

Toetrede

Liturgie van die Lig

Aanstek van die kerse

Woorddiens

Tema: “Intog of optog?”

Skriflesing: Matteus 21:1-11 (1953)

¹ EN toe hulle naby Jerusalem gekom en Bétfagé aan die Olyfberg bereik het, stuur Jesus twee dissipels uit en sê vir hulle:

² Gaan na daardie dorp reg voor julle, en dadelik sal julle ’n eselin vind wat vasgemaak is, en ’n vul by haar. Maak haar los en bring hulle vir My.

³ En as iemand vir julle iets sê, moet julle antwoord: Die Here het hulle nodig; en dadelik sal hy hulle stuur.

⁴ En dit het alles gebeur, sodat vervul sou word die woord wat deur die profeet gespreek is:

⁵ Sê vir die dogter van Sion: Kyk, jou Koning kom na jou toe, sagmoedig, en Hy sit op ’n esel, ja, ’n jong esel, die vul van ’n pakkier.

⁶ En die dissipels het gegaan en gedoen soos Jesus hulle beveel het;

⁷ hulle het die esel en die vul gebring en hulle klere daarop gelê, en Hy het daarop gaan sit.

⁸ En die grootste deel van die skare het hulle klere op die pad oopgegooi, en ander het takke van die bome afgekap en op die pad gestrooi.

⁹ En die skare wat voor geloop en die wat gevolg het, het uitgeroep en gesê: Hosanna vir die Seun van Dawid! Geseënd is Hy wat kom in die Naam van die Here! Hosanna in die hoogste hemele!

¹⁰ En toe Hy in Jerusalem inkom, het die hele stad in opskudding geraak en gesê: Wie is hierdie man?

¹¹ En die skare sê: Dit is Jesus, die profeet, van Násaret in Galiléa.

Broodjies vir die pad

This Sunday marks the transition from the observance of Lent to the beginning of Holy Week. Its themes are not restricted to those of Jesus’ entry into Jerusalem, but extend through to the trial and execution of Jesus. With the solemn reading of the Passion at the Gospel, there is a vast amount of biblical text to process.

The passion narrative is the most history-like part of the Gospel tradition. Here we are dealing with political events, in a familiar place and involving historical figures known to us. Further, we are dealing with perhaps the most secure historical fact of the entire Jesus tradition, namely his crucifixion. In addition, here we seem to have a connected and coherent series of events from the Last Supper through to the arrest in the garden and then the trials and the execution itself.

[...]

NT scholarship in the mid-20C was persuaded that the Passion Narrative was the first part of the Gospel tradition to take definite shape. The events were so central to the apostolic preaching (the “kerygma”) that some account of how Christians came to believe in a crucified Messiah would have had to be offered to Jews and Greeks alike.

More recent scholarship has questioned this assumption. Even if the story of Jesus’ betrayal and death was fashioned in the 40s, as Crossan suggests, it is no longer seen as a simple historical narrative. In particular, the relationship between the OT prophecies and the Gospel narrative has been reconsidered.

As a result, while the historicity of the core event (Jesus crucified) is affirmed, the political and theological agenda of the Gospel narratives has been increasingly recognized.

Key themes running through the passion narrative include:

- Jesus as an heroic figure familiar to a Greek world
- Jesus as an innocent victim familiar from Jewish tradition
- “according to the Scriptures” as a sign of divine providence
- transfer of responsibility for Jesus’ death from Rome to the Jews
- claims to apostolic authority by those who were witnesses to the resurrection

[...]

The Greek hero myth

The pervasive Greek hero myth seems to have provided GMark with a way of presenting the Jesus story to people familiar with Greek culture. The classic forms of the hero myth, as outlined by Gregory Riley in *One Jesus, Many Christs* (1997:39ff), may be paraphrased as follows. The points of contact with the familiar story of Jesus are immediately evident.

The Greek hero was properly the offspring of divine and human parents: most often a virgin human mother and a male god. As offspring of divine-human liaisons they were especially gifted: prowess, or strength, or beauty, or wisdom. The hero was a kind of bridge between divine and human worlds, and destined to be a central player in divine plan to control balance of justice (diké) among humans. As the one chosen by fate for such a destiny, the hero was also something of a victim to fate: constrained by something beyond personal control. Under these circumstances the willing choice to die for principle and with honor could be a pivotal heroic event. These gifted yet tragic heroes often found they had powerful enemies: sometimes a divine parent (or a jealous divine rival) may turn against the hero. In any case, success and popularity could provoke divine envy. Closer to home, however, were the major human opponents—usually rulers and kings with the hero cast as a subversive element boldly refusing the unjust dictates of those in authority. In the stories of the hero, ruler and city can suffer for their unjust treatment of the innocent hero. Inevitably, the hero faces a test of character that provides an opportunity to reveal his true colors. Not all heroes pass the test, but those who do can find that suffering

results in learning. At times the hero is something of a bait in a cosmic trap, with his own suffering and death serving as bait to catch and destroy the wicked. In the Greek tradition, heroes often face an early death: painful and in the prime of life. While skepticism about an afterlife was typical of the Greek outlook, heroes were assured a place of honor after death. They would inherit immortality and claim their place in the Elysian Fields. The dead hero could then become an immortal protector of the living, having secured an ironic victory in his untimely and undeserved death. After such a faithful death the hero could protect his own devotees as they also faced the test of living faithfully in a dangerous world. These dead heroes offered protection and help in dire circumstances, with the cult of the heroes being most widespread religious activity in ancient world.

It is immediately clear that the early Christian accounts of Jesus fit well with this common structure of meaning in the Hellenistic world. Those accounts would have resonated with the ancient archetype of The Hero. Indeed, Jesus himself would have been affected to some degree at least by such models of perfection. While the ancient Jewish biblical tradition can be assumed as the major influence upon Jesus and the earliest Christian storytellers, we cannot exclude the possibility that he was familiar with this widely-attested mythic pattern. At the same time, it is more likely that the early Christian storytellers chose to cast Jesus into this role, rather than the traditional assumption that Jesus is described this way because that was the historical reality.

The Innocent Victim

Jewish traditions about the suffering of the innocent victim would also have played their part in shaping Jesus's own mind set and in determining how Christians would later choose to describe him.

This pattern is best known to many people these days from the stories of Joseph (Genesis 37-50) or perhaps Daniel in the lions' den (Daniel 6), but in the 1C the Wisdom of Solomon 2:12-5:23 offered a powerful outline of the innocent victim who suffers at the hands of the wicked. When reading that passage, it is not hard to imagine a Jewish-Christian audience hearing it as a description of Jesus.

Burton L. Mack (*A Myth of Innocence*, 1988:267) has taken up the work done by George W.E. Nickelsburg on the innocent victim tradition in second Temple Judaism and applied it to Mark's Gospel. The basic elements of this Jewish myth of the innocent victim may be paraphrased as follows:

After an introduction to the characters, there is some act by the victim that provokes the unjustified hostility of the wicked and results in them engaging in a conspiracy to eliminate this threat to their power. When the decision is made to dispose of this troublesome opponent, the response by the victim is one of trust and obedience to the divine requirements. A false accusation is brought against the innocent person, resulting in a trial and condemnation. The innocent can protest in vain (when the accusation is false) and pray for deliverance, but must still suffer the ordeal imposed on them by the unjust rulers. The reaction of others to the unjust treatment of the victim may also be noted. In the end, of course, the victim is rescued in some way and vindicated. This vindication can involve some form of exaltation to a place of substantial dignity and power, much to the shame of the unjust

perpetrators. the newly invested judge/ruler is acclaimed by the faithful, while those who had mistreated him fear for their own fates before receiving their deserved punishment.

<http://gregoryjenks.com/2014/03/31/lent-5a-6-april-2014>

Brood vir die pad

Nag se trane meng met lag in die môre

Wilhelm Jordaan

Soos ek oor die jare heen in my werkplek "gevorder" het – en getrek het in die vermaaklike hiërargie van klein kantoor sonder mat na groter kantore met groter mat – het een van my kosbaarste besittings altyd saam getrek: 'n Groot skildery van 'n nar wat, as jy mooi kyk, tegelyk bedroef is en gelukkig lyk.

Dit was altyd interessant om kollegas en besoekers se vraende reaksie te hoor: Hoekom hang dít hier, so skuins agter jou?

Sê dit iets van jou; jou werk; jou lewensuitkyk; die wêreld?

Ander het net stilgebly, met oë wat heimlik dwaal.

By aftrede het dit saamgekom huis toe en is dit in die studeerkamer binne sig gehang.

En nou die dag val die skildery van die muur af en die glas kraak – net mooi daar waar die nar se gelukkig lyk soomloos oorgaan in sy droefheid en droefheid soomloos oorgaan in gelukkig lyk. So asof die nar se dubbelhartigheid in die kraak nuwe gestalte vind.

Miskien vertel dit hoe belangrik dit is dat jy die paradoksale in jou menswees verstaan: Dat die grootse en die geringe in jou woon; dat jy harmonie begeer en disharmonie saai; die diepste Godsverlange beleef en smalend Godontkennend leef; diep ernstig is en onthutsend vlak; dat die nag se trane vermeng is met lag in die môre.

In die trant van T.T. Cloete se jongste digbundel is Karnaval en Lent deel van die paradoks – die banale langs die sobere; die boertige langs die stigtelike.

Ons gee dit egter nie maklik toe nie, want ons het geleer om bang te wees dat die goeie indruk wat jy op mense maak, dalk gekanselleer sal word; dat jy as 'n mindere mens geag sal word.

Ons het gewoon nie die moed om die sanger Kurt Cobain na te sê nie: "I'd rather be hated for who I am, than loved for who I am not."

Die nar in die skildery se "belydenis" van dubbelhartigheid sê ons moet leer om ironies te leef. Want ironie help ons om bewus te word van menswees se dubbelgesig.

Soos N.P. Van Wyk Louw dit in Germanicus aanteken: "Jy praat so graag van 'mens' □/□ en gru wanneer jy hoor wat die donker saad van mens-wees is."

Om ironies te leef eerder as giftig sinies of oppervlakkig skynselukkig is om die insig te hê dat donker smeulende dinge, net soos die lig, deel van jou menslike mondering is; dat alles ín jou saamgevoeg is.

Dit help jou om ondersoekend en selfontdekkend te leef. Sodat jy dubbelhartigheid kan omhels eerder as wegwens of ontken.

<http://www.beeld.com/opinie/2014-04-08-nag-se-trane-meng-met-lag-in-die-mre>