The Gospel of John: The Poet Among Historians

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Preface — The Gospel That Sings

John does not write like a clerk recording minutes of a meeting. He writes like someone who saw the veil between heaven and earth lift—and then spent decades learning how to put that vision into words without setting the page on fire. Matthew traces a royal line from Abraham to the Messiah. Mark writes like a battlefield medic—"immediately… immediately…"—never settling long enough to breathe. Luke documents with careful precision, "having investigated everything carefully from the beginning" (Luke 1:3). John opens his Gospel, and Genesis begins to sing in Greek. He takes the first words of Scripture—"In the beginning"—and starts there, not in Bethlehem, but before time: "In the beginning was the Word, and the Word was with God, and the Word was God" (John 1:1). He does not tell us where Jesus was born; he tells us where He always was. Before mangers and stars, before shepherds in fields, the Word already is—eternal, divine, and alive.

John is not ignoring history; he is revealing what it meant. Where the other Gospels often answer the question What did Jesus do?, John answers Who was He—and what does that mean for the world? He is a historian of meaning, not because he avoids facts, but because he understands what facts are for.

He writes as a man who stayed. This is the only Gospel written by someone who stood at the foot of the cross. John is the one Jesus looked at from the cross and entrusted His mother to (John 19:26–27). He is the one who outran Peter to the tomb, yet stopped and waited (John 20:4–5). He is the one who leaned against Jesus' chest at supper (John

13:23). His Gospel is not youthful adrenaline—it is aged memory. Memory clarified by time, loss, and worship.

That is why his style is different. He does not rush. He lingers. He lets symbols speak—the Temple, bread, water, light, shepherd, vine. He writes like the last surviving witness of a generation that died for what they saw. When John says, "He who has seen has testified, and his testimony is true" (John 19:35), he is signing the page with his own life.

John's Gospel carries two great burdens: to reveal Jesus as God in flesh, and to call the reader not to admiration, but to allegiance—"that you may believe that Jesus is the Christ, the Son of God; and that believing you may have life in His name" (John 20:31). That word *life* (*zōē*), to John, is not simply existence after death. It is participation in the life of the coming age—life of God's reign—beginning now.

And so this Gospel sings. Its sentences are simple enough for a child to memorize, yet deep enough to occupy a theologian for a lifetime. John is not being poetic for decoration. He is being poetic for precision. Sometimes only poetry can carry truth without breaking it.

1. From Record to Revelation

The first three Gospels—Matthew, Mark, and Luke—tell the story of Jesus in a rhythm we recognize. They move from Galilee to Jerusalem, from baptism to cross to resurrection. They record parables, healings, conflicts, and journeys. Their purpose is clear: to show what Jesus did and to prove who He is.

John knows all of this—and writes differently on purpose. Where the Synoptics are like a carefully crafted mosaic of events, John is a prism. He takes the same light and turns it until we see colors that were always there but never separated. He is not contradicting them; he is revealing their depth.

Modern readers sometimes accuse John of rearranging events carelessly. Why is the cleansing of the Temple at the beginning (John 2:13–22) instead of at the end, as in the Synoptics? Why is the Passover meal absent at the Last Supper? Why does Jesus die at the hour the Passover lambs are being slaughtered (John 19:14), instead of after eating the meal with His disciples? Because John is not simply reporting events in order—he is revealing what the events meant.

He places the Temple cleansing early to announce the entire mission of Jesus: not roadside preaching, but a direct confrontation with the corrupted heart of Israel's worship. He links Jesus' death to the slaughtering of Passover lambs to show that the true Passover has arrived—"Behold, the Lamb of God who takes away the sin of the world!" (John 1:29). He does not mention bread and wine at the Last Supper because he wants foot-washing (John 13) to be the interpretation of communion: covenant is not merely symbol; it must become service. This is not sloppiness—it is intentional theology. Chronology serves revelation, not the other way around.

John does not retell parables. He records no exorcisms. He gives no list of apostles. Instead, he focuses on long dialogues and signs that act like windows into divine identity. The Synoptics answer: What did Jesus say and do? John answers: What did it all mean—for Israel's story, for creation, for us?

This is why John uses courtroom language throughout his Gospel: *testimony* (*martyria*), *signs* (*sēmeia*), witnesses, *verdict* (*krisis*). The Gospel itself is structured like a trial—God testifying about His Son, and the world forced to render a judgment. Some modern scholars claim John's Gospel was written late, far after the events, as a kind of theological fiction. But the early Church never read it that way. Irenaeus—a student of Polycarp, who was a student of the apostle John—argued firmly that the Gospel was written by the disciple himself, "the one who leaned against the Lord's breast." Clement of Alexandria called it "the spiritual Gospel"—not meaning imaginary, but revealing the inner meaning behind the outward story. Even within the Gospel, the author steps forward as witness: "He who has seen has testified, and his testimony is true" (John 19:35); and again at the end, "This is the disciple who is testifying… and we know that his testimony is true" (John 21:24). John writes as someone who was there—but now understands what he saw.

By the time John puts pen to parchment, decades have passed. The Church is no longer a terrified band in hiding. Most of the apostles are dead. Peter was crucified. Paul was executed in Rome. False teachers are rising—some claiming Jesus only appeared to have a body, others claiming He was only a man who became divine for a moment. So John writes—not to replace Matthew, Mark, or Luke, but to anchor them: "These have been written so that you may believe that Jesus is the Christ, the Son of God; and that believing you may have life in His name" (John 20:31). John shifts the question from What happened? to What does it reveal about God—and what does it demand of you?

2. The Rhythm of Meaning

John doesn't simply give us stories; he gives us patterns. His Gospel moves in contrasts and symbols that echo like steps in the Temple—light and darkness, above and below, water and Spirit, life and death, belief and rejection. It is not poetry for poetry's sake. It is revelation taught in the language of creation.

Where Western readers often expect linear argument, John writes like Scripture itself—layered, cyclical, prophetic. His words are simple, but never shallow. He writes in short sentences the way Genesis does: direct, elemental, loaded with depth. "In Him was life, and the life was the Light of men. The Light shines in the darkness, and the darkness did not comprehend it" (John 1:4–5). The contrasts begin in the first paragraph and continue until the last.

To John, darkness is not a force equal to light. It is simply the absence of it. Darkness has no creative power, no voice. It can only refuse. Nicodemus comes "by night" (John 3:2)—not only a time of day, but a spiritual diagnosis. Judas leaves the Upper Room, and John writes, "and it was night" (John 13:30). Not a clock reading—an atmosphere. Christ declares, "I am the Light of the world; he who follows Me will not walk in the darkness, but will have the Light of life" (John 8:12). John doesn't separate theology from imagery. For him, light is not metaphorical; it is moral reality revealed.

Life (*zōē*) in John is not mere existence. It is participation in the life of God Himself—the life of the coming age: "This is eternal life, that they may know You, the only true God, and Jesus Christ whom You have sent" (John 17:3). *Death* (*thanatos*), equally, is not just the body shutting down. It is separation from God—choosing darkness

over light. This is why Lazarus's resurrection is not the climax of the Gospel; it is a sign pointing to a life death cannot hold.

In John 3, Jesus tells Nicodemus, "Unless one is born again he cannot see the kingdom of God." The word anōthen also means "from above." Nicodemus hears "again," and asks about re-entering a womb. Jesus means "from above"—from God's Spirit. John uses this double-meaning intentionally. He writes in layers—where misunderstanding becomes a tool God uses to reveal truth.

"That which is born of the flesh is flesh, and that which is born of the Spirit is spirit" (John 3:6). Flesh is not evil; it is simply powerless to generate divine life. Spirit is not vague mysticism; it is God's active, animating presence. The Spirit is *wind* (*pneuma*), breath, creation-force—the same that hovered over the waters in Genesis.

In our age, truth is often treated as data, fact-checking, or intellectual accuracy. To John, alētheia (truth) is reality unveiled—God as He truly is. "Grace and truth were realized through Jesus Christ" (John 1:17). Truth is not an idea. It is a person. And *lie* (*pseudos*) is not factual error; it is willful blindness—choosing darkness even when light stands in front of you with open arms.

3. Where English Flattens John

John writes in deceptively simple Greek, but his words are rooted in Hebrew imagination and Aramaic prayer. When English translations smooth over his vocabulary, something essential gets lost—not just meaning, but theology. This section highlights the words where translation isn't just a language issue—it's a doctrine issue.

LOGOS — Word That Acts: “In the beginning was the Word (Logos), and the Word was with God, and the Word was God” (John 1:1). English hears “word” and thinks of speech or vocabulary. But John is invoking three worlds at once: Hebrew *dābār* (*word-event*), Aramaic *Memra* (*visible action of God*), and Greek *Logos* (*the underlying structure of reality*). John fuses all three. The eternal self-expression of God has become flesh (John 1:14).

AIŌNIOS ZŌĒ — Life of the Age, Not Just Afterlife: “He who hears My word and believes Him who sent Me has *eternal life* (*zōēn aiōnion*)” (John 5:24). Most readers think “eternal life” means living forever after you die. But in Hebrew *thought*, *aiōnios* means belonging to the Age to Come—life shaped by God’s reign, beginning now. Eternal life isn’t merely duration. It’s participation.

PISTEUŌ EIS — Believe Into, Not Just Believe In: John never uses the noun faith. Instead, he uses the verb *pisteuō* (*believe*)—usually with the preposition *eis* (*into*): “Whoever believes into Him shall not perish…” (John 3:16, lit.); “Many believed into His name…” (John 2:23). This is not mental agreement. It is movement—entrusting yourself to a Person, not an idea.

ESKĒNŌSEN — He Tabernacled Among Us: “The Word became flesh and *dwelt* (*eskēnōsen*) among us” (John 1:14). Not lived. Not stayed. *Tabernacled*. The verb *skēnoō* means “*to pitch a tent*,” recalling the glory of God filling the Tabernacle (Exodus 40:34–35). The same presence that filled the Holy of Holies now fills human flesh.

IOUDAIOI — Not “The Jews”: John uses *Ioudaioi* often, and English Bibles translate it as “*the Jews*.” In most conflict passages, John is referring specifically to

Judean religious authorities or the Temple leadership—not the Jewish people as a whole. Jesus, John, His disciples—Jewish. Salvation is "from the Jews" (John 4:22). This is an internal family conflict, not ethnic hostility.

MENŌ — Abide, Remain, Make a Home: "*Abide* (*menō*) in Me, and I in you" (John 15:4). Not passive lingering. Menō means *covenant loyalty*—rootedness, shared life. The same verb describes God's glory dwelling in the Temple. Abiding is enduring presence—faith that doesn't wander when things get dark.

KRISIS — Judgment as Revelation, Not Just Condemnation: "This is the judgment (krisis), that the Light has come into the world…" (John 3:19). *Krisis* means *exposure*. Light arrives; people respond. Judgment is truth revealed—and hearts revealed with it.

KOSMOS — World as Beloved and Broken: John uses kosmos 78 times. It means the ordered system—created by God, loved by God, yet in rebellion against God. "God so loved the world…" (John 3:16); "The world did not know Him…" (John 1:10). God loves the world; the world hates the Light. John writes from inside that tension.

4. The Emotional Tone of an Eyewitness

John does not write like a theologian constructing a system or a scribe collecting sayings. He writes like someone who was there—someone who stayed when others ran. His Gospel speaks with the calm intensity of a man who has outlived his friends, watched the Church bleed and grow, and now tells the story not from adrenaline, but from memory clarified by time and the Spirit.

Modern critics sometimes claim John is “too poetic” or “too theological” to be written by an eyewitness. But that misunderstands both John and ancient Jewish storytelling. In Hebrew thought, poetry and symbol are not decorations—they are how truth speaks. Symbol, in Scripture, is not a retreat from reality—it is revelation of reality. John writes like that because he isn’t inventing. He is remembering: “He who has seen has testified, and his testimony is true” (John 19:35).

He remembers the smell of charcoal fire (John 18:18; 21:9). He remembers that the perfume Mary poured on Jesus’ feet filled the house (John 12:3). He remembers the weight of the burial spices—about a hundred pounds (John 19:39). These are not the details of a myth. They’re the details of someone who never forgot.

John never uses his own name in the Gospel. He calls himself “the disciple whom Jesus loved” (John 13:23; 19:26). That is not arrogance—it is identity replaced by grace. He was leaning against Jesus’ chest at supper, standing at the foot of the cross when others fled, the one Jesus entrusted His mother to (John 19:26–27), the first to reach the empty tomb, but humble enough to wait for Peter to enter first (John 20:4–6). He writes as someone who saw the crucifixion up close and still believed.

John’s Gospel contains the shortest verse in Scripture: “Jesus wept” (John 11:35). This is not sentimental detail. It is theology—God weeps. The Word-made-flesh stands at a tomb, angry at death, grieving with the grieving. John alone records Jesus’ long prayer in John 17—the Son speaking to the Father in intimacy. He remembers tone, not just words. Where the Synoptics describe Gethsemane briefly, John shows Jesus stepping forward voluntarily: “Whom do you seek?… I am He” (John 18:4–5).

Mark's favorite word is "immediately." John's is "abide." He does not rush to crucifixion. He pauses for conversations others skip—Nicodemus at night, a Samaritan woman at noon, Mary in a garden. He lingers on moments that feel like quiet rooms—because he knows that God often speaks softly. He writes not to recreate urgency, but to cultivate understanding. Time has passed. Peter is gone. James is gone. Jerusalem has fallen. False teachers are circling. The Church is large now, but not always rooted. So John writes for those who did not see—so that they might know Him as one who did: "These things are written so that you may believe…" (John 20:31).

5. The Temple, the Festivals, and John's Sacred Stage

John does not place Jesus against a vague spiritual background. He sets Him squarely inside Israel's liturgical world—Jerusalem, the Temple, and the seven major feasts commanded in the Torah. These aren't atmospheric details. They're theological coordinates. To miss them is to misunderstand John.

John's Gospel places the cleansing of the Temple in chapter 2 instead of during Passion Week like the Synoptics. Skeptics call this sloppy history. It isn't. John moves it forward to declare, from the beginning: Jesus has not come to repair Israel's institutions. He has come to replace them. "Destroy this temple, and in three days I will raise it up" (John 2:19). This is not an attack on Judaism. It is the fulfillment of it. The Temple isn't being discarded—its purpose is being completed in a Person.

John structures Jesus' ministry according to the feasts. Each time Jesus enters Jerusalem, it's during a festival—and each time, He declares Himself to be the true meaning of it. Passover (John 2; 6; 11–19): deliverance by lambs slain—Jesus dies at the

hour lambs are slaughtered. Tabernacles/Sukkot (John 7–8): water and light rituals—"If anyone is thirsty, let him come to Me and drink… I am the Light of the world" (John 7:37–38; 8:12). Dedication/Hanukkah (John 10:22): Temple rededication—"I and the Father are One." Sabbath (John 5; 7; 9): rest as covenant sign—Jesus heals to show rest means mercy, not avoidance of it.

John 1:14 is all Temple theology compressed into ten Greek words: "And the Word became flesh, and *dwelt* (*eskēnōsen, lit. tabernacled*) among us, and we saw His glory…" In Exodus 40, glory filled the tent. In John 1, glory fills a body. Jesus doesn't abolish sacrifice, priesthood, light, water, bread, lambs. He becomes them.

To a modern reader, it may seem excessive—why so much attention to feasts and rituals? But the Temple was not "tradition"; it was the narrative of God's presence with His people. Every object preached something: lampstands as God's light, twelve loaves as His presence with the tribes, water as prayer for rain and Spirit (Isaiah 12:3), Passover blood as deliverance. John doesn't sprinkle symbolic language poetically—he pulls the curtain on what these always meant. Without this lens, modern readers turn John into vague mysticism. With it, you see what John saw: Jesus is not using metaphors. He is standing in the Temple courts claiming to be its fulfillment. His poetry isn't aesthetic—it's priestly.

6. Signs as Theology in Motion

John never uses the word "miracle." He calls them *signs* (*sēmeia*) because they don't exist to impress—they exist to reveal. A miracle creates amazement. A sign forces a decision. Each sign in John is a window into the identity of Jesus and a mirror to the

human heart. Unlike the Synoptics, where miracles often come and go quickly, John slows them down, frames them, surrounds them with dialogue, conflict, and interpretation. These signs don't just show what Jesus can do. They show who He is.

1. Water into Wine (John 2:1–11) — purification jars overflow into wedding wine. New covenant joy.
2. Healing the Royal Official's Son (John 4:46–54) — His word heals at a distance; authority without proximity.
3. Healing at Bethesda (John 5:1–15) — grace overrides ritual; Sabbath is for making people whole.
4. Feeding the Five Thousand (John 6:1–14) — new manna; bread that satisfies deeper hunger.
5. Walking on Water (John 6:16–21) — "I AM" treads the deep; the God of creation walks upon chaos.
6. Healing the Man Born Blind (John 9:1–41) — light heals and exposes; sight becomes judgment.
7. Raising Lazarus (John 11:1–44) — Jesus doesn't avoid death—He commands it;

7. Life-giver steps into the tomb.

John has Exodus in his bones. Water into wine recalls transformation without judgment; feeding the 5,000 evokes manna with twelve baskets like twelve tribes; walking on water echoes Psalm 77:19 and Job 9:8—Yahweh trampling chaos. Raising Lazarus is Exodus from the grave. By the end of sign seven, belief and hostility peak:

"From that day on they planned together to kill Him" (John 11:53). Life raised from the dead is more offensive to religious power than sickness cured.

The early Church did not read these as mystical allegories. Irenaeus used the signs to argue against Gnostics—proof Jesus is truly God and truly man. Chrysostom called them "sermons in action." Cyril of Alexandria wrote that each sign was a visible prophecy—doctrine embodied. In John, signs demand a verdict. After wine at Cana, some believe; after healing on Sabbath, leaders plot; after Lazarus walks out, some worship and others report. "This is the *judgment* (*krisis*), that light has come into the world, and men loved the darkness rather than the Light…" (John 3:19). Unbelief is not ignorance. It is preference.

8. The Gospel as Theological Song

John doesn't argue like Paul or summarize like Luke. He composes. His Gospel is a song—not in verse, but in structure. Key themes return like refrains: life, light, glory, witness, abide, hour. Symbols reappear—water, bread, vines, lambs, gardens. It's Scripture written like temple liturgy. Not because John is less historical—but because history, when seen clearly, sounds like worship.

"In the beginning was the Word…" (John 1:1). Before Jesus speaks a single word in the narrative, John tells us everything—who He is (God and with God), what He brings (life and light), and how He will be treated (rejected, yet received by some). The Prologue is Genesis rewritten in Greek—the theological DNA of the whole work. Everything after is development of what is implied here: Word → Flesh; Creator →

Lamb; Light → conflict with darkness; Glory revealed → through crucifixion; Children of God → born not of blood, but of God.

Structure: Prologue (1:1–18) — eternal identity before creation; Book of Signs (1:19–12:50) — public revelation; Book of Glory (13–20) — private revelation, betrayal, cross, resurrection; Epilogue (21) — restoration and waiting. This is not a memoir. It's a theological symphony—orderly, layered, escalating until the cross, then softly landing on a beach in Galilee.

When Jesus says, "I am the bread of life" or "I am the light of the world," He is speaking the language of Exodus 3:14—"I AM WHO I AM." John gives seven metaphorical I AM statements (bread, light, door, shepherd, resurrection and life, way/truth/life, true vine) and several absolute I AM declarations: "Unless you believe that I AM, you will die in your sins" (John 8:24); "Before Abraham was born, I AM" (John 8:58); in the garden, "I am He," and soldiers fall backward (John 18:5–6). The Name spoken from the bush now speaks from human lips.

John does not record "This is My body" at the Last Supper. Instead, he shows Jesus rising from the table, laying aside His garments, taking a towel, and washing feet (John 13:1–5). This is not a missing Eucharist—it is an explanation of it. Bread without self-giving love is hypocrisy. Communion without service is performance. Theology without humility is noise. John's Gospel is worship kneeling with a towel.

John doesn't analyze the cross with forensic precision. He calls it glory. He doesn't call the resurrection "proof"—he calls it recognition. Mary hears her name.

Thomas touches wounds. Peter eats fish by a fire. John sings because doctrine that cannot sing is not fully understood.

9. Why John Still Matters

John is the Gospel everyone quotes and almost no one obeys. We frame verses like "God so loved the world" while ignoring Jesus saying, "If you love Me, you will keep My commandments" (John 14:15). We love the comfort of John, but we flinch at his demands. And that is exactly why we need him.

John destroys the idea that faith is simply agreeing with religious facts. He never uses the noun *faith* (*pistis*). He always uses the verb—*pisteuō*—to believe into Jesus. "Many believed in His name… but Jesus did not entrust Himself to them" (John 2:23–24). Translation: They believed in Him. He did not believe in them. Belief that doesn't become allegiance isn't belief at all. Faith moves (into Christ), remains (abide, John 15:4), obeys (John 8:31), and loves (John 14:21). John gives no category for passive Christianity.

In our age, "glory" means success, influence, or spiritual experiences. John calls the cross glory: "The hour has come for the Son of Man to be glorified… unless a grain of wheat falls into the earth and dies, it remains alone" (John 12:23–24). His glory isn't when the crowds cheer in John 6—it's when soldiers nail Him down in John 19. You cannot follow the Lamb and expect the throne without the altar.

Culture tells us love is acceptance, tolerance, or sentiment. John says love looks like washing feet (John 13:14), laying down your life (John 15:13), and obeying His

words (John 14:23–24). “God is love” (1 John 4:8) only makes sense in light of “He loved them to the end” (John 13:1)—and that “end” is a cross.

For centuries, Christians weaponized John’s phrase *hoi Ioudaioi* to justify anti-Semitism. That is a failure of exegesis and ethics. John is not condemning the Jewish people. Jesus is Jewish. His disciples are Jewish. Salvation is “from the Jews” (John 4:22). When John says “the Jews,” he usually means the religious authorities in Jerusalem—the Temple leadership—not the nation. To read hatred here is not only morally wrong—it is textually dishonest.

John’s Gospel isn’t written only to make unbelievers believe. It’s written to keep believers abiding. Modern Christianity says, “Faith is believing Jesus died for me.” John replies, “If you abide in Me… you bear fruit” (John 15:5). We say, “Heaven is the goal.” John: “Eternal life is knowing Him now” (John 17:3). We say, “God wants me happy.” John: “In the world you will have tribulation” (John 16:33). We say, “Success = God’s favor.” John: “My kingdom is not of this world” (John 18:36). We say, “Church is optional.” John: “Love one another as I have loved you” (John 13:34–35). We say, “Truth is personal.” John: “I am the truth” (John 14:6). John is not trying to make Christianity easier. He is making it real.

John knows the Church will face betrayal, false teaching, cultural pressure, and apathy. So he gives us a Gospel that holds when everything else is shaking. For the doubter: “Put your hand here…” (John 20:27). For the betrayed: “And it was night” (John 13:30). For the ashamed: “Do you love Me?” (John 21:17). For the tired: “Abide in Me… apart from Me you can do nothing” (John 15:4–5). For the dying: “I am the resurrection

and the life" (John 11:25). John writes not to entertain the curious, but to anchor the committed.

10. Epilogue — The Rhythm That Remains

John's Gospel does not end with a climax in the Temple or a crowd in Jerusalem. It ends on a quiet shoreline at dawn. A charcoal fire burns. Fish crackle. Bread waits in the hands of the One death could not hold. The same Jesus who spoke galaxies into existence now cooks breakfast for tired fishermen (John 21:9–13).

Peter, the one who denied Him three times, is not met with a lecture or a miracle —but with a question that cuts deeper than shame: "Do you love Me?" (John 21:15–17). Not once. Three times. Not to embarrass him, but to heal him. This is how John ends his Gospel—not with thunder, but with restoration. "Follow Me" (John 21:19).

John closes by reminding us that this is only part of the story: "There are also many other things which Jesus did, which if they were written in detail, I suppose that even the world itself would not contain the books that would be written" (John 21:25). Meaning: the Gospel is complete, but the story is not over. The Word is still speaking. The Light is still shining in the darkness, and the darkness still cannot overcome it.

By the time John writes these words, Jerusalem has fallen, the Temple is gone, Peter and Paul are dead, and persecution has scattered believers across the empire. Empires have roared, synagogues have expelled them, idols have mocked them—but the Church still sings. And John, the last surviving apostle, writes so that song is not forgotten. The Word became flesh. The Light shined in the darkness. He loved His own to the end. He calls—still—Follow Me. That rhythm remains.

Endnotes

1. John 1:1–3 (NASB 1995).

2. John 19:26–27; cf. John 21:24.

3. John 20:31.

4. Genesis 1:1; John 1:1; Daniel Boyarin, *The Jewish Gospels*, 45–48.

5. Clement of Alexandria in *Eusebius*, Ecclesiastical History 6.14.7.

6. Irenaeus, *Against Heresies* 3.1.1.

7. Exodus 40:34–35; John 1:14; on eskēnōsen.

8. John 2:13–22; cf. Mark 11:15–18.

9. John 19:14; Exodus 12:6.

10. John 13:1–5; cf. Raymond E. Brown, *The Gospel According to John*.

11. John 3:16; pisteuō eis (believe into).

12. John 5:24; on zōē aiōnios.

13. John 8:12; 9:5; cf. Isaiah 9:2.

14. John 7:37–38; Mishnah Sukkah 4.9.

15. John 10:22.

16. John 6:31–35; Exodus 16.

17. John 11:25–44.

18. Psalm 77:19; Job 9:8; John 6:19.

19. John Chrysostom, “Homilies on the Gospel of John” 23.1.

20. Cyril of Alexandria, *Commentary on John*, Book 4.

21. John 8:58; Exodus 3:14; Richard Bauckham, *Jesus and the God of Israel*, 27–30.

22. John 14:6; 15:1–5.

23. John 3:19–20.

24. John 4:22.

25. John 21:25.

26. John 21:15–19.

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