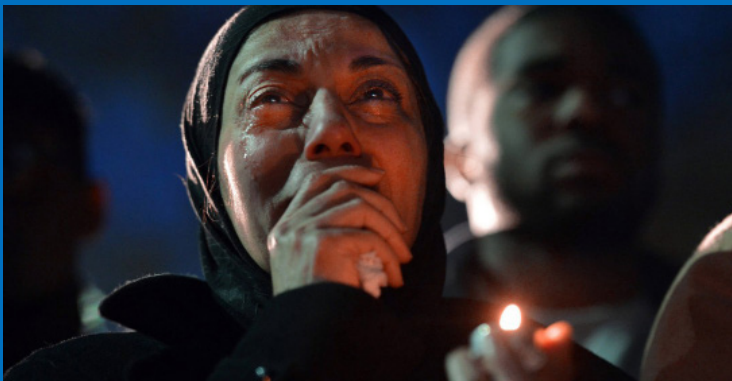
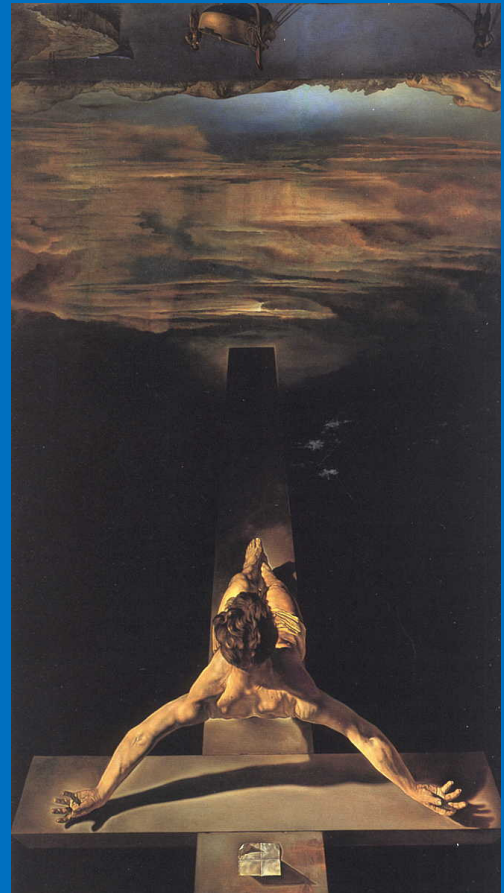


# RETREAT IN DAILY LIFE T O G E T H E R



## 3—The Third Week

Society of the Holy Child Jesus, 2021

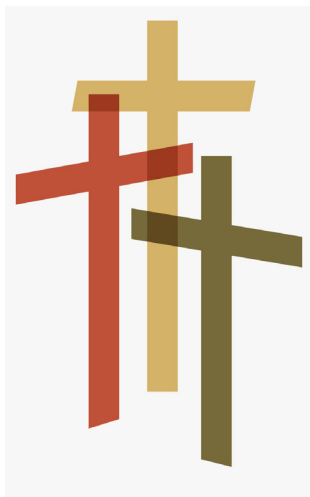
# Some Food for Thought

as you consider re-visiting or beginning the Third Week

## In this packet you will find:

- Orientation notes for the **THIRD WEEK**, pp.3-4
- Resources for praying the **THIRD WEEK**, pp. 5-16
- Additional music & art, pp. 17-19
- Bibliography & Media Links, pp. 20-22

To know, love and follow Jesus gains new meaning in light of the Third Week: the call to compassion with Jesus' suffering. Following Jesus draws the seeker into the drama of the cross, for s/he goes up



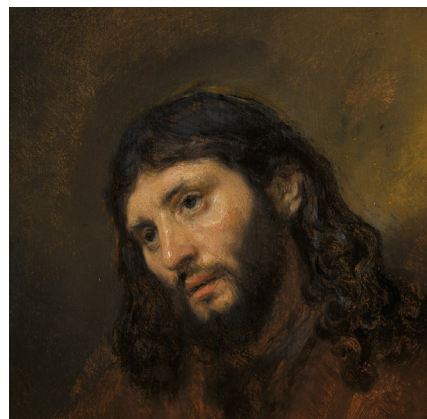
to Jerusalem and engages in the conflict that leads to death. Being with Jesus means entering into his perspective, focusing not on personal experience of the passion, but willingly sharing his: his choices, his anguish, his truth, his desires, his aloneness, his sense of

the absence of God .... **The entire paschal mystery grounds the Third Week.**

Adapted from: Dyckman, Garvin, Liebert, *The Spiritual Exercises Reclaimed*, 216-217.

**“We just need to be present to Jesus and continue to have our hearts schooled about what compassion is all about.”** O'Brien, Kevin SJ. *The Ignatian Adventure*

We are invited to keep our eyes and hearts on Jesus in the final expressions of his love for us, and to let ourselves be led to new depths of compassion, friendship and love. The suffering neighbor, the suffering community, the suffering world will be present for us to see and engage with by the revealing light of all that the Third Week holds.



Rembrandt, Face of Christ

The Christian tradition offers an enormous wealth of art and music that's both inspired by and conducive to prayer about the final days of Jesus' earthly journey, so on pages 17-19 we offer some additional audio-visual resources to supplement what's in the usual prayer pages for each calendar week. There's more than enough, so be selective; feel free to take it or leave it as, above all, you continue to keep your eyes on Jesus, following the lead of his Spirit in your own heart. Let's continue to remember one another as we journey in this sacred space.

# Retreat in Daily Life Together —

## Orientation Notes for the Third Week

Adapted from *The Ignatian Adventure* by Kevin O'Brien, SJ

### *The Road to Calvary*

In the Third Week ... we focus on being with Jesus and less on all the “doing” of the Second Week, where we accompanied Jesus in his active ministry. A certain stillness pervades the Third Week. We keep our eyes clearly fixed on Jesus and avoid any intense self-examination or weighting of values, as we have done in prior weeks. In doing so, we become more like the One we walk with to Calvary: more loving, more faithful, more generous, and more compassionate. p. 216

### *The hidden God*

In the Third Week of the Exercises, Ignatius invites us to consider how Jesus’ divinity “hides itself” (SE 196). We must not easily explain away the suffering we encounter. Jesus is not merely playacting his way through a passion play. We must take Jesus’ humanity seriously enough to realize just how much he loves us.

.... As you pray through the Passion and ask for the grace of compassion, consider how you are called to be more compassionate in the particulars of your own life. Ask: *What invisible crosses do people bear? How can I help carry them? Who helps me carry my own burdens? Who are the crucified peoples of our world today?*

We experience various “dyings,” losses of different kinds, and we must mourn them: the death of a loved one, the loss of a relationship, the change of a career or living situation, a physical infirmity or limitation. We unite these dyings with the suffering of Christ, knowing that God redeems them all. 219

***Conclude your prayer sometimes with the Anima Christi — on p. 32 in the Second Week***

### *The Importance of the Colloquy*

The colloquy is very important in the Third Week. It should flow naturally in your prayer .... We speak to Jesus as a friend, with words of sorrow, confusion, compassion, regret, fear, anticipation — whatever moves us. Or perhaps we are present to him without words. The comfortable silence shared between friends can speak volumes. pp. 216-217

***Look again at the Note about the colloquy on p. 4 of packet #2 (for the First Week)***

Here is a contemporary translation of what Ignatius says about the colloquy in SE 53:

I put myself before Jesus Christ our Lord,  
present before me on the cross.

I talk to him about how he creates because he loves  
and then he is born one like us out of love,  
so emptying himself as to pass from eternal life  
to death here in time, even death on a cross.  
By his response of love for God his Father,  
he dies for my sake.

I look to myself and ask — just letting the questions  
penetrate my being:



*In the past, what response  
have I made to Christ?  
How do I respond to Christ now?  
What response should I make to Christ?*

As I look upon Jesus as he hangs upon the cross,  
I ponder whatever God may bring to my attention.



**The Paschal Mystery refers to the unfolding of God's plan of salvation in Christ's passion, death, and resurrection.** Although we should not run from the sadness and confusion of the Passion, we also should not induce amnesia, forgetting that the glory of Easter morning follows the darkness of Good Friday. **The birth, life, death, and resurrection of Christ are different movements of the same symphony of God's extravagant love for us:**

*For God so loved the world that he gave his only Son,  
so that everyone who believes in him may not perish  
but may have eternal life.* John 3:16

When viewed through Easter eyes, the cross no longer stands as a sign of defeat but of God's victory over everything opposed to the kingdom of God. Jesus took on the forces of violence and death — and won! O'Brien p. 230

### **Some Suggestions for Prayer —**

*A Retreat By All Means* by Elizabeth M. Strub, SHCJ pp. 130-131

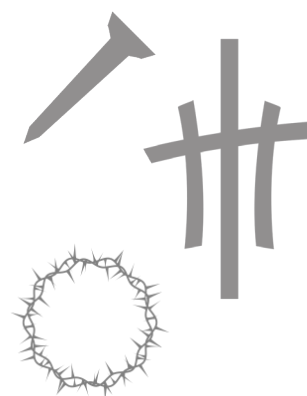
\* There are times during the passion when Jesus is alone: in the garden, or in the Praetorium jail, for instance. These are times when you might choose to be with him — listening, speaking or just being present in silence.

\* Another way of praying would be to place yourself before Jesus at any moment of his passion, and especially as he hangs on the cross, and wait until you can sense his attention fixed on you, then remain the object of that attention for as long as you can.

\* Jesus is going to his death for you. Therefore he is supremely concerned about everything to do with you. Penetrated by that conviction, what do you most want to say to him? Sometimes it is easier to write than to speak. Simply let the words come without organizing your thoughts. Perhaps you express yourself better in song. Sing, then, somewhere where you are not self-conscious about being overheard.

\* There may be a single word or phrase which has always drawn you to another level of openness or responsiveness to God. Or a phrase may have been repeating itself within you almost without your realizing it. Pick it up consciously and say it slowly over and over in rhythm with your breathing until you are focused and at peace, then turn your attention to Christ and simply "behold the Man."

\* Whatever prayer fits your inclinations, do not omit a prayer which includes the death of Jesus.



### **A further word about repetition:**

People sometimes flee from a powerful moment of intimacy with God; the use of repetition gently holds us in God's presence. Given the pace of our busy lives, sometimes we are not well disposed as we come before God in prayer. Repetition allows us to become more and more open, attentive, and receptive to God's action. The prayer of repetition allows our feelings and emotions to be more fully expressed. Smith & Merz, *Moment by Moment*, p. 69

# Retreat in Daily Life Together —

## Third Week (1)



### THEME:

The cost of following Jesus on his way to Jerusalem (SE 190-209)

### GRACE:

To be with Jesus in his Passion and to savor the grace of compassion.

### SCRIPTURE:

Luke 9: 21-25

Luke 7: 11-17

John 2: 13-25

Mark 10: 32-34

John 12: 1-8

1 Corinthians 1:22-25



### SPIRITUAL EXERCISES:

In this phase of the Exercises, we accompany Jesus into the mystery of human suffering. Our prayer may become more still and quiet as a result. We don't need to make any big promises or figure out answers to timeless existential questions about the meaning of suffering. We just need to be present to Jesus and continue to have our hearts schooled about what compassion is all about. In this school of the heart, the cross becomes an extension of Jesus' ministry of loving presence, a love that is with us to the very end. Kevin O'Brien, commentary on Week Three, *An Ignatian Adventure*, p. 213

*Note:* The colloquy is very important in the Third Week. We speak to Jesus as a friend: words of sorrow, confusion, compassion, fear, regret — whatever moves us. Or we are present to him without words, in a comfortable silence between friends.

### SHCJ TRADITION:


Through suffering and joy, Cornelia learned to love Christ and the world he came to consecrate, with an undivided heart . . . . In Christ we unite ourselves to the whole of humanity, especially to the poor and suffering. Constitutions 2 & 6



## PERSPECTIVES & ECHOES:

**T**he compassion of Jesus is to be understood not simply as a personal emotional reaction but as a public criticism in which he dares to act upon his concern against the entire numbness of his social context .... Jesus enters into the hurt and finally comes to embody it. The characteristic Greek word for compassion, *splagchnoisomai*, means to let one's innards embrace the feeling or situation of another. Thus Jesus embodies the hurt that the marginal ones know by taking it into his own person and his own history. Their hurt came from being declared outside the realm of the normal, and Jesus engages with them on a situation of abnormality. Concretely, his criticism as embodied hurt is expressed:

\* toward the sick, *"As he went ashore he saw a great throng; and he had compassion on them, and healed them"* \* toward the hungry \* toward the one who grieved the dead \* for the whole range of human persons who are harassed and helpless ... Brueggemann, *The Prophetic Imagination*, p.88

 **LISTEN TO:** *Oratio*, a new composition from contemporary German composer Mathias Rehfeldt, produced during the 2020-21 pandemic, performed at Munich's Theatine Church. It captures the emotion behind the text, drawn from the *Lamentations* of Jeremiah for the destruction of Jerusalem in 586 BC. [https://www.youtube.com/watch?v=TReD-c4--fc&feature=emb\\_logo](https://www.youtube.com/watch?v=TReD-c4--fc&feature=emb_logo)

**'O my people'**

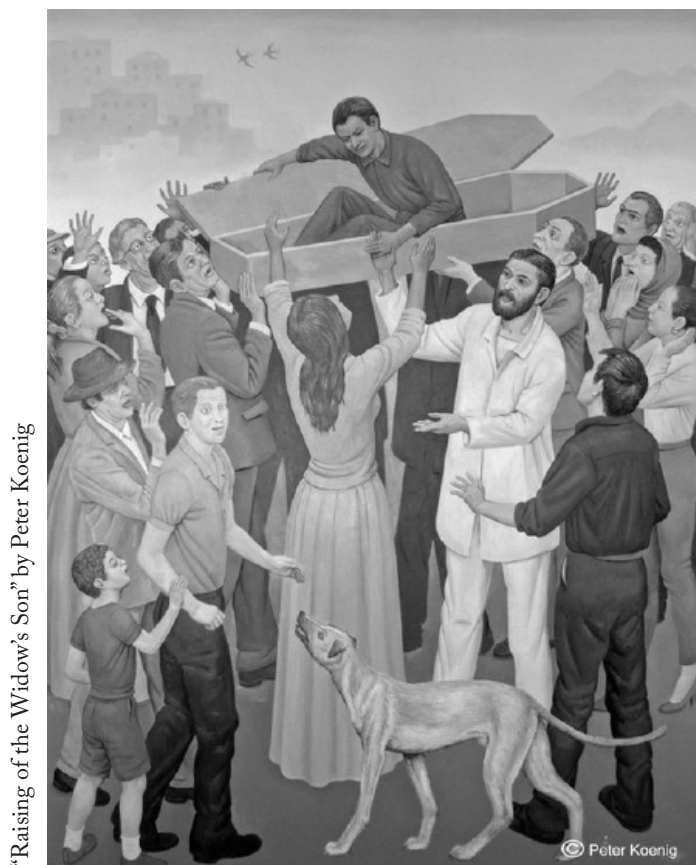


Family says good-bye to a loved one who died from Covid-19

**"THERE IS A GREAT DIFFERENCE BETWEEN thinking, understanding and feeling.** Many there are who think, few who understand, and fewer still who can feel. Here is an example which is both simple and subtle:

*If a man is hanged in the open square, a great multitude of people will see him and will think about the things he did. And a few who have greater understanding will understand the man himself, and the great pain there is within him. But if his mother or father or sister or son are there, they will suffer in their own selves the pain of the man who is being hanged.*

That is what Master Paul meant for us to understand about Christ crucified: "He did not say that we should understand him, but that we should feel within ourselves as He felt on the cross." And this is the difference between feeling a thing from outside it, from inside it, or from partaking in it oneself." Bernardino de Siena, 15th Century Franciscan



"Raising of the Widow's Son" by Peter Koenig



“THE COMPASSION OF JESUS HAS TWO SIDES. ON THE ONE HAND, it is a frontal attack upon the dominant culture. He grieves over the death of the old world and the old city even when most did not know it was dead. His criticism is not in anger but in pathos, for none loved the city more. Nonetheless, he knew about the deathly conflict between his own mission and the dominant culture of Jerusalem, for he understood early that he must die at the hands of Jerusalem.




Jesus' compassion is not only criticism of what is deathly, for in his criticism and solidarity he evidences power to transform. So his embrace of the death his people are dying leads to a restored Lazarus, to healed people, to fed crowds, to

a cared-for man, to an accepted son, and to good news for the harassed and helpless. The heavy criticism of Jesus holds the offer and possibility of an alternative beginning.” Brueggemann, p.94

### “One Who Weeps” by Anselm Grün, OSB

Scripture tells twice of your weeping,  
But undoubtedly there were other times  
Besides your tears for a friend entombed  
And a heartless city swept up in selfishness.  
Surely your tender tears continue to emerge  
As you look upon this hurting planet today.  
Tears for children who are brutally betrayed  
And every person's wrenching desolation,  
Tears for the world's greed and plunder  
And the careless way we treat one another.

Today: I renew my endeavor to be compassionate.

 **LISTEN TO: “Jesus the Lord,”** text and music by Robert F. O'Connor, SJ, and OCP, 1981; text based on the Jesus Prayer; Philippians 2:5–11; Acts 17:28 — <https://www.youtube.com/watch?v=stsbPY3UDk>



**LISTEN TO: Mahler**  
**Symphony No. 5, 4th**  
**Movement, “Adagietto,”**  
performed by the World  
Orchestra for Peace, — <https://www.youtube.co/watch?v=CFQQsu6VBYA>

**LISTEN TO: Rachmaninoff Cel-**  
**lo Sonata in G Minor, Op. 19,**  
**III** — <https://www.youtube.com/watch?v=6jclP3RMPs8>



**WATCH: *Without Em-***  
***pathy Nothing Works.***  
Spanish-American  
chef José Andrés  
Puerta founded the non-profit  
“World Central Kitchen” to pro-  
vide meals in the wake of natural  
disasters. <https://www.youtube.com/watch?v=KQn67dh32k0>



José Andrés, “World Central Kitchen”

“**COMPASSION IN THE GOSPEL** OF Matthew is not simply feeling sympathy and empathy, but it is acting concretely on behalf of the afflicted .... What authenticates Christian compassion is the action that accompanies the one feeling it, not the emotion alone. Is compassion on the move in and around you? What does your compassion move you to do?” “Compassion that Moves” by Rev. Dr. Shively T.J. Smith, June 12, 2017

*What quotation, music, or image might you have chosen to include in Perspectives & Echoes?*

# Retreat in Daily Life Together —

## Third Week (2)

### THEME:

Being with Jesus, who gives us his whole self in the Eucharist and invites us to the same love for one another

### GRACE:

I ask for what I desire. Here it will be to ask for sorrow, regret, and confusion, because the Lord is going to his Passion for me (SE 193)

### SCRIPTURE:

1 Corinthians 11: 23-29

John 13: 1-15

Mark 14: 22-25

Prayer of repetition / colloquy

Matthew 26: 20-30

Luke 22: 14-27

Matthew 20: 20-28

LISTEN TO: *Exodus*: “Passover”

— <https://www.youtube.com/watch?v=NUrpRR9m8Hc>



Mahane Yehuda Market, Jerusalem

### SPIRITUAL EXERCISES:

In his points for the Last Supper contemplation, Ignatius highlights the paschal meal context, the washing of the feet, and the Eucharist as the greatest mark of his love . . . Jesus serves us by entering into the liturgical celebration of the covenant between God and humankind. Liturgy is, then, a way of serving. In washing the disciples' feet, Jesus wants to broaden their understanding of what it means to serve. Created in God's image, just like the Eternal Son, our very being is realized in our being people who serve. Jesus explodes whatever restrictions the apostles, and all of us, use to limit our notion of service . . . The event of the Cross, limited in time and space, receives its 'now' reality and meaning in every celebration of the Eucharist: the greatest mark of Jesus' love, with nothing ever held back. Adapted from David Fleming, "Ignatian Ways of Serving," in *Review of Ignatian Spirituality*, 2007, 104-5

### SHCJ TRADITION:

O Charity patient! O charity kind! Charity bearing all things. Charity full of hope.  
Charity thinking no evil. Charity rejoicing in all good.  
—Possess me—rule me—inflame me—  
that I may remain in God and God in me for ever. CC 54:19




## PERSPECTIVES & ECHOES:

**THE LAST SUPPER BY AUSTRALIAN ARTIST MARGARET ACKLAND, 1993:** One interpreter of this unique rendition of the Last Supper has noted these details: a chaotic crowd caught in the drama of the moment \* men, women and children listening to the words of Christ \* Christ seated in the foreground with his back to the viewer, his face reflected in the faces



of his followers who express a range of feelings — from peacefulness to deep anxiety \* it is as if we walked in late — some people have been distracted by our entry and ask us through their eyes why we are there \* a woman to the left of Jesus with a confrontative look \* a breast-feeding mother, symbol of nourishment and hope \* and more ... He also notes that the meal of celebration that sustains the church is one which gives birth to the fullest expression of community. It is not a place of privilege and exclusion, because it celebrates God's generous and inclusive love. Ron O'Grady, *Christ for All People*, Asian Christian Art Association

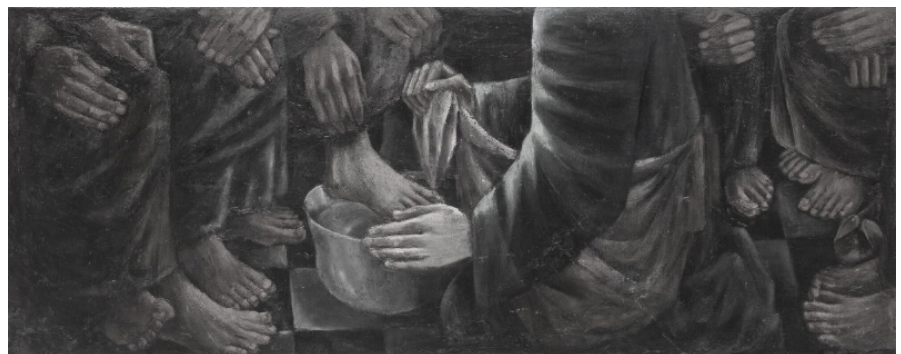
**'May we who eat be bread for others; may we who drink pour out our love'**

 **LISTEN TO: "Ubi Caritas"** arranged by Norwegian composer Ola Gjelo, sung by the *King's Return* quartet, who recorded it in a stairwell — <https://www.youtube.com/watch?v=oCQOXY-FWTk>

Where charity and love are, God is there / Christ's love has gathered us into one / Let us rejoice and be pleased in Him / Let us fear, and love the living God / And may we love each other with a sincere heart

**LISTEN TO: "Beyond Borders Improvisations,"** performed by cellist Udi Bar-David — <https://www.youtube.com/watch?v=w7sc-2BJ4-Y&list=PL4kpo-0JA3t41NDWfWliFCrMSA1bG-CO-O&index=9>

**FILIPINA ARTIST ANITA MAGSAYSAY-HO PAINTED** *The Washing of the Feet* as a gift for the Vice-President of her country. In it she expresses admiration for humble, hardworking Filipinos and at the same time captures the lofty ideal that leaders are first servants of the people and not of their own ambitions. In a radically focused way she levels the viewer's gaze on the very act of Jesus washing the feet of his disciples, thus moving viewers to ponder the magnitude of its meaning in society.



**T**he meaning of the sacred meal is immensely wide and diversified. We gather round a table, the altar, confessing by this very fact that we are to be united in love like a family. We know by faith that the Lord has promised to be present in such a congregation and is mysteriously there among those who share the meal. His death is proclaimed until he comes again, the death that brings us forgiveness and life, but which also takes us, who die throughout our lives, into its incomprehensible mystery and melancholy. Karl Rahner, SJ, Holy Week Sermon . . . . The body of Christ is not only *on* the table but *at* the table. We become one with Christ's body when we join ourselves to the spirit-filled body of believers through grace, faith and the paschal sacraments of initiation. Nathan Mitchell, *Meeting Mystery*



**“Then open your heart to Him and let yourself receive the one who is opening to you so deeply. For if we genuinely love Him, we wake up inside Christ’s body where all our body, all over, every most hidden part of it is realized in joy as Him, and He makes us utterly real, and everything that is hurt, everything that seemed to us dark, harsh, shameful, maimed, ugly, irreparably damaged, is in him transformed and recognized as whole, as lovely, and radiant in His light. He awakens as the Beloved in every last part of our body.”**

St. Symeon the Theologian,  
excerpt from poem



**“THE EUCHARISTIC TABLE PRESENTS ITSELF AS THE ONE PLACE IN our society where at least this much of God’s kingdom is anticipated: where everyone is welcome, where those who are elsewhere unwelcome, outcasts, despised, oppressed, shunned, excluded are the most welcome of all.”** Robert Hovda, liturgical pioneer



**LISTEN TO:** “Bread for the World,” by Bernadette Farrell — <https://www.youtube.com/watch?v=1BeInuYXITI>

*What quotation, music, or image might you have chosen to include in Perspectives & Echoes?*



# Retreat in Daily Life Together —

## Third Week (3)

### THEME:

To enter the Passion of Christ with compassion, sorrow and love

### GRACE:

I ask for what I desire: sorrow with Christ in sorrow; a broken spirit with Christ so broken; tears; and interior suffering SE 203

### SCRIPTURE:

Isaiah 52:13-53:6

One Passion Narrative: Mt. 26:30 -27:66; Mk. 14:26-15:47;

Lk. 22:39-23:56; Jn. 18:1-19:42

Psalm 22: 1-31

Heb. 5: 7-9

### SPIRITUAL EXERCISES:

“Keep your eyes and heart fixed on Jesus. Use your imagination to place yourself in the scene if you like. Note in these meditations how much Jesus’ opponents are concerned with self-seeking, face saving, and power tripping. Conversely, notice how Jesus refuses to play their games and instead remains

true to who he is. In your prayer, you may find yourself drawn to contemplate your own trials or the suffering of others, whether family, friends, or strangers. This is natural. However, the point is not to become absorbed in our own hardships but to embrace them as a source of compassion for the suffering of others.” Kevin O’Brien, *An Ignatian Adventure*, p. 222



### SHCJ TRADITION:

Let us no longer fail but try our very best saying ‘I

will now begin,’ yes my Jesus! I will in spirit follow Thee to Calvary and feel the stripes they laid on Thee; with David in his blest vision of Thee be wounded *with* Thee and *in* Thee, that on the Cross I may die with Thee ...’ CC 8:97-98 ..... O my good Jesus I *do* give myself all to Thee to suffer and die on the Cross, poor as thou wert poor, abandoned as thou wert abandoned by all but thee O Mary. CC 21:15



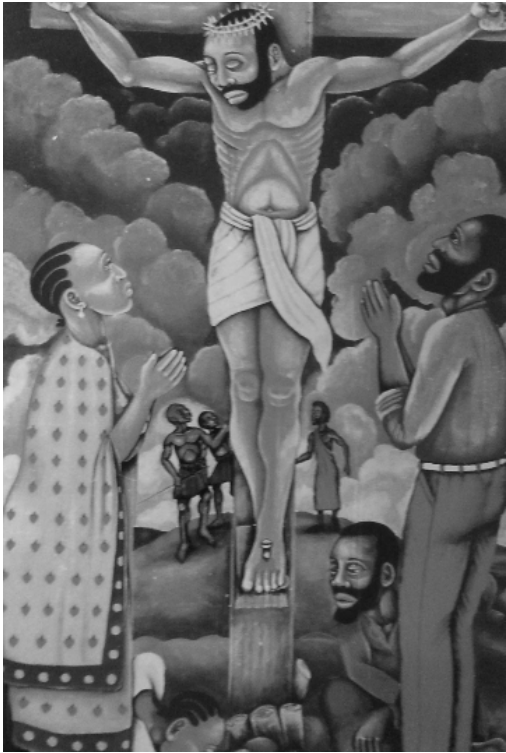
Artist Oswaldo Guayasamin focused especially on the rampant oppression, poverty, and political strife he witnessed growing up in Ecuador





## PERSPECTIVES & ECHOES

“Jesus Dies on the Cross” by Charles Ndege, Tanzania



“WE NEED TO DWELL NEAR THE CROSS AND FEEL THE WEIGHT of its historical negativity in all honesty. This was a real death. One morning Jesus was a living breathing, warm human being and by nightfall his body was lying cold and still in a grave ....

His physical suffering can only be imagined. A group of women disciples stood keeping vigil, but there was no hope. The gospels depict Jesus bearing the condemnation and violence inflicted on him with a spirit of surrender to God. Mark and Matthew depict the utter dereliction of Jesus as the righteous sufferer who has been abandoned, praying a psalm: *‘My God, my God, why have you forsaken me?’* Luke presents Jesus like a trusting martyr commending his spirit to God: *‘Father, into your hands I commend my spirit;’* John’s Jesus controls the situation in a unity of will with the Father: *‘It is finished.’* What is historically most likely is that the last sound he made on earth was an agonizing scream: *‘Then Jesus gave a loud cry and breathed his last.’* (Mk 15:37) A desolate cry without words....” Elizabeth Johnson, *Creation and the Cross*, pp. 93-94

**‘like a woman in childbirth’ ..... ‘all creation is groaning’**

“THE GROAN IS THAT MARK OF SHOCK, bewilderment, and recognition that stands between the old world of death and the new world of life. That moment between ... cannot be eluded but is the narrow entry point into new creation. The groan is the gate to the future of God’s new creation. I can imagine *a groan without a future* ... in which there are no new gifts and no new creation, because the new creation is only promised but not guaranteed .... that edge of potential despair is there and it is real .... But my real intention is to invert that proposition, not groan without a future but *a future without groan* — or, as Christian liturgy might suggest, Easter Sunday without Good Friday. [We often try] to eliminate the groan, to imagine that one can get from old to new, from death to life, in easy fashion without the pangs of death or of birth.”  
Brueggemann, *Virus As a Summons to Faith*, p. 67



LISTEN TO: “O Sacred Head Now Wounded” from JS Bach’s *St. Matthew Passion* — <https://www.youtube.com/watch?v=wRvMx8uWwX4>



LISTEN TO: *St. Matthew Passion*, “Lord, have mercy,” composed by JS Bach — <https://www.youtube.com/watch?v=bCnuEWLeEEE>



**“WOMEN’S VOICES EMERGE IN THE PASSION STORY.** The maid of the high priest serves as foil to Peter. Her questions demand a truthful answer and stand in sharp contrast to Peter’s denial. Pilate’s wife . . . pays attention to the warning in her dream. Yet her warning, spoken on behalf of Jesus, is ignored. The daughters of Jerusalem, weeping and crying out, elicit attention for suffering women and children. The ‘voiceless’ women in the passion narratives communicate eloquently by their faithful presence at the death and burial of Jesus. For the most part, they remain nameless. The fourth Gospel portrays Mary, the mother of Jesus, and the beloved disciple standing beneath the Cross, revealing discipleship as a relationship that transcends bloodlines. The women of the Passion stand at a distance, but share the

powerlessness of the One who suffers.” *The Spiritual Exercises Reclaimed*, 221-222

#### LAMENT

Feeling all the grief and sorrow  
we live life with shadows in  
our hearts and minds,  
with tears that wait to fall when  
sorrow in the world is more  
than we can truly bear.  
We hear the cries of children,  
we see death cast shadows on  
their hearts and minds,  
as mothers in their grief stand

crying, weeping, weeping, crying  
crying, weeping, weeping  
for this world.



On our bed of thorns such sorrow  
must surely end, our tears can  
wash away the sins of the world,  
no more crying, weeping, weeping,  
crying, crying, weeping, weeping  
in this world, this world.



LISTEN TO: *Stabat Mater*  
by Karl Jenkins:

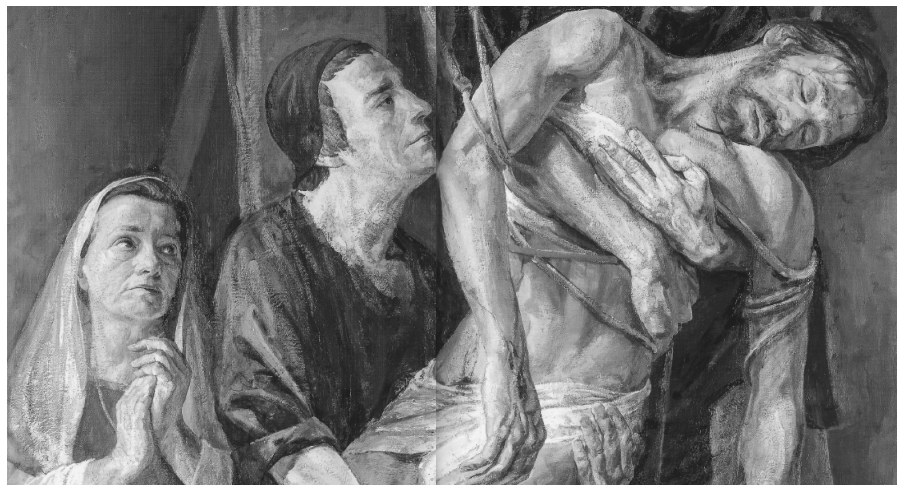
“Lament” — [https://www.youtube.com/watch?v=hIwEWOAJ\\_ek](https://www.youtube.com/watch?v=hIwEWOAJ_ek)

“Cantus Lacrimosus” (At the Cross  
Her Station Keeping) — <https://www.youtube.com/watch?v=pYhySafAt6A> — performed by the Liverpool Philharmonic Orchestra

**“ON THE CROSS JESUS SPEAKS; HIS ENEMIES SPEAK, BUT MARY AND THE BELOVED DISCIPLES** are simply there. In the film *Dead Man Walking*, Sister Helen Prejean accompanies Pat as the day of his execution is named. “I say to him, *If you die, I want to be with you.* He says, *No, I don’t want you to see it.* ‘I say, *I can’t bear the thought that you would die without seeing one loving face. I will be the face of Christ for you. Just look at me.*” *Alive in God*, Timothy Radcliffe, OP, p. 246

**“Deposizione”** (detail) by Bosnian artist Safet Zec, 2014, in the Chapel of the Passion, Church of the Gesù, Rome. Receiving Jesus are Mary, with Jan Philipp Roothaan, SJ, head of the Jesuits during Cornelia’s time. In the full picture are two other Jesuits, revered for their inspired leadership at critical times, Giuseppe Pignatelli & Pedro Arrupe.

*If you were the artist, whom would you include to receive Jesus today?*



*What quotation, music, or image might you have chosen to include in Perspectives & Echoes?*



# Retreat in Daily Life Together —

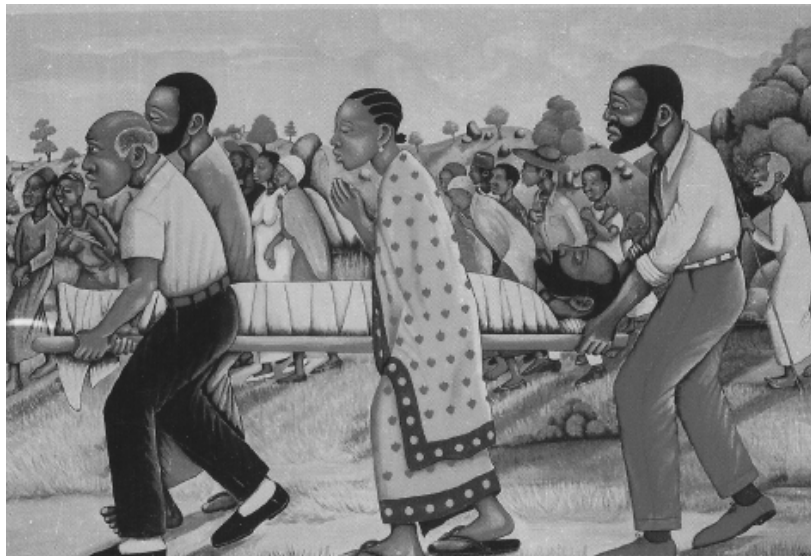
## Third Week (4)

### THEME:

Holy Saturday in the company of Mary, the Mother of Jesus, and the other holy women who were at the Cross

### GRACE:

To feel sorrow, weariness and grief with Our Lady of Sorrows, to let my heart grieve with hers, to experience loss and anguish at the death of Jesus; to be placed with Christ crucified in today's world



“Jesus Is Laid in the Tomb” by Charles Ndege, Tanzania

### SCRIPTURE:

Matthew 27: 55-56; 61      Luke 23:27-31; 23:49; 55

John 19:25-27              Mark 15: 40; 47

A repetition of the whole Passion, praying again with what has most moved me or stayed with me.

### SPIRITUAL EXERCISES:

I accompany Mary, the Mother of Jesus, away from the tomb back to the house where she is staying. I listen to her as she shares with me all the things she has pondered in her heart. I hope with her. And I tell her who I am, what has happened to me in these days . . .

On SE 298, in *Place Me With Your Son*, Maryland Province, SJ

### SHCJ TRADITION:

In her biography, Mother Francis Bellasis refers to Cornelia's special devotion to Christ in the tomb. This Cornelia learned early in her spiritual life, probably at Grand Coteau when she was first introduced to the writings of Fénelon [17th Century French theologian/poet]. She copied out the words:

*O Sauveur, je vous adore, je vous aime dans le tombeau.*

*Je m'y renferme avec vous ... je ne suis plus du nombre des vivants ... je suis mort, et la vie qui m'est préparée sera cachée avec J.C. en Dieu.”/*

*“O Savior, I adore you, I love you in the tomb.*

*I enclose myself with you ... I am no longer one of the living ... I am dead, and the life that has been prepared for me will be hidden with J.C. in God.*

Here again was the motif of hiddenness at the other extreme of Jesus' passage through time. *Strub*



IN ALL FOUR GOSPELS, AFTER JESUS HAS BREATHED his last, Joseph of Arimathea goes to Pilate to ask for the body .... And, unique among the gospels, Mark insists on the fact that Jesus is dead. The word “dead” seems deliberately repeated .... Dead, dead, dead. This man, the Son of God is dead. Our Creed insists on it as well: Jesus Christ, the second person of the Trinity, is dead. And his death means that God is a God who suffers at human hands, a God at the mercy of creatures, a God who dies. What kind of a God could this possibly be? Does it not stretch the very concept of God to the limit?



### **‘Were you there when they laid him in the tomb?’**

I remember my affliction and my wandering,  
the bitterness and the gall.

I well remember them,  
and my soul is downcast within me.

Yet this I call to mind  
and therefore I have hope:  
Because of the Lord’s great love  
we are not consumed,  
for his compassions never fail.

They are new every morning;  
great is your faithfulness.

I say to myself, “The Lord is my portion;  
therefore I will wait for him.”

Lamentations 3: 19-24

### **SITTING SHIVA**

Sitting on this earthen floor looking at my bare feet  
in the light of the shiva candle, I remember  
his tiny feet and curled toes, and I remember  
the hammering, hammering, hammering —  
his beautiful feet!

**INDEED, FOR THE DISCIPLES, JESUS’S DEATH** brings about a profound dissolution of their theological understanding .... They had dared to believe that in the person of Jesus, God was present in a new way, bringing into being a new Israel and a new relationship with divinity. With him dead, their embryonic new identities and understandings collapse and so any sense of where and who God might be. Saturday, the day the corpse of Jesus lies sealed in the tomb, is a day of utter perplexity, disillusionment and defeat.

**THAT’S THE HOLY SATURDAY EXPERIENCE FROM** the human side. But what’s happening for God? Has God just vacated the stage for a while, giving the appearance of absence? Or is this death somehow significant in God’s own life, and integral to God’s work in the world? .... We often speak of trying to “understand” God, or our faith, or the meaning of our lives. And yet, if we’re honest, implicit in all of this is a desire not so much to “stand under” as to stand over, to gain some sense of control .... The bottom line for me, is this. If the Easter story is the definitive revelation of God and of who God is for us, then the silence of Holy Saturday must be a vital and necessary word.

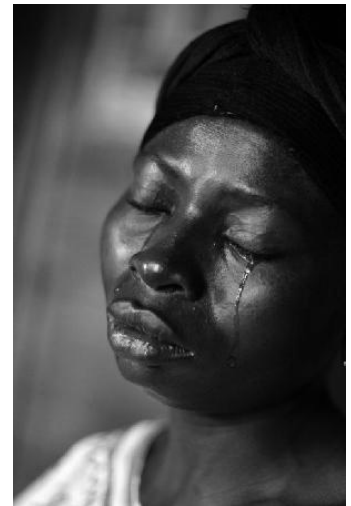
Bachelard, “The Death of God: Reflections for Holy Saturday”

**H**e has chosen to be there for our sake, in solidarity with the persecuted, 'one with the wounded ones,' yet still transparent to the life of God, still breathing out only love and life .... He's deliberately given over for the healing of victims and perpetrators alike .... It's this act of the most profound self-giving love that opens a radically new space of possibility. It breaks open the chains of violent reciprocity and creates a new field of energy in the world. Paul calls it 'a new creation,' and this is a field of energy into which we can now tap, be resourced by. "Bachelard, "Dying *pro nobis*"




"... THERE IS ONE TINY DETAIL IN MATTHEW AND MARK'S accounts which particularly touches the imagination ... When they had sung the hymn, they went out to the Mount of Olives' (Mk 14.26).... Song breaks through barriers that divide us from each other .... Music lifts the veil on a future place of peace in which conflicts and tensions are resolved and we shall find that rest for which we long. Jesus and the disciples prepare for what lies ahead by singing .... Then they leave and his passion begins, but already the final victory


is saluted from afar by song .... Whatever suffering crashes into our lives, derailing our plans, even bringing death, can be embraced. Not in a spirit of masochism, but as an entry into freedom, a summons to life .... in the breaking of bread and in the song and the music, the necessary is freely embraced, as we set off for our own Gethsemanes. " Radcliffe, 249-254



**NOWADAYS THEY DO NOT TEACH THE SEVEN SORROWS OF MARY** in catechism, as they did when I was a catechumen. Maybe it is no longer necessary. After all, we are surrounded by so many examples of Our Lady of Sorrows in Africa. Not just any kind of sorrows but sorrows that are associated with womanhood and motherhood. Who are these ladies of sorrow in our midst today? I remember a popular song we used to sing in my parish: "*There is a man I love so much, there is a man I love ... his name is Jesus.*" Not long ago I heard an updated version of the song: "*There is a woman I love so much, there is a woman I love ... her name is Mary.*" A. Orobator, SJ, *Theology Brewed in an African Pot*, 106

## 'My God, my God, why have you forsaken me?'

 **LISTEN TO: "Pie Jesu,"**  
(Lamb of God) arranged  
by Andrew Lloyd Webber,  
sung by Sarah Brightman  
& Paul-Miles Kingston — [https://](https://www.youtube.com/watch?v=31oAcm-)  
[www.youtube.com/watch?v=31oAcm-](https://www.youtube.com/watch?v=31oAcm-)

 **LISTEN TO: "Were You  
There When They Cru-  
cified My Lord?"** sung by  
the Mormon Tabernacle  
Choir — [https://www.youtube.com/](https://www.youtube.com/watch?v=Kn9kk6U-jGw)  
[watch?v=Kn9kk6U-jGw](https://www.youtube.com/watch?v=Kn9kk6U-jGw)

 **LISTEN TO: "Keening of  
the Three Marys,"** arranged  
by Mary McLaughlin, with  
William Coulter —  
[https://www.youtube.com/](https://www.youtube.com/watch?v=EMfsNrogHgI)  
[watch?v=EMfsNrogHgI](https://www.youtube.com/watch?v=EMfsNrogHgI)

*What quotation, music, or image might you have chosen to include in Perspectives & Echoes?*

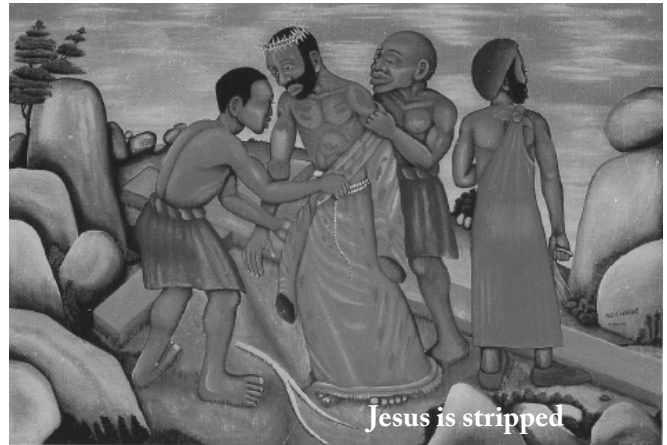


# Retreat in Daily Life Together —

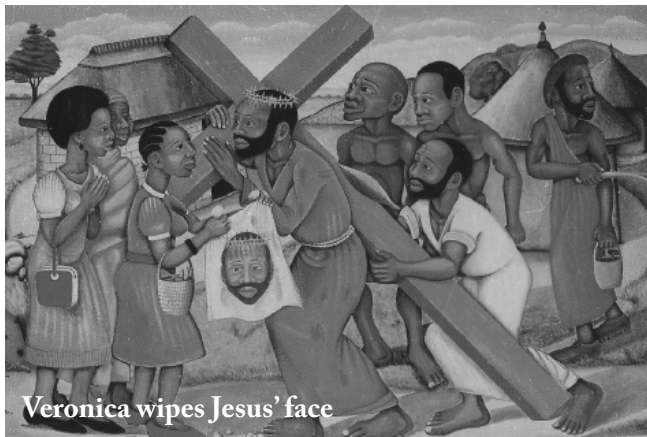
Third Week — *Additional music and art for those who might find these helpful*



Jesus is condemned



Jesus is stripped



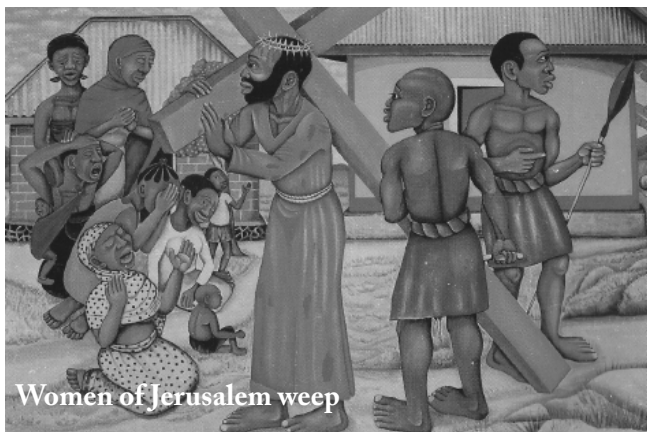
Veronica wipes Jesus' face

Artist Charles Ndege of Tanzania illustrated *Were You There?* — *Stations of the Cross*, by theologian Diana Hayes, who says in the Introduction: “It is fitting that Jesus is depicted as a Black man, one of African descent. Just as he has been depicted over the centuries attired in the robes of the Jewish poor, Middle Eastern nobility, Renaissance princes, Flemish merchants, and English nobles, he is today rendered in a style and manner representative of the largest and fastest-growing Catholic community in the world, the church of Africa.” An Afro-American herself, Hayes includes the lyrics of the spiritual songs composed by slaves.

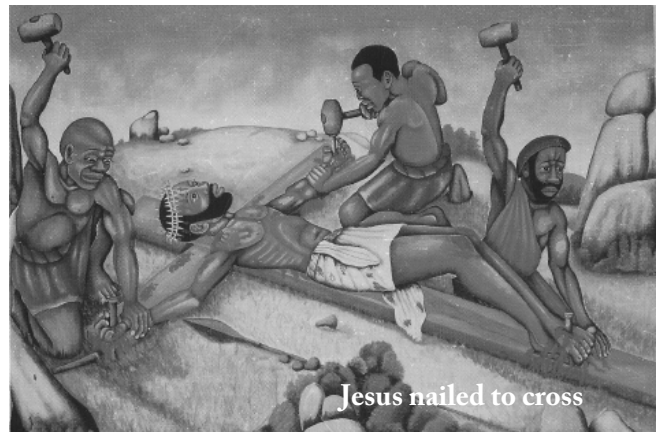


“Sometimes I Feel Like a Motherless Child” sung by Jessye Norman — <https://www.youtube.com/watch?v=g43zhDzgU50>

“Hold On” sung by Check Dem Out; an Afro-American Spiritual with coded language about going north to escape slavery guided by the big dipper, also referred to as the plow — <https://www.youtube.com/watch?v=TfvLZjofEXAo>



Women of Jerusalem weep



Jesus nailed to cross





The mothers of Jesus & Judas



Peter's Denial

Nicholas Mynheer is a contemporary British artist whose work often depicts traditional Christian themes in modern form. His Sarum Cycle is a series of 13 painted meditations on the passion of Christ.



To view pictures in color GO TO — <https://www.slideshare.net/secret/9z5SyIKadf35Jt>

*“The Mothers of Jesus & Judas”* by Nicholas Mynheer:

The two mothers embrace. Both have lost a much-loved son; both know the grief of being outcasts. To take one's own life is against the Law; to be crucified as a common criminal is beyond the pale. But there is more than that. These two women know that their sons are eternally linked, that the actions of the one led to the death of the other, but there is no room for accusations, no desire to perpetuate a hostility in which neither they nor their sons shared. They knew that Jesus and Judas were friends.



The cup of suffering

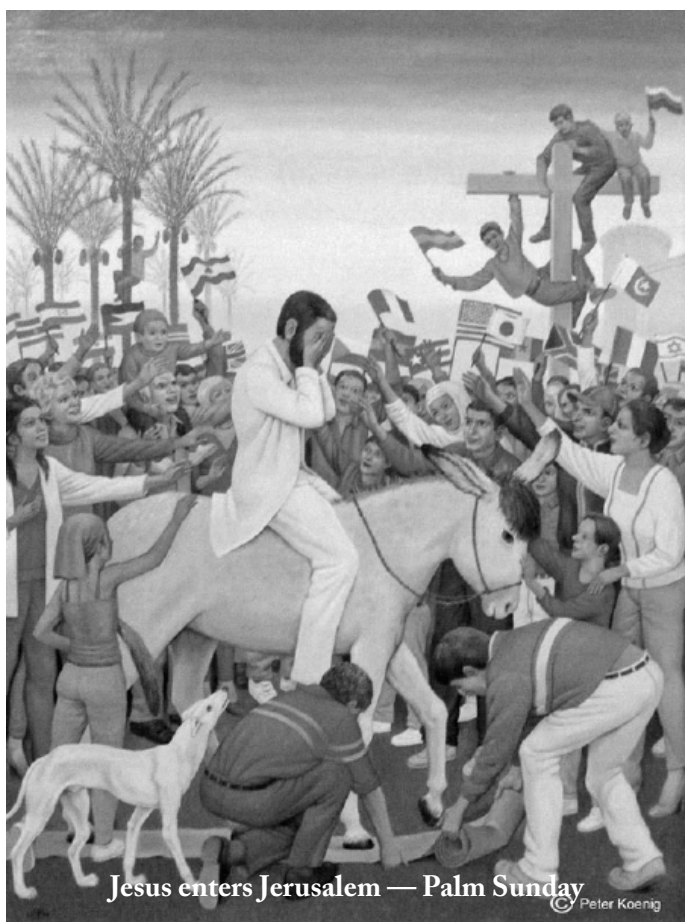


MUSIC in the classical mode:

“Lachrimosa” in Mozart’s *Requiem Mass* with Latin lyrics & English translation — <https://www.youtube.com/watch?v=-JE2muDZksP4>

“Cello Concerto No.1 in G Minor” by Dmitri Kabalevsky, with cellist Yo Yo Ma — <https://www.youtube.com/watch?v=Ye19UiNTOuU>

“Piano Concerto No. 5 in B Flat” by Ludwig van Beethoven, with pianist Van Cliburn — <https://www.youtube.com/watch?v=n0-JrHYSAzM>



Jesus enters Jerusalem — Palm Sunday

© Peter Koenig



## CONTEMPORARY MUSIC

“If It Be Your Will” composed and sung by Leonard Cohen — [https://www.youtube.com/watch?v=wHAHt2Hv\\_DI](https://www.youtube.com/watch?v=wHAHt2Hv_DI)

“Jesus, Remember Me” sung by the ecumenical community of Taizé, France — <https://www.youtube.com/watch?v=YjLZKR3c98>

“Dans Nos Obscurités,” a chant composed by Taizé in French & English:

*Dans nos obscurités  
Allume le feu qui ne s'éteint jamais  
Qui ne s'éteint jamais*

— <https://www.youtube.com/watch?v=pfin1W0v7Ts>

“Within Our Darkest Night” — <https://www.youtube.com/watch?v=J8BmvxqJH0g>

“We Shall Walk Through the Valley in Peace” sung by Chanticleer — <https://www.youtube.com/watch?v=kqp6hWc-ZI5Q>

“Crucifixion” composed by Marty Haugen — <https://www.youtube.com/watch?v=0xuWNk-7HDo>

**PETER KOENIG:** Peter Koenig’s family fled Austria for England where he was born at the outbreak of WWII. He decided as a teenager to dedicate his talent to paint religious subjects and found the bible to be a continuing source of inspiration. His paintings can be seen in various churches of the Northampton Diocese, England. He is a member and past president of the Society of Catholic Artists.



Judas betrays Jesus & he is arrested

© Peter Koenig

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