐφώνησεν. Then he began to curse and swear, “I do not know the man! And immediately a rooster crowed.”
- 26.75 καὶ ἐμνήσθη ὁ Πέτρος τοῦ ῥήματος Ἰησοῦ εἰρηκότος ὅτι Πρὶν ἀλέκτορα And Peter remembered the word Jesus had said, “Before the rooster crows you will deny

⁹⁸ Some manuscripts, including A C W, insert αὐτου, changing it from ‘heard the blasphemy’ to ‘heard his blasphemy’ – although ‘his blasphemy’ makes the flow of the narrative sound better, manuscripts such as B D L Z and many more do not include it.

⁹⁹ Hagner, *Matthew 33B*, 804. Few variants say Nazorean, likely influenced by the Markan account.

¹⁰⁰ Hagner, *Matthew 33B*, 804. The author asserts that this is a parallel to Mark 14:68. There is little textual evidence to support its insertion of οὐδε πισταμαι in D and few others, meaning “nor do I understand.”

¹⁰¹ As being influenced by the Markan account, C and few others add, Γαλιλαιος εἰ καὶ, meaning ‘You are a Galilean and’. This insertion is not textually supported and is therefore not considered.

φωνῆσαι τρίς ἀπαρνῆση με: καὶ
ἐξελθὼν ἔξω ἔκλαυσεν πικρῶς.

me three times.” And going out, he wept
bitterly.

APPENDIX 8. LUKE 8:40-56

- 8.40 Ἐν δὲ¹⁰² τῷ ὑποστρέφειν τὸν Ἰησοῦν ἀπεδέξατο αὐτὸν ὁ ὄχλος, ἦσαν γὰρ πάντες προσδοκῶντες αὐτόν. When Jesus returned, the crowd received him for they were all looking for him.
- 8.41 καὶ ἰδοὺ ἦλθεν ἀνὴρ ὃ ὄνομα Ἰαῖρος, καὶ οὗτος ἄρχων τῆς συναγωγῆς ὑπῆρχεν, καὶ πεσὼν παρὰ τοὺς πόδας [τοῦ] Ἰησοῦ παρεκάλει αὐτὸν εἰσελθεῖν εἰς τὸν οἶκον αὐτοῦ, And behold, a man came whose name was Jairus, a ruler of the synagogue. He fell at the feet of Jesus and began begging him to come to his home
- 8.42 ὅτι θυγάτηρ μονογενῆς ἦν αὐτῷ ὡς ἐτῶν δώδεκα καὶ αὐτὴ ἀπέθνησκειν. Ἐν δὲ τῷ ὑπάγειν αὐτὸν οἱ ὄχλοι συνέπιγον αὐτόν. as his only daughter, who was around twelve years, was dying. As he went, the crowds pressed in on him.
- 8.43 καὶ γυνὴ οὖσα ἐν ῥύσει αἵματος ἀπὸ ἐτῶν δώδεκα, ἣτις [ιατροῖς προσαναλώσασα ὅλον τὸν βίον]¹⁰³ οὐκ ἴσχυσεν ἀπ' οὐδενὸς θεραπευθῆναι, A woman who had a hemorrhage for twelve years, and was not able to be healed by anyone,
- 8.44 προσελθοῦσα ὀπισθεν ἤψατο τοῦ κρασπέδου τοῦ ἱματίου αὐτοῦ, καὶ παραχρῆμα ἔστη ἡ ῥύσις τοῦ αἵματος αὐτῆς. came behind him and touched the edge of his cloak. Immediately her hemorrhage stopped.
- 8.45 καὶ εἶπεν ὁ Ἰησοῦς, Τίς ὁ ἀψάμενός μου; ἀρνούμενων δὲ πάντων εἶπεν ὁ Πέτρος, Ἐπιστάτα, οἱ ὄχλοι συνέχουσίν σε καὶ ἀποθλίβουσιν¹⁰⁴. Then Jesus said, “Who is the one who touched me?” As everyone was denying, Peter said, “Master, the people surround you and press in on you.”
- 8.46 ὁ δὲ Ἰησοῦς εἶπεν, Ἡψατό μού τις, ἐγὼ γὰρ ἔγνωνα δύναμιν ἐξελθῆναι ἀπ' ἐμοῦ But Jesus said, ‘Someone touched me, for I know that power has gone out from me.’

¹⁰² Ἐν δὲ is replaced by εγενετο, meaning ‘it happened’, in C A D, etc... This meaning does not change the narrative as the ‘it’ being referred to is Jesus’ return to the crowd.

¹⁰³ ἱατροῖς προσαναλώσασα ὅλον τὸν βίον, meaning ‘having spent all her livelihood on doctors’ is added by A K L P and several others, and is considered an influence from the Markan text. As it is not considered to be in the intended reading and affects the narrative, it is not to be considered.

¹⁰⁴ Some variants, such as A C W etc, insert καὶ λεγεις τις ο ἀψαμενος μου, meaning ‘and he says, who is the one who touched me,’ as an alignment to the readings given in the Markan text (Nolland, *Luke 35A*, 416). These insertions, similar to those from 8.43, will not be considered.

- 8.47 ἰδοῦσα δὲ ἡ γυνὴ ὅτι οὐκ ἔλαθεν
τρέμουσα ἦλθεν καὶ προσπεσοῦσα
αὐτῷ δι' ἣν αἰτίαν ἤψατο αὐτοῦ
ἀπήγγειλεν ἐνώπιον παντὸς τοῦ λαοῦ
καὶ ὡς ἰάθη παραχρῆμα.
Seeing that she was not hidden, the woman
came, trembling, and having fallen down
before him, declared before all the people
why she had touched him and how she was
immediately healed.
- 8.48 ὁ δὲ εἶπεν αὐτῇ, Θυγάτηρ, ἡ πίστις
σου σέσωκέν σε: πορεύου εἰς εἰρήνην.
And he said to her, “Daughter, your faith has
healed you. Go in peace.”
- 8.49 Ἔτι αὐτοῦ λαλοῦντος ἔρχεται τις
παρὰ τοῦ ἀρχισυναγώγου λέγων ὅτι
Τέθνηκεν ἡ θυγάτηρ σου, μηκέτι¹⁰⁵
σκύλλε τὸν διδάσκαλον.
While he was still speaking, someone from
the synagogue ruler’s house came and said,
“Your daughter has died. Do not trouble the
teacher anymore.”
- 8.50 ὁ δὲ Ἰησοῦς ἀκούσας ἀπεκρίθη αὐτῷ,
Μὴ φοβοῦ, μόνον πιστευσον, καὶ
σωθήσεται.
But Jesus, having heard, answered him and
said, “Do not fear. Only believe, and she will
be saved.”
- 8.51 ἐλθὼν δὲ εἰς τὴν οἰκίαν οὐκ ἀφῆκεν
εἰσελθεῖν τινα σὺν αὐτῷ εἰ μὴ Πέτρον
καὶ Ἰωάννην καὶ Ἰάκωβον καὶ τὸν
πατέρα τῆς παιδὸς καὶ τὴν μητέρα.
Then having entered into the house, he did
not allow anyone to go in with him, except for
Peter, John, James, and the father and mother
of the child.
- 8.52 ἔκλαιον δὲ πάντες καὶ ἐκόπτοντο
αὐτήν. ὁ δὲ εἶπεν, Μὴ κλαίετε, οὐ γὰρ
ἀπέθανεν ἀλλὰ καθεύδει.
Now they were all weeping and mourning for
her. But he said, “Do not weep, for she is not
dead, but sleeps.”
- 8.53 καὶ κατεγέλων αὐτοῦ, εἰδότες ὅτι
ἀπέθανεν.
And they laughed at him, knowing she was
dead.
- 8.54 αὐτὸς δὲ¹⁰⁶ κρατήσας τῆς χειρὸς
αὐτῆς ἐφώνησεν λέγων, Ἡ παῖς,
ἔγειρε.
Now, having taken hold of her hand, he called
out, saying, “Child, arise!”
- 8.55 καὶ ἐπέστρεψεν τὸ πνεῦμα αὐτῆς, καὶ
ἀνέστη παραχρῆμα, καὶ διέταξεν αὐτῇ
δοθῆναι φαγεῖν.
And her spirit returned, and she arose
immediately. He directed she be given
something to eat.
- 8.56 καὶ ἐξέστησαν οἱ γονεῖς αὐτῆς: ὁ δὲ
παρήγγειλεν αὐτοῖς μηδενὶ εἰπεῖν τὸ
γεγονός.
Her parents were amazed but he instructed
they tell nobody what had happened.

¹⁰⁵ μηκέτι is replaced by μη in A C K L P etc. This changes the text from ‘Do not trouble the teacher anymore.’ to ‘Trouble the teacher no longer.’ Neither affect the narrative significantly, and the omission is not reflective of Luke’s use of Mark as a source (Nolland, *Luke 35A*, 420)

¹⁰⁶ Some manuscripts, such as A C W insert ἐκβαλὼν ἔξω πάντας καὶ, meaning, ‘cast them outside’. This echoes the account in Mark. As there is little textual evidence for this insertion, it is not considered.

APPENDIX 9. LUKE 9:1-9

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| 9.1 | Συγκαλεσάμενος δὲ τοὺς δώδεκα ἔδωκεν αὐτοῖς δύναμιν καὶ ἐξουσίαν ἐπὶ πάντα τὰ δαιμόνια καὶ νόσους θεραπεύειν, | Then having called together the twelve, he gave them power and authority over all the demons, to heal diseases. |
| 9.2 | καὶ ἀπέστειλεν αὐτοὺς κηρύσσειν τὴν βασιλείαν τοῦ θεοῦ καὶ ἰᾶσθαι [τοὺς ἀσθενεῖς] ¹⁰⁷ , | Then he sent them to proclaim the kingdom of God and to heal. |
| 9.3 | καὶ εἶπεν πρὸς αὐτούς, Μηδὲν αἴρετε εἰς τὴν ὁδόν, μήτε ράβδον μήτε πῆραν μήτε ἄρτον μήτε ἀργύριον, μήτε [ἀνὰ] δύο χιτῶνας ἔχειν. | And he said to them, “Take nothing for the journey, neither staff nor bag, nor bread nor money, nor two tunics to have. |
| 9.4 | καὶ εἰς ἣν ἂν οἰκίαν εἰσέλθητε, ἐκεῖ μένετε καὶ ἐκεῖθεν ἐξέρχεσθε. | And into whatever house you might enter, remain there and go forth from there. |
| 9.5 | καὶ ὅσοι ἂν μὴ δέχωνται ὑμᾶς, ἐξερχόμενοι ἀπὸ τῆς πόλεως ἐκείνης τὸν κονιορτὸν ἀπὸ τῶν ποδῶν ὑμῶν ἀποτινάσσετε εἰς μαρτύριον ἐπ’ αὐτούς. | And wherever they might not receive you, go forth from that city and shake off the dust from your feet as a testimony against them.” |
| 9.6 | ἐξερχόμενοι δὲ διήρχοντο κατὰ τὰς κώμας εὐαγγελιζόμενοι καὶ θεραπεύοντες πανταχοῦ. | They went forth, passing through villages, proclaiming the gospel everywhere. |
| 9.7 | Ἦκουσεν δὲ Ἡρώδης ὁ τετραάρχης τὰ γινόμενα πάντα, καὶ διηπόρει διὰ τὸ λέγεσθαι ὑπὸ τινῶν ὅτι Ἰωάννης ἠγέρθη ἐκ νεκρῶν, | Now, Herod the Tetrarch heard of all the things being done and was perplexed because some said, ‘John has been raised from the dead’, |
| 9.8 | ὑπὸ τινῶν δὲ ὅτι Ἠλίας ἐφάνη, ἄλλων δὲ ὅτι προφήτης τις τῶν ἀρχαίων ἀνέστη. | by others that ‘Elijah has appeared’, and by others also that a prophet of the ancients had arisen. |
| 9.9 | εἶπεν δὲ Ἡρώδης, Ἰωάννην ἐγὼ ἀπεκεφάλισα: τίς δέ ἐστιν οὗτος περὶ οὗ ἀκούω τοιαῦτα; καὶ ἐζήτει ἰδεῖν αὐτόν. | Herod then said, “I beheaded John, but who is this about whom I hear such things?” And he was seeking to see him. |

¹⁰⁷ The insertion of τοὺς ἀσθενεῖς, meaning ‘the sick’ or in witnesses such as A D L. The target of the healing is inferred but does not change the meaning of the narrative and is therefore excluded.

APPENDIX 10. LUKE 22::54-71

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| 22.54 | Συλλαβόντες δὲ αὐτὸν ἤγαγον καὶ εἰσήγαγον εἰς τὴν οἰκίαν τοῦ ἀρχιερέως· ὁ δὲ Πέτρος ἠκολούθει μακρόθεν. | Then having seized him, they led him away, into the house of the high priest. And Peter was following from afar. |
| 22.55 | περιαψάντων δὲ πῦρ ἐν μέσῳ τῆς αὐλῆς καὶ συγκαθισάντων ἐκάθητο ὁ Πέτρος μέσος αὐτῶν ¹⁰⁸ . | Then, having kindled a fire in the middle of the courtyard, and sitting around it, Peter sat with them. |
| 22.56 | ἰδοῦσα δὲ αὐτὸν παιδίσκη τις καθήμενον πρὸς τὸ φῶς καὶ ἀτενίσασα αὐτῷ εἶπεν, Καὶ οὗτος σὺν αὐτῷ ἦν: | A certain serving girl then, having seen him sitting by the light, looked intently at him. She said, “This one was also with him!” |
| 22.57 | ὁ δὲ ἠρνήσατο λέγων, Οὐκ οἶδα αὐτόν, γύναι. | But he denied it, saying, “I do not know him, woman!” |
| 22.58 | καὶ μετὰ βραχὺ ἕτερος ἰδὼν αὐτὸν ἔφη, Καὶ σὺ ἐξ αὐτῶν εἶ: ὁ δὲ Πέτρος ἔφη, Ἄνθρωπε, οὐκ εἰμί. | And after a while, another saw him and said, “You are also one of them.” And Peter said, “Man, I am not!” |
| 22.59 | καὶ διαστάσης ὥσει ὥρας μιᾶς ἄλλος τις διῖσχυρίζετο λέγων, Ἐπ’ ἀληθείας καὶ οὗτος μετ’ αὐτοῦ ἦν, καὶ γὰρ Γαλιλαῖός ἐστιν: | About one hour elapsed and another insisted, saying, “In truth, this one was with him for he is a Galilean.” |
| 22.60 | εἶπεν δὲ ὁ Πέτρος, Ἄνθρωπε, οὐκ οἶδα ὃ λέγεις, καὶ παραχρῆμα ἔτι λαλοῦντος αὐτοῦ ἐφώνησεν ἀλέκτωρ. | However Peter said, “Man, I know not what you are saying.” And immediately, while he was speaking, the rooster crowed. |
| 22.61 | καὶ στραφεὶς ὁ κύριος ἐνέβλεψεν τῷ Πέτρῳ, καὶ ὑπεμνήσθη ὁ Πέτρος τοῦ ῥήματος τοῦ κυρίου ὡς εἶπεν αὐτῷ ὅτι Πρὶν ἀλέκτορα φωνῆσαι σήμερον ἀπαρνήσει με τρίς: | And having turned, the Lord looked at Peter, and he remembered the words the Lord had said to him, “Before the rooster crows today, you will deny me three times.” |
| 22.62 | καὶ ἐξελθὼν ἔξω ἔκλαυσεν πικρῶς. | And he went outside and wept bitterly. |
| 22.63 | Καὶ οἱ ἄνδρες οἱ συνέχοντες αὐτὸν ἐνέπαιζον αὐτῷ δέροντες, | The men who were holding him began mocking and beating him; |

¹⁰⁸ Transposition of words in varying readings. These variants do not affect the narrative.

- 22.64 και περικαλύψαντες αὐτὸν ἐπηρώτων λέγοντες, Προφήτευσον, τίς ἐστὶν ὁ παίσας σε; and having blindfolded him they questioned him, saying, “Prophecy! Who is the one who struck you?”
- 22.65 και ἕτερα πολλὰ βλασφημοῦντες ἔλεγον εἰς αὐτόν. And they said many other things, blaspheming him.
- 22.66 Καὶ ὡς ἐγένετο ἡμέρα, συνήχθη τὸ πρεσβυτέριον τοῦ λαοῦ, ἀρχιερεῖς τε καὶ γραμματεῖς, καὶ ἀπήγαγον αὐτὸν εἰς τὸ συνέδριον αὐτῶν, And when it became day, the elderhood of the people gathered together both the chief priests and scribes and they led him into their council, saying,
- 22.67 λέγοντες, Εἰ σὺ εἶ ὁ Χριστός, εἰπὸν ἡμῖν. εἶπεν δὲ αὐτοῖς, Ἐὰν ὑμῖν εἶπω οὐ μὴ πιστεύσητε: “If you are the Christ tell us.” He then said to them, “If I should tell you, you would not believe,
- 22.68 ἐὰν δὲ ἐρωτήσω σὺ μὴ ἀποκριθῆτε. and if I ask you, you will not answer.
- 22.69 ἀπὸ τοῦ νῦν δὲ ἔσται ὁ υἱὸς τοῦ ἀνθρώπου καθήμενος ἐκ δεξιῶν τῆς δυνάμεως τοῦ θεοῦ. But from now on, the Son of Man will be sitting at the right hand of the power of God.”
- 22.70 εἶπαν δὲ πάντες, Σὺ οὖν εἶ ὁ υἱὸς τοῦ θεοῦ; ὁ δὲ πρὸς αὐτοὺς ἔφη, Ὑμεῖς λέγετε ὅτι ἐγὼ εἰμι. They all said, “Are you the Son of God?” and he said to them, “You say that I am.”
- 22.71 οἱ δὲ εἶπαν, Τί ἔτι ἔχομεν μαρτυρίας χρείαν; αὐτοὶ γὰρ ἠκούσαμεν ἀπὸ τοῦ στόματος αὐτοῦ. And they said, “What witnesses more do we need? We ourselves have heard it from his mouth!”

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