

## Toetrede

### Liturgie van die Lig

Aanstreek van die kerse

## Woorddiens

### Tema: Roem/glans versus vernedering/verheerliking

### Skriflesing: Johannes 12:20-33 (1953)

<sup>20</sup> EN daar was sommige Grieke onder die wat opgekom het om op die fees te aanbid;

<sup>21</sup> hulle het na Filippus gegaan wat van Betsáida in Galiléa was, en hom gevra en gesê: My heer, ons wil Jesus graag sien.

<sup>22</sup> Filippus kom en sê dit vir Andréas, en Andréas en Filippus vertel dit weer aan Jesus.

<sup>23</sup> Maar Jesus antwoord hulle en sê: Die uur het gekom dat die Seun van die mens verheerlik moet word.

<sup>24</sup> Voorwaar, voorwaar Ek sê vir julle, as die koringkorrel nie in die grond val en sterf nie, bly dit alleen; maar as dit sterf, dra dit veel vrug.

<sup>25</sup> Wie sy lewe liefhet, sal dit verloor; maar wie sy lewe haat in hierdie wêreld, sal dit bewaar vir die ewige lewe.

<sup>26</sup> As iemand My dien, laat hom My volg; en waar Ek is, daar sal my dienaar ook wees; en as iemand My dien, sal die Vader hom eer.

<sup>27</sup> Nou is my siel ontsteld, en wat sal Ek sê? Vader, red My uit hierdie uur? Maar hierom het Ek in hierdie uur gekom.

<sup>28</sup> Vader, verheerlik u Naam! Daar het toe 'n stem uit die hemel gekom: Ek hét dit verheerlik, en Ek sal dit weer verheerlik.

<sup>29</sup> En die skare wat daar gestaan en dit gehoor het, het gesê dat daar 'n donderslag gewees het. Ander het gesê: 'n Engel het met Hom gespreek.

<sup>30</sup> Jesus antwoord en sê: Hierdie stem het nie om My ontwil gekom nie, maar om julle ontwil.

<sup>31</sup> Nou is dit die oordeel van hierdie wêreld, nou sal die owerste van hierdie wêreld buitentoe gedryf word.

<sup>32</sup> En Ek, as Ek van die aarde verhoog word, sal almal na My toe trek.

<sup>33</sup> En dit het Hy gesê om aan te dui hoedanige dood Hy sou sterwe.

### Broodjies vir die pad

Make sure your desire to do what you're aspiring to do is deeper than just fame and being a celebrity.

*Meagan Good*

How many emperors and how many princes have lived and died and no record of them remains, and they only sought to gain dominions and riches in order that their fame might be ever-lasting.

*Leonardo da Vinci*

Even those who write against fame wish for the fame of having written well, and those who read their works desire the fame of having read them.

*Blaise Pascal*



### Moonshadows

(Pa op 80 – happy birthday)

Pa, dis volmaan vanaand,  
dis wéér volmaan, happy birthday, Pa.  
Vier-en twintig volmane lank,  
vandat Pa weg is.

Maar dis 'n geil volmaan vanaand,  
nes pa se nuwe kaalkop kleinkind.  
(haar naam is Emma, Pa) oop, onskuldig, gul, geil,  
gelukkig soos die uil op Groenberg,  
wat fluit deur die klowe, vere regskuifel en bol  
in die geur van somer en druiwe  
en die koms van koejawels en olywe.

Die sug van vreugde en vrede:

Moonshadow – in die jubel,  
in die hartseer vir jou.

(c) Anne-Ghrett Erasmus / Maart 2015

### Oor die lied Moonshadow deur Cat Stevens

- Stevens wrote this about finding hope in any situation. Be present and joyful. See life as it is, right now, and don't compare it to others' lives, or other times in your life. Every moment in life is rich and unique; whether we are aware of it or not, we are always leaping and hopping on a moonshadow - the inescapable present moment. If we are wrapped up in our whirlpools of worry and concern about what could be, or what has been, we are missing the richness of life as it is.
- In the bridge of the song, Stevens seems to be speaking of faith, indicating clearly that, although he is experiencing this ecstasy in the present, despite all the losses and suffering of existence, it is the light that has found him, and not the other way around. He is surrendering to a power greater than himself - the "faithful light." (thanks, Ted - Victoria, Canada, for above 2)
- When he appeared on The Chris Isaak Hour in 2009, Stevens said of this song: "I was on a holiday in Spain. I was a kid from the West End (of London) - bright lights, ect. - I never got to see the moon on its own in the dark, there were always streetlamps. So there I was on the edge of the water on a beautiful night with the moon glowing, and suddenly I looked down and saw my shadow. I thought that was so cool, I'd never seen it before."

Wilhelm Jordaan skryf oor stereotipering...

### ‘Top Gear’ simbool van: ‘Vrou, waar’s my kos!’

Wroem . . . wroem . . . wroem! Dis hoe seuntjies van kleintyd af die wieleding leer doen.

En as hulle eendag mooi groot is (in relatiewe terme), kyk hulle wroem-wroem Top Gear op TV en teken versoekskrifte as ’n sielsgenoot soos Jeremy Clarkson weens kru gedrag geskors word.

Ek weet ek oordryf, maar parkeer tog ’n oomblik. En betreur die geval Clarkson – hoofaanbieder van Top Gear wat een van die program se vervaardigers swetsend uitgeskel en met die vuis bygedam het omdat hy laatnag ’n lekker stukkie pangebreaide biefstuk wou hê en toe met koue happies tevrede moes wees.

Ons behoef perspektief op die manlike wieleding – die maklike aanname dat mans geneties bedraad (of gerat) is om, via ’n hormoon soos testosteron, ’n kapasiteit vir aggressie te hê en dat ’n program soos Top Gear ’n natuurlike uitlaatklep (of is dit nou uitlaatpyp) daarvoor is.

So verskoon nou maar die manne as hulle ’n bietjie kop verloor in en deur programme soos Top Gear.

Wat ons gereeld vergeet om by te voeg, is dat genetiese kapasiteit aangewakker en in stand gehou deur ons opvattinge oor die aard en uitlewing van “ware manlikheid”; soos dat seuntjies woes met lawaaierige karretjies moet speel. Dan is hulle ware seuns, sê ons.

In 1909 skryf Filippo Marinetti in sy “Futurist Manifesto” oor die verwagte versmelting van mens en masjien, van manne en hul karre: “We shall sing a hymn to the man at the wheel who hurls the lance of his spirit across the earth, along the circle of its orbit in a roaring car.”

Só – saam met baie ander dinge soos advertensies en groepsdruk – word daar van vroeg af ’n “draaiboek” vir manlikheid geskryf: Om die ganse lewe te sien as ’n strydperk waarin mans in beheer is; heroïes optree; avontuur, gevaar en opwindning soek; kragdadigheid tot ’n deug maak; meeding. En om die man se sagter vroulike moontlikhede te onderdruk.

Hiervan is Top Gear ’n simptoem. Wat maar net sê “die wieleding” is vir baie mans die vervulling van die manlike kryger-psige; ’n territorium van mag en seksuele fantasering.

As jy Jeremy Clarkson hoor skreeu: “Waar is my &\*&%\$ steak?” dan is dit asof jy ook pappie brutaal hoor skreeu aan mammie: “Vrou, waar’s my kos. Ek is honger.” En sy bring dit gedwee en tevrede. Want pappie het gepraat.

Helaas dink baie vroue steeds dit hoort so. Daarom hou hulle van programme en advertensies wat hulle stereotipeer as die “mammies teen die mure”; die geïmponeerdes wat blinkoog lam in die knie raak en oe! en a! oor die polsende man met sy trillende toeretellers.

Solank miljoene mense lofsange sing oor programme soos Top Gear, sal die knelgreep van brutale patriargie bly duur.

<http://www.netwerk24.com/stemme/2015-03-18-wilhelm-jordaan-top-gear-simbool-vanvrou-waars-my-kos>

### Brood vir die pad

#### Unless a grain of wheat falls ...

In keeping with the ancient observance of this day as the beginning of Passiontide, today's readings begin to focus much more directly on the imminent liturgical commemoration of the suffering and death of Jesus.

GJohn treats the crucifixion as a moment of triumph, rather than a tragic turn of events. This will be "the hour" -- an important theme in GJohn: 2:4; 7:30; 8:20; 12:23,27; 13:1; and 17:1. This will be the moment of victory since a Jesus exalted on the cross will draw everyone to himself.

There is no sense here of the scandal of the cross, that Paul felt so strongly. Despite the presence of the "Greeks" in the episode, this is insider talk. Unlike Paul who knew the difficulty of seeking to sustain theological discourse with either Jews or Greeks when the question of Jesus' death was raised, GJohn seems to be talking to its own constituency here. We might well wonder whether they seriously imagined themselves in dialogue with outsiders, or whether their monologues and narratives are mostly for their own benefit. A kind of theological whistling in the dark, perhaps?

In a happy turn of events, even if written primarily for their own internal needs, GJohn has generated numerous expressions that have come to encapsulate core elements of Christian faith:

- No one can see the kingdom of God without being born from above ...
- God so loved the world that he sent his only son ...
- God is spirit, and those who worship him must worship in spirit and in truth ...
- I am the bread of life ...
- I am the light of the world ...
- I am the good shepherd ...
- I am the resurrection and the life ...
- I give you a new commandment, that you love one another ...
- I am the way, the truth and the life ...

Another of the great Johannine word pictures is to be found in this passage: the seed that falls (seemingly dead) into the ground and then bears much fruit. This image is taken up in the hymn, *Now the Green Blade Rises*, by John M.C. Crum (1872-1958):

Now the green blade rises from the buried grain,  
Wheat that in dark earth many days has lain;  
Love lives again, that with the dead has been;  
Love has come again, like wheat that springs up green.

In the grave they laid him, Love whom hate had slain;  
Thinking that he never would awake again,  
Laid in the earth like grain that sleeps unseen;  
Love has come again, like wheat that springs up green.

Up he sprang at Easter, like the risen grain,  
He who for the three days in the grave had lain;  
Raised from the dead, my living Lord is seen;  
Love has come again, like wheat that springs up green.

When our hearts are wintry, grieving, or in pain,  
Then your touch can call us back to life again,  
Fields of our hearts that dead and bare have been;  
Love has come again, like wheat that springs up green.

[http://wiki.faithfutures.org/index.php?title=Lent\\_5B](http://wiki.faithfutures.org/index.php?title=Lent_5B)