A painting of a stone bridge over a river, with a crucifix on top. The background is a hazy, golden landscape with a church spire visible in the distance. The overall mood is contemplative and serene.

DEATH

TO

LIFE

RHYTHMS AND
REFLECTIONS FOR
LENT

AN INVITATION TO LENT

FROM JOHN ROSENSTEEL

The church calendar has been observed for at least 1600 years by followers of Jesus all over the world. If you celebrate Christmas and Easter, you are participating in the church calendar. The church calendar invites us to enter and experience the Gospel story every year. It is deep time as opposed to the chronological time that drives most of our lives.

Lent is the season of 40 days, not counting Sundays, that precede Easter. Lent begins on Ash Wednesday and ends on Holy Saturday. The word “lent” comes from the word “lengthen,” reflecting the lengthening days of spring. It also mirrors the forty days Jesus spent in the wilderness prior to launching his ministry.

Traditionally, Lent is a time for repentance and fasting in preparation for the arrival of Easter. In the early church, it was the primary time when new Christians prepared for baptism. Followers of Jesus often choose to fast from something they enjoy during Lent. Fasting is a practice that re-centers our hearts on Jesus by abstaining from good things that may distract us from the ultimate thing. During Lent, fasts are broken each Sunday. These Sundays serve as “mini-Easters” that whet our appetite for the Resurrection Sunday.

This simple devotional is meant to be a helpful guide for Lent. It utilizes the practice of visio divina or “divine seeing.” Visio divina invites us to encounter God through “grace- healed eyes.” As we prayerfully consider a painting, photo, or piece of visual art, our imaginations are awakened, and we can experience God in uniquely powerful ways.

An image and brief reflection are provided for each week of Lent. An image and reflection are also offered for each day of Holy Week. As you use this guide to journey towards Easter, we hope and pray that “the eyes of your heart may be enlightened in order that you may know the hope to which he has called you, the riches of his glorious inheritance in his holy people, and his incomparably great power for us who believe (Eph. 1:18b-19a).”

WEEKLY RHYTHM TO FOLLOW



VISIO DIVINA



SCRIPTURE READINGS



PRAYER PRACTICES

WEEK 1



Death and Life
1908-1915
Gustav Klimt

VISIO DIVINA

BY CORRIE ROSENSTEEL

In Gustav Klimt's *Death and Life*, figures representing death and life are positioned opposite each other on the canvas. Death is depicted on the left as a grim reaper figure, complete with a skull, club, and crosses covering the fabric. Death's dominant colors are darker, cooler, and less active, as though the reaper awaits the living with calm, patient intent. The club seems poised to breach the barrier, and the skull's smile seems both unexpected and discomfoting.

On the right side of the canvas, covering nearly three times the amount of space, are the figures depicting life. A baby cradled in a woman's arms. A muscular man embracing a woman. Light, warm colors, and curvy lines portray vibrant humans in the prime of their lives. Bold patterns, continual movement, and intimate connectivity between the figures juxtapose death's presence in nearly every way.

Started in 1908 and completed in 1915, Klimt labored and reworked the painting over seven years. Finally finished three years before his death in 1918 at age 55, this oil painting invites us to consider the complex relationship between life and death. Each day offers us opportunities to lean into the vibrancy of life, while also navigating the realities of death. As Klimt captures here and Jesus clearly shared throughout his ministry on earth, life and death aren't necessarily in opposition. Through Christ, death need not be feared. Rather, it becomes a doorway, and its existence further illuminates the gift this life and eternal life hold. How do life and death and their relationship to one another change the way you live?

SCRIPTURE READINGS

Wednesday: Joel 2:12-17

Saturday: Matthew 4:1-11

Tuesday: John 12:44-50

Thursday: Genesis 2:7-9

Sunday: 2 Cor. 5:20b-6:10

Friday: Psalm 51

Monday: Philippians 3:12-21

PRAYER PRACTICE

BREATH PRAYER

Find a quiet and comfortable place to sit.

Take a deep breath as you inhale, pray “Jesus,” and hold it for a count of 1, 2, 3.

Breathe out and pray, “I am the one you love” for a count of 1, 2, 3.

Repeat 1-3 more times.

WEEK 2



The Magdalene with the Smoking Flame

1638-1640

Georges de La Tour

VISIO DIVINA

BY JESS ANDERS

Death and life are head-to-head in this artwork. While death is obvious, almost staring at us, the “memento mori” meaning “remember you must die” brings your gaze to it. But wait, do you see a small bump on the woman? Could she be carrying a child? It is possible that life and death are both in her lap. She holds both the beginning and the end of life all at once. A symbol of the span of a lifetime.

Even though our gaze lands on the skull, Magdalene's gaze lands on the flame of the candle.

The candle and its wax burning down, and the skull are two images in de La Tour's piece that remind us of the short time we have here on earth. Next to the candle, we see a stack of books on top of a rope and then what looks to be the side of a cross. The illumination of the candle highlights the cross, almost hidden from sight, and yet so very important to the time Jesus gave us- eternity.

As you reflect on your finite time on earth, where do you land your gaze?

SCRIPTURE READINGS

Wednesday: Psalm 32

Saturday: Micah 7:18-20

Tuesday: John 5:19-24

Thursday: Genesis 4:1-16

Sunday: Romans 3:21-31

Friday: Mark 2:18-21

Monday: Luke 7:1-10

PRAYER PRACTICE

REFLECTIVE WRITING (JOURNALING)

Take a journal and your favorite pen and ask God this question in writing, "What do you think of me?" Write down whatever comes to mind without judgment. Allow yourself to receive the good things God is speaking to you. Remember God's voice will never tear you down, he sees the best in you.

WEEK 3



Death and the Miser
c. 1485/1490
Hieronymus Bosch

VISIO DIVINA

BY JOSH BUTLER

Hieronymus Bosch (c. 1450 – 1516), from the Netherlands, was one of the best-known painters of the Northern Renaissance. His emphasis on evil and human moral failings was exemplified through his depiction of demons, half-human animals, and machines. *Death and the Miser* is a *memento mori*—a reminder of death—encouraging the viewer to contemplate the conflict between greed and salvation.

Notice the dying man (the miser), approached by the skeleton as a personification of death. The skeleton holds an arrow, aimed at the man, evoking a sense that the miser's final hour has come. An angel encourages the man to look up to the cross, in the upper left window, where the light of Christ's salvation breaks through from heaven. Yet a demon also tempts him from below, with a bag of gold, which the miser has devoted his life to.

At the foot of the bed, we see the miser in his earlier years, putting a coin into the chest—representing the vice of greed he cultivated. The figures of demons throughout his bedroom evoke the stranglehold this vice has held in his heart. He has sought to serve both God and Mammon—and the latter has clearly won the priority of his life.

We're left to consider what we are living for: to store up riches on earth, which will eventually rust and fade? Or in heaven, which are secure forever? (Matthew 6:19-21; Luke 12:13-21) As has been said, you've never seen a hearse carrying a U-Haul. You can't take it with you. Yet when you cultivate generosity as a citizen of God's kingdom, you invest in an inheritance that will never fade.

SCRIPTURE READINGS

wednesday: Psalm 121

Saturday: Colossians 1:15-23

Tuesday: Mark 5:1–20

Thursday: Hebrews 3:1-6

Sunday: Ephesians 2:11-22

Friday: Mark 3:7–19a

Monday: Psalm 95

PRAYER PRACTICE

SCRIPTURE PRAYER

Select a scripture from the readings in this devotional. The first time you read the passage, notice what words, phrases, or ideas stood out to you. Pray into what stood out to you. Read the passage again, pray into the theme of the passage for the people God has placed on your heart. Read the passage on more time and pray the passage over a place that God would like you to pray for. (example: a country, a place of business, government, school, or church)

WEEK 4



Vanitas Still Life
c. 1665/1670
Jan van Kessel the Elder

VISIO DIVINA

BY SARAH LANE

“Vanitas Still Life” captures an array of life in its fleeting stages, from flower buds not yet ready to bloom to a skull of the deceased. Even the smaller details invite us to lean into curious ponderings- what is the significance of a wheat stalk crown on the skull's head, is that a shell atop the hourglass, if so, why? Which image stands out to you? Why? Is there an image or stage of life represented in this painting that you can identify with?

Throughout the Bible, we are reminded of how fleeting life is (Psalm 103:14-16).

For He (God) knows how weak we are; he remembers we are only dust. Our days on earth are like grass; like wildflowers, we bloom and die. The wind blows, and we are gone— as though we had never been here.

These verses can make one feel inconsequential in the tapestry of creation. Who am I, what can I do? These verses are not meant to dishearten us; they are reminders & invitations to live. Are we mindful of how we spend our time? How do we engage daily with God, ourselves & others in good, beautiful & true ways [Phil 4:8]?

Psalm 103 continues with a comforting promise of whose care we are found, even in our finiteness. Psalm 103:17-18

But the love of the Lord remains forever with those who fear him. His salvation extends to the children’s children of those who are faithful to his covenant, of those who obey his commandments!

God sees & loves us, in whatever stage of life we might be in. May we be able to recognize our mortality & God's love, which makes the temporary eternal.

SCRIPTURE READINGS

Wednesday: Psalm 81

Saturday: Psalm 23

Tuesday: Psalm 150

Thursday: Mark 6:1-13

Sunday: Romans 8:11-25

Friday: Ephesians 4:25-32

Monday: John 6:27-40

PRAYER PRACTICE

CREATIVE RESPONSE

In all creative expressions start by letting God know you are listening. Reflect on what comes to mind as you listen and make.

Drawing: Take a piece of paper and two pens or pencils. Put one pen or pencil in each hand and draw arches and circles starting from the center.

WEEK 5



The Return of the Prodigal Son
1669
Rembrandt

VISIO DIVINA

BY JOHN ROSENSTEEL

The “Return of the Prodigal Son” is Rembrandt’s master work. He spent most of his life sketching and painting it. He spent most of his life living it. In an earlier painting called “The Prodigal Son in the Brothel,” the face of the prodigal was Rembrandt’s own face. Rembrandt saw himself in Jesus’ most famous story.

Perhaps the story has been misnamed. More appropriately, it could be titled “The Parable of the Lost Sons.” There is not one lost brother. There are two. The younger son lost himself to rebellion and wild living. He ran away from home. He rejected his Father’s ridiculous love. The older brother was lost in self-righteousness. He stayed around out of duty. His Father’s house never became his home. He also rejected his Father’s ridiculous love. Ironically and unexpectedly, the reckless younger son comes to the end of himself and out of pure desperation heads home to fall into the arms of his reckless Father, who never left the front porch.

Rembrandt captures his haunting and outrageous homecoming. The repentant younger son with the laughable spiritual resume is cast in light. The older son with the robust spiritual resume is mired in the darkness of resentment and is left on the outside looking in. He misses the party.

Most appropriately, this story could be titled “The Parable of Father’s Inexhaustible Love.” Where do you locate yourself in the story? No matter who you are, no matter what you have done or haven’t done, the Father is keeping the light on for you. The party is waiting. Will you come home?

SCRIPTURE READINGS

Wednesday: Luke 15:11-31

Saturday: Isaiah 42:14-21

Tuesday:
Revelation 11:15-19

Thursday: Psalm 146

Sunday: Colossians 1:9-14

Friday: Acts 9:1-20

Monday: 1 Corinthians 12:1-11

PRAYER PRACTICE

PRAYER WALK

Before you head outside to walk, ask the Holy Spirit to guide your prayer walk.

As you walk, allow yourself to notice the houses, plants, and animals. Pray gratitude for the beauty God has provided.

As you continue to walk, pray for the people in your neighborhood, the leaders of the city, businesses, schools, churches, etc.

HOLY WEEK

PALM SUNDAY



Palm Sunday in Spain
1873
Jehan Georges Vibert

VISIO DIVINA

BY JESS ANDERS

The preparation, waiting, and anticipation you feel as you see this woman dressed in her best, standing at the opening to a building. She has prepared palm fronds into beautiful works of art to remember the day when Jesus entered Jerusalem on a donkey on Palm Sunday.

Taking another look at the scene Vibert has painted for us, the woman appears deep in thought. She does not look excited to start Holy Week with this celebratory Sunday. Instead, she seems to have lost her excitement.

We, too, have been preparing our hearts throughout the season of Lent, reminding ourselves of the kind of King we choose to submit to. A King who entered Jerusalem on a humble donkey, not a decorated war horse.

In our silence and solitude, listening to the Holy Spirit, has our anticipation been building towards the crescendo of Easter? Or are we searching within to find the joy of our salvation again?

May this Palm Sunday reignite our Hosannas, remembering who Jesus truly is to us.

SCRIPTURE READING

Matthew 21:1-11

HOLY MONDAY



Christ Cleansing the Temple

1570

El Greco (Domenikos Theotokopoulos)

VISIO DIVINA

BY JOSH BUTLER

El Greco was a pivotal painter in the Spanish Renaissance. Here, in *Christ Cleansing the Temple*, he captures the fiery disturbance of the scene—which Christ inaugurates on the week leading into his impending death—with the agitated emotional reaction of the onlookers.

The blue cloak Christ wears symbolizes his divinity, while the red tunic underneath represents his humanity and passion. He is spinning like a whirlwind, wielding the whip in divine judgment upon the corruption of the temple which bears God's name.

In the lower right corner, the partridge represents the foolishness of ill-gotten wealth. (Jeremiah 17:11) The lamb and wine cask, both attached to a pole, represent communion (whose bread and wine are rooted in the Passover meal - Luke 22:14-20). The naked baby, next to an open book, is reminiscent of the children praising Christ's efforts to reform the temple—fulfilling the hope of the Scriptures. (Matthew 21:15-16)

The merchants and traders to the left of Christ are terrified, while the figures to his right are calm and peaceful. This evokes the final judgment, when Christ will separate the wicked to his left and the righteous to his right. (Matthew 25:31-46)

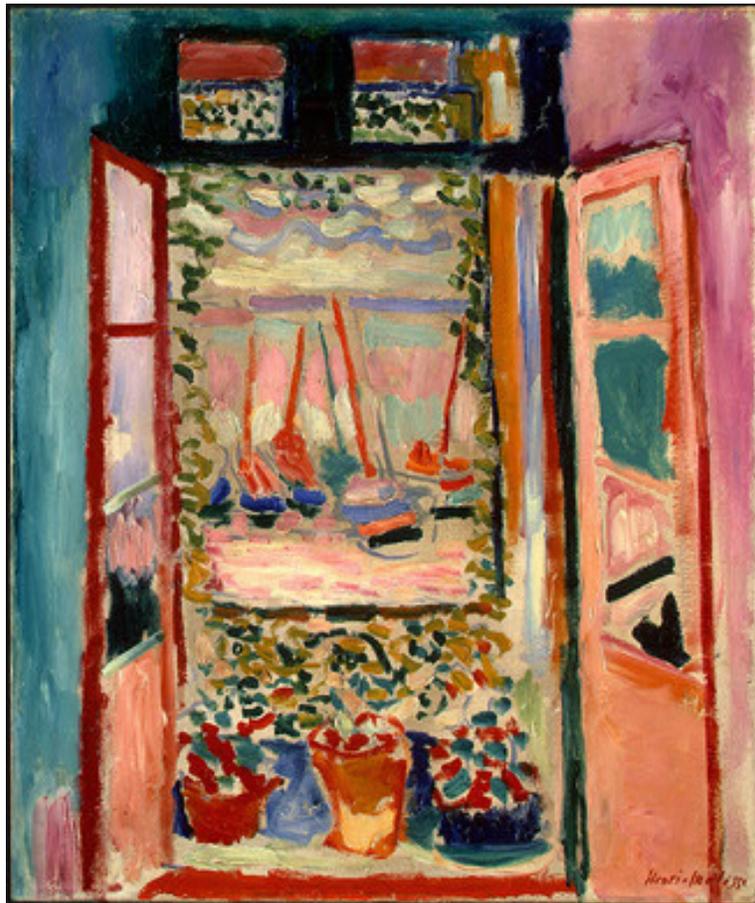
In some versions of this work, the temple wall to the left displays a bas-relief sculpture of Adam and Eve expelled from Eden, linking the corruption of the temple to the Fall of mankind; while to the right a bas-relief sculpture of Abraham's near-sacrifice of Isaac points forward to the death of Christ, to atone for sin as the Son of the Father and true temple for the world.

Jesus wants to purify his people; this is why he goes to the cross. He cares about your holiness; he's out to make you holy and whole. He still desires to reform his church, aligning us with the character of God and heartbeat of his Scriptures. During this holy week, we're invited to let the Savior disrupt us, expose the corruption in our lives, and bring us back to our true calling as the people of God.

SCRIPTURE READING

Matthew 21:12-15

HOLY TUESDAY



Open Window, Collioure
1903
Henri Matisse

VISIO DIVINA

BY SARAH LANE

Have you ever read a story so compelling that it stayed with you? Maybe you identified with a character or wondered how you would have responded if you were in the story? A good story lingers, engaging our minds, hearts, & creativity. Jesus was a master at crafting stories filled to the brim with spiritual truths. Within these stories, there may be warnings and/or encouragers, but always an invitation for listeners to respond. Jesus usually ended His stories with the phrase, "Anyone with ears to hear should listen & understand."

During the week of His crucifixion, Jesus told five short stories: the two sons (Mt. 21:28-32), the tenants (Mt. 21:33-46), the wedding banquet (Mt. 22:1-14), the ten virgins (Mt. 25:1-13) & the talents (Mt. 25:14-30). Read or listen to one or all of them. What engages your mind, heart, & creativity? Why? Do you feel encouraged, convicted, or all of the above? May today's art piece remind us of the daily invitation to step into the story of redemption Our Creator calls us to; it's a good one.

SCRIPTURE READING

Matthew 25:1-13

SPY WEDNESDAY



Christ and Judas
1883
S. Ivanov
photo by shakko

VISIO DIVINA

BY JESS ANDERS

I often forget that Judas was also a follower of Jesus. He didn't start out betraying Jesus, but was part of the twelve, who considered themselves friends of Jesus. They had walked miles together. Learning who Jesus was inside and out.

This statue, *Jesus and Judas* by Ivanov, puts the relationship between Jesus and Judas into perspective. They were close. Judas' ear was listening to Jesus. He looks down. Does he feel the betrayal welling up within him as he walks alongside Jesus?

There are a few reasons Judas became a spy for the religious leaders. Many of them came in the form of temptation for power and wealth. He wanted to have it all. Judas chose to give up his friendship with Jesus, his belief that Jesus was the fulfillment of scripture, and to receive a status here on earth. Instead, his status throughout history has been that of a betrayer.

SCRIPTURE READING

Matthew 26:6-16

MAUNDY THURSDAY



The Savior
1983
Henry Ossawa Tanner

VISIO DIVINA

BY CORRIE ROSENSTEEL

The Savior, by Henry Ossawa Tanner, depicts Jesus in a simple, humble manner. Created around 1900, Tanner used subdued colors, flowing lines and a candid pose to capture an authentic and approachable Jesus. The precise narrative for Jesus in this painting is unknown, which lends itself well to representing Maundy Thursday.

Imagine Jesus sitting at the table in the Upper Room, praying over his disciples and the bread and wine for the first time. Imagine Jesus washing the filth off their feet after miles of dirt and dung-covered roads. Imagine Jesus kneeling in the Garden of Gethsemane, praying to his Father to remove the cup before him. Imagine Jesus grieving the path before him, seeking courage beyond himself. Imagine the heartache over Peter's denial and the betrayal of so many he had spent years with.

In The Savior, we are left to sit before a man who is also God. Perhaps even kneel with him. We are given space to ponder his being, his life, his journey during Holy Week and all Maundy Thursday held for him. In the hours leading up to his death, Jesus loved his followers. He ate with them, washed their feet, broke bread and poured wine for the inaugural eucharist. He retreated to a garden to pray to his father and to garner the strength for the sacrifice ahead. As we prepare ourselves for the weekend ahead, Good Friday to Easter Sunday, may we take time to simply be with our savior today.

SCRIPTURE READING

Matthew 26: 17-30

GOOD FRIDAY



Bol à thé
26 April 2025
Jean-Pierre Dalbéra

VISIO DIVINA

BY JOHN ROSENSTEEL

It is Good Friday. That is an oxymoron. An oxymoron is a figure of speech that combines two words or thoughts that appear contradictory. Like “jumbo shrimp.” On one hand, it is the darkest day in history. God in his flesh was stripped, beaten, and nailed to a cross in order to make all things right, even us, especially us. It was horrible in every conceivable way. And yet it was also exponentially good. Because of the death (and resurrection) of Jesus, “all sad things will come untrue.”

Today’s image is kintsugi art. Kintsugi is the Japanese art of repairing broken pottery. When a piece of pottery shatters and breaks, it reflects the impact of sin in our world and in our hearts. Instead of trashing the broken pottery, Kintsugi seeks to repair and restore it. Kintsugi uses a lacquer mixed with powdered gold, silver, or platinum for that restoration.

Kintsugi highlights flaws and embraces imperfections. Kintsugi art is worth far more after restoration than in its original state.

Jesus’ death on the cross is the ultimate Kintsugi art. Jesus was beaten and broken and bent by the sins of the world only he could bear. It must have been a miserable sight. And yet his death transformed the tomb into a womb of new birth for all who look to him for life. As the Scriptures proclaim, “by his wounds we are healed (Isaiah 53:3; 1 Peter 2:24).” Jesus’ blood serves as the holy lacquer that restores us to new life.

Eventually, all of us break and shatter. God doesn’t see our mess as something to be trashed but as something to be restored to even greater worth. On this Good Friday, where are you placing your hope? May our hope rest on Jesus, the only one who can mend us, and heal us, and set us right. Because of Jesus we are “God’s masterpiece (Eph. 2:10).”

SCRIPTURE READING

Matthew 26: 47-68; Matthew 27:11-56

BLACK SATURDAY



The Preparation of Christ's Tomb

1505

Vittore Carpaccio

VISIO DIVINA

BY JOSH BUTLER

Vittore Carpaccio's *The Preparation of Christ's Tomb* (c. 1505) portrays Christ, lying dead on a sarcophagus, on Black Saturday—in between his death on Good Friday and resurrection on Easter Sunday—surrounded by heavy symbolism. In the upper left from the body, Joseph of Arimathea prepares the cave of his tomb. (Matthew 27:57-60) The empty cross sits on the hill above this cave in the upper left corner.

Unlike other artistic depictions of Black Saturday, this piece is calm rather than dramatic, with a sense of quiet and stillness. This evokes the silence of the day which, in the words of theologian Hans Urs von Balthasar, is: "When the Son, the Word of the Father is dead, then no one can see God, hear of Him or attain Him. And this day exists, when the Son is dead, and the Father, accordingly, inaccessible."

The figure leaning against the tree is Job, the righteous sufferer of the Old Testament. He contemplates Christ's dead body, giving a sense that Christ has entered into his—and our—suffering. Job also provides a sense of anticipation for the coming resurrection, foreshadowed in his famous words, "I know that my Redeemer lives, and that in the end he will stand on the earth... I myself will see him with my own eyes." (Job 19:25-27)

The tree Job leans against is barren on one side, alive on the other, providing a contrast between life and death. Beneath the barren side, Mary, the mother of Jesus, mourns his loss with another woman. John the disciple's back is to us, with his hand pressed against his face in lament. This is a scene of sorrow for Christ's people.

The scene is littered with skulls, corpses, and haunting imagery in a rocky landscape. This evokes the reality of Christ entering into our barren places on Black Saturday, to meet us in our lifeless condition. Blood continues to flow from Christ's side, upon the stone slab, a sign of the efficacy of his blood shed to atone for our sin and, ultimately, overcome our grave.

SCRIPTURE READING

Matthew 27:62-66

RESURRECTION SUNDAY
EASTER



Where Light and Shadow Meet
ca. 1892-1904
Pinckney Marcius-Simons

VISIO DIVINA

BY CORRIE ROSENSTEEL

Most of us have lived through some time in our lives when waking up was so excruciating that we'd rather stay asleep. That space between slumber and wakefulness, when the horror of life dawns on you and you remember that the nightmare is real. Centuries later, it's difficult to put ourselves in the shoes of those who followed Jesus and saw him crucified and entombed. How excruciating must that first Resurrection Sunday morning have been for them? The horror awaiting them upon waking?

Yet Jesus didn't leave them in utter despair. The nightmare they awoke from that morning transformed into a wondrous dream no one could have even imagined in days prior. Better still, the dream was a reality. A reality that heals the chasm between us and God, that officially ushers out the old way of doing things. Just as Jesus rose anew, so can we. The dead find life, redemption rises from ashes, and we are no longer relegated to the shadowlands.

Where Light and Shadow Meet, by Pinckney Marcius-Simons, captures the achingly beautiful journey Jesus leads us on out of the shadowlands and into the light. The scene is swallowed in darkness on the lower right side of the canvas. As the bridge spans into the distance, however, and a cross sits atop the structure, warm rays of sunshine illuminate the shadows. A chapel on a hill in the distance beckons and the bright light shining in the upper left of the painting emanates hope.

Consider today, and each day after this one, what an incredible reality we get to awaken to, realizing with each new sunrise that Jesus' death and resurrection transforms our nightmares into a promise of hope, healing and heaven coming to Earth. What does such a promise mean for you on this Resurrection Sunday?

SCRIPTURE READING

Matthew 28:1-10

ADDITIONAL PRAYER PRACTICES

CREATIVE RESPONSE CHOICES

Doodling: Use a piece of paper and a pen or pencil to draw swirls or shapes on a piece of paper.

Paint: explore paint colors on a thick piece of paper. Use a paint brush or finger paint.

Poetry: Write a Pantoum- a three stanza poem that takes lines from something like a journal and puts them into a repeated order.

Structure for a Pantoum

Stanza 1:

Line 1 (new line) Prompt: a why, a how long, or when question

Line 2 (new line) Prompt: something you hope won't happen

Line 3 (new line) Prompt: a reassuring thought

Line 4 (new line) Prompt: a hope

Stanza 2:

Line 5 (repeat line 2, stanza 1)

Line 6 (new line)

Line 7 (repeat line 4, stanza 1)

Line 8 (new line)

Stanza 3:

Line 9 (repeat line 6, stanza 2)

Line 10 (repeat line 3, stanza 1)

Line 11 (repeat line 8, stanza 2)

Line 12 (repeat line 1, stanza 1)

Write a Haiku:

A Haiku is a short poem that focus on nature, but themes of life can be included.

Poets try to capture a moment in time with both richness and simplicity.

A Haiku are 3 lines of usually un-rhymed words totaling 17 syllables.

The syllable pattern is: 5 on first line, 7 in second line, 5 in the last line.

Sculpting: Use clay, playdough, or random objects to create a shape or a structure. For random objects use tape or glue to create your sculpture.

GRIEF SPIRITUAL PRACTICES

Write a Psalm:

In the Psalms, we see the authors expressing all forms of emotions to God. This gives us permission to write out how we truly feel to God as well. Write as close to a Psalm-like form with words that convey the grief you feel.

Tearing Up: In the Old Testament, it was common to rip garments as a response to a loss. If you don't have fabric, you can use paper to tear. Reflect on the thoughts and feelings that come up in this action.

CALL TO ACTION

During Lent we are encouraged to give to others. This can be our time, talents, or treasure.

We encourage you to do these actions with others, whether it is with a friend, with your family, or your Home Community.

Ideas to consider:

- Gather unused clothing from your closets and donate it to Clackamas Service Center.
- Volunteer with Neighbor to Neighbor to use your time and talents to help those who additional support with their homes.
- Choose a day to walk your neighborhood and pick up trash.

ARTISTIC IMPACT

If any of the artists included in the devotional were of interest to you, feel free to dig into their lives, works and stories. While the product of artists (paintings, sculptures, drawings, prints, etc.) has much value and meaning to consider, the processes behind the art are at least as fascinating and worthy. Furthermore, the artists themselves often have much depth and insight to offer beyond what the work itself can convey. That said, here is some general information for some of the artists included in the devotional:

Gustav Klimt, 1862-1918, Austrian painter who worked in the movements of Art Nouveau, Symbolism, Vienna Secession:

<https://klimtgallery.org/biography.html>

George de La Tour, 1593-1652, French painter who worked in the Baroque movement: <https://www.getty.edu/art/collection/person/103JY0>

Hieronymus Bosch, 1450-1516, Dutch painter who worked in Early Netherlandish and Renaissance movements: <https://hieronymus-bosch.org/>

Jan van Kessel the Elder or Jan van Kessel (I), 1626-1679, Flemish painter who studied insects, flowers, water, landscapes, allegory, animals:

<https://www.getty.edu/art/collection/person/103KQ5>

Rembrandt Harmenszoon van Rijn or simply, Rembrandt, 1606-1669, Dutch painter, printmaker, illustrator who worked in the Dutch Golden Age movement: <https://www.rembrandthuis.nl/en/>

NOTES

