

Toetrede

Liturgie van die Lig

Aansteek van die kerse

Woorddiens

Tema: "Hoe dink jy oor jou lewe?"

Skriflesing: Markus 9:30-37 (1953)

³⁰ EN hulle het daarvandaan weggegaan en verbygetrek deur Galiléa; en Hy wou nie hê dat iemand dit moes weet nie.

³¹ Want Hy het sy dissipels geleer en vir hulle gesê: Die seun van die mens word oorgelewer in die hande van die mense, en hulle sal Hom doodmaak; en nadat Hy gedood is, sal Hy die derde dag opstaan.

³² En hulle het die gesegde nie verstaan nie en was bang om Hom uit te vra.

³³ En Hy het in Kapernaüm gekom; en toe Hy in die huis was, vra Hy hulle: Wat het julle op die pad met mekaar geredeneer?

³⁴ Maar hulle het stilgebly; want hulle het op die pad met mekaar gepraat oor wie die grootste is.

³⁵ En toe Hy gaan sit het, roep Hy die twaalf en sê vir hulle: As iemand die eerste wil wees, moet hy die laaste van almal en almal se dienaar wees.

³⁶ En Hy neem 'n kindjie en laat hom in hul midde staan en slaan sy arms om hom en sê vir hulle:

³⁷ Elkeen wat een van sulke kindertjies ontvang in my Naam, ontvang My. En elkeen wat My ontvang, ontvang nie My nie, maar Hom wat My gestuur het.

Broodjies vir die pad

TOUCHED BY AN ANGEL

We, unaccustomed to courage
exiles from delight
live coiled in shells of loneliness
until love leaves its high holy temple
and comes into our sight
to liberate us into life.

Love arrives
and in its train come ecstasies
old memories of pleasure
ancient histories of pain.
Yet if we are bold,
love strikes away the chains of fear
from our souls.

We are weaned from our timidity
In the flush of love's light

we dare be brave
And suddenly we see
that love costs all we are
and will ever be.
Yet it is only love
which sets us free.

Maya Angelou



Maya Angelou, born **Marguerite Annie Johnson**; April 4, 1928 – May 28, 2014) was an American author, poet, dancer, actress, and singer. She published seven autobiographies, three books of essays, and several books of poetry, and was credited with a list of plays, movies, and television shows spanning over 50 years. She received dozens of awards and more than 50 honorary degrees. Angelou is best known for her series of seven autobiographies, which focus on her childhood and early adult experiences. The first, *I Know Why the Caged Bird Sings* (1969), tells of her life up to the age of 17 and brought her international recognition and acclaim.

https://en.wikipedia.org/wiki/Maya_Angelou



I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.

~ **Maya Angelou**

If you find it in your heart to care for somebody else, you will have succeeded.

~ **Maya Angelou**

The thing to do, it seems to me, is to prepare yourself so you can be a rainbow in somebody else's cloud. Somebody who may not look like you. May not call God the same name you call God - if they call God at all. I may not dance your dances or speak your language. But be a blessing to somebody. That's what I think.

~ **Maya Angelou**



Martin Heidegger's *Being and Time*, which is generally regarded as a turning point in twentieth century thinking in the West, can be considered as a sustained exploration of how one chooses to live the life one is given. He begins by noting that human beings are distinct from anything else in existence because of our capacity to imagine, experiment, discover, project and make decisions about our identity, our lives. [Therefore, only human beings can have the kind of debate with themselves that preoccupies our readings this Sunday.] In one place Heidegger describes this unique human capacity thus, "These entities in their Being comport themselves towards their Being. As entities with such Being, they are delivered over to their own Being." (p.67) In his gloss on *Being and Time*, William Blattner summarizes, "This sense of identity underlies my awareness of my convictions, commitments, thoughts, and

responsibilities. *To be a person is to project a person to be, and so our being is at issue for us.* "To live a life is to answer the question of identity." (*Heidegger's Being and Time*, p.37)

Heidegger continues by drawing a distinction between the level of attentiveness with which one confronts these issues of identity, responsibility and commitments. We can live quite "successfully" at the superficial, conventional level. This is the comfortable world of "They," i.e. all others who are also just going-along-to-get-along. One can also make the decision to go deeper into life. This decision entails the never-ending quest to know and accept one's self and to care for others with a keener moral obligation for the well being of others, especially for those who are the most vulnerable.

The crisis that reveals the difference between these two distinct approaches, according to Heidegger, is the reality of death. To live superficially, death is just a distant fact over which I have little control. The reality of death just proves that life is "short and sorrowful." Those who care to live life more deeply, however, recognize that because that time will come when we are no longer a part of other peoples lives and our life can no longer impact theirs, there is a sense of urgency about whatever time we might have. Further, there is the recognition that one can experience an emotional, moral, spiritual "demise" even before our bodies give out. Heidegger describes this attitude as "Being-towards-death." This is not a morbid preoccupation, it is a healthy "anxiety" which can lead us to "the possibility of understanding one's *ownmost* and uttermost potentiality-for-Being-- that is to say, the possibility of *authentic existence*." (p. 307) He continues, "When, by anticipation, one becomes free for one's own death, one is liberated from one's lostness in those [superficial] possibilities which may accidentally thrust themselves upon one; and one is liberated in such a way that for the first time one can authentically understand and choose among factual possibilities lying ahead...." (p. 308)

For the second time in Mark's narrative, Jesus raises with his friends the eventuality of his own death. Their reaction is very instructive and way too familiar-- they did not understand and did not want to understand when he wanted them to confront the reality of his death and, by implication, their own danger and possibility for death. Instead, they wanted to gossip and speculate among themselves about who will have what status in this exciting, growing Jesus movement.

But the blunt biblical warning is that those who choose to live this way have "made a covenant with death." Even before their bodies can be pronounced dead, they can "die" in the sense of not finding and fulfilling their "authentic" "potentiality-toward-Being." Conversely, those who have confronted both senses of dying acquire an urgency about life, an insistence not to live superficially, absorbed in the conventionality of the majority, despite the personal costs.

And to just make certain this discussion gets grounded in immediate, concrete reality, Jesus moves a child to the center of attention and says that anyone who is attentive to the most vulnerable, such as this child right here, right now, welcomes me as well as "the one who sent me."

Brood vir die pad

Versteende lewe verweef wetenskap en verbeelding

Wilhelm Jordaan

Sedert die nuus oor die nuwe spesie *Homo naledi* wemel dit in Beeld en elders van die snedige SMS'e en kommentare

deur mense (geen ape nie, nè!) vir wie evolusie 'n vloekwoord is.

Só word ons getraakteer met die gebruikelike gebrek aan respek vir grensverskuiwende kennis en geringskatting van die egte begeerte om te weet en te verstaan. En daarmee saam die onwrikbare geloof in eie uitgedinkte fundamentalistiese onsin.

Die beskrywing van die jongste fossielvonds deur prof. Lee Berger en sy internasionale span wetenskaplikes bevestig opnuut die bekoring van paleontologie as wetenskap: Versigtige, oorwoë vertolkings aangevul deur 'n bruisende, kinderlike opgewondenheid oor én respek vir versteende lewe wat die lang verhaal vertel van die ryk lewensverskeidenheid waaruit die mens oplaas uniek na vore getree het.

Wat die mens is, kom só broksgewys na vore uit die fyn didaktiek van beendere, klippe en gesteentes. Want dié vonds bevat iets nuuts, à la prof. Berger: "Dit is die eerste keer dat 'n ander dier as die mens die komplekse gedrag toon om hul dooies eenkant in 'n grot te 'bêre'. Dit toon begrip van sterflikheid en sulke vondste gaan ons begrip van wie en wat ons is gans en al verander."

Net so opwindend as die wetenskap is die manier waarop paleontologiese bevindings en bespiegelings deur die literêre verbeelding byna tasbaar gemaak word. Soos in Marié Heese se paleontologiese roman *Vuurklip*, waarin sy haar oertyd-karakters, soos Maouma en Ama, se belewenis van Groot Gees, Songees, Seegees, Aardgees en Windgees verbeeldingryk beklee met 'n ontwikkelende spirituele bewussyn wat hedendaagse geloofstaal vooruitloop.

So asof die oertyd al bevat het wat eeue later tot ánder inhoud sou kom.

In sy boek *Die groot avontuur* doen Leon Rousseau plek-plek dieselfde.

Soos 'n paleontologiese speurder reis hy deur evolusionêre geskiedenis en gebruik sy wetenskapsfiktiewe verbeelding (geslyp as skrywer van die Fritz Deelman-verhale!) om scenario's te skets oor hoe die vroeë mensheid sou opgetree het, en wat ons sou kon waarneem toe bepaalde kosmiese rampe die aarde getref het.

So lees mens met vasgenaelde aandag sy riller-beskrywing van die ontstaan van die Vredefort-koepel (2 miljard jaar gelede); van die "doodswolk 110 km hoog, die magtige siddering van die aardkors" en die enorme gevolge daarvan vir alle organismes.

Só ook sy bespiegelings oor hoe die vroeë jagtersmensheid se kliktaal dalk evolusionêr in Afrika ontwikkel het om wild doeltreffend te kan jag; met 'n taal wat soos gras ritsel om die wild gerus te stel.

Só kom feite en verbeelding byeen – deur wetenskap en letterkunde wat verwonderd navors en besin oor hoe die mens oor die eeue gekom het: Van vis tot filosoof.

<http://www.netwerk24.com/stemme/menings/2015-09-15-wilhelm-jordaan-versteende-lewe-verweef-wetenskap-en-verbeelding>