

GANZ NOTES TO SHARE - TFS 10, 8 - The Last Battle (1956) - Monday, 8 April 2024

QUOTES

"Give the password," said the chief soldier. "This is my password," said the King as he drew his sword. "The light is dawning, the lie broken. Now guard thee, miscreant,^[1] for I am Tirian of Narnia."^[2]

Tirian had never dreamed that one of the results of an Ape's setting up a false Aslan would be to stop people from believing in the real one.^[3]

Michael Ward, *The Narnia Code*: "But we need to note that it is not just in the heavens that disaster strikes: the world of Narnia and all the characters in it have to cope with disastrous events from the very start of the story. **Everyone who is alive at the beginning of this tale is dead by the end of it.**"

SOLEMNITY OF THE ANNUNCIATION

Because March 25th this year occurred during Holy Week, this solemnity feast was removed to today, April 8th.



Fra Angelico (1395-1455): *Annunciation* (c. 1440–1445), fresco, north corridor, monastery of S. Marco, Florence.

Grove Art Online at "**Fra Angelico**" – The autograph *Annunciation* opposite the head of the staircase leading from the ground-floor is **the first image to greet the visitor on entering the most private area of the complex**. In the 15th century only Dominican and Franciscan friars were permitted to enter the Order's dormitories. A Dominican would have been singularly well equipped to read the messages of the Annunciation fresco because the traditional theme is embedded in the Order's ethos. **For example, the inscription across the bottom reads, "When you come before the figure of the intact Virgin, do not fail to say a Hail Mary."** It was the custom for Dominicans to greet the Virgin with the angelic salutation on entering the dormitory, and as this was done while genuflecting—just as the Angel Gabriel does in the Annunciation—Fra Angelico's painting forged an indissoluble link between the image and its beholder. Exactly the same purpose informs the frescoes in the cells.

Grove Art Online at "**Fra Angelico**" – In 1436 Pope Eugenius IV ceded the Sylvestrine monastery of S. Marco, Florence, to the Dominicans of Fiesole, who thus expanded the Observant presence into the city. Cosimo de' Medici and his brother Lorenzo (1395–1440) guaranteed the financial resources necessary to renovate the dilapidated fabric of S. Marco, which stood at the northeast boundary

of the neighborhood dominated by the Medici family. Until his death in 1464, Cosimo was S. Marco's only real patron, spending, in the five years between 1441 and 1455, approximately 36,000 ducats on the convent, where he also established and largely furnished the first public library since antiquity. His favorite architect, Michelozzo di Bartolomeo, was entrusted with the design and construction of the new church, library, and other adjacent buildings, and the complex was consecrated on January 6, 1443, in ceremonies attended by the Pope himself. **Fra Angelico was entrusted with a program of decoration that included an altarpiece for the church and over fifty frescoes for the convent itself, the largest group of related works to survive almost intact from the workshop of a single Renaissance painter.**

IN THE SPRING

The transition that I am working here comes from noticing the exceptionally beautiful garden that Fra Angelico painted in his *Annunciation*. The delicacy and sheer beauty of the greenery, but especially of the white flowers (which proves that it is Spring), link the new life in Nature with the new life that Mary's "Yes" will usher into history.

In northern Europe, where the change of season was starkly more obvious than farther south, the first month of Spring was March. And so when Lewis places this story in the Spring, we cannot help but guess at his intention to link the story of the feast of the Incarnation – March 25th: (1) The feast of the Annunciation; (2) The traditional date of the first Good Friday, the day on which Christ died on the Cross; and (3) for centuries, March 25th was New Year Day in Christian Europe.

From the very first line of the novel – "In the last days of Narnia" – and the countless mentions of dying and death in the novel, we assume (if we think about it) that Lewis would have chosen late Autumn or the onset of Winter as the season in which to set this novel. But, to our surprise, he sets it in SPRING.

LB, Chapter 2 – ABOUT THREE WEEKS LATER THE LAST of the Kings of Narnia sat under the great oak which grew beside the door of his little hunting lodge, where he often stayed for ten days or so **in the pleasant spring weather**. It was a low, thatched building not far from the Eastern end of Lantern Waste and some way above the meeting of the two rivers. He loved to live there simply and at ease, away from the state and pomp of Cair Paravel, the royal city. **His name was King Tirian, and he was between twenty and twenty-five years old; his shoulders were already broad and strong and his limbs full of hard muscle, but his beard was still scanty. He had blue eyes and a fearless, honest face.** There was no one with him that spring morning except his dearest friend, **Jewel the Unicorn**. They loved each other like brothers and each had saved the other's life in the

wars. The lordly beast stood close beside the King's chair, with its neck bent round polishing its blue horn against the creamy whiteness of his flank.

The *Oxford English Dictionary* at "**unicorn**" – **I.1.a. - ?c1225** – A fabulous and legendary animal usually regarded as having the body of a horse with a single horn projecting from its forehead (cf. sense [I.3 note](#)); the monoceros of the ancients. The unicorn has at various times been identified or confused with the rhinoceros, with various species of antelope, or with other animals having a horn (or horns) or horn-like projection from the head. According to Pliny (*Nat. Hist.* VIII. xxi. §31) it had a body resembling that of a horse, the head of a deer, the feet of an elephant, and the tail of a lion, with one black horn projecting 'two cubits' from the middle of the forehead. **The horn of this animal was reputed to possess medicinal or magical properties, esp. as an antidote to or preventive of poison.**

Unicorn. According to a belief once popular, the unicorn by dipping its horn into a liquid could detect whether or not it contained poison. In the designs for gold and silver plate made for the Emperor Rudolph II. by Ottavio Strada is a cup on which a unicorn stands as if to essay the liquid. [4]

LB, Chapter 8 – What was left of the pigeon-meat and rabbit-meat was not worth bringing away but they took some biscuits. Then Tirian locked the door of the Tower and that was the end of their stay there. **It was a little after two in the afternoon when they set out, and it was the first really warm day of that spring. The young leaves seemed to be much further out than yesterday: the snow-drops were over, but they saw several primroses. The sunlight slanted through the trees, birds sang, and always (though usually out of sight) there was the noise of running water.** It was hard to think of horrible things like Tash. The children felt, "This is really Narnia at last." Even Tirian's heart grew lighter as he walked ahead of them, humming an old Narnian marching song which had the refrain."

CHRONOLOGY

According to Lewis' Narnian Chronology, **LB (1956)** takes place in the year 2555 N.Y., which corresponds to the year 1949 England time. This means that the characters are at the following age:

King Tirian, the last King of Narnia, 7th in descent from Rilian, in his early 20's.

The "Seven Kings and Queens," **LB (1956:166)**:

Professor Digory Kirke, 61 years
Polly Plummer, 60 years
Peter, 22 years
[Susan, 21 years]
Edmund, 19 years
Lucy, 17 years
Jill, 16 years
Eustace, 16 years

[1] The *Oxford English Dictionary* at "**miscreant**" - 1. - c1330–1882 -

+ Misbelieving, heretical; pagan, infidel. *Obsolete*

[2] Lewis, C. S. *The Last Battle: The Chronicles of Narnia*. Chapter 7, p. 80.
HarperCollins. Kindle Edition.

[3] Lewis, C. S. *The Last Battle: The Chronicles of Narnia*. Chapter 7, pp. 84-85.
HarperCollins. Kindle Edition.

[4] *Brewer's Dictionary of Phrase and Fable* at "unicorn".

TO READ ALOUD

Get them to notice the subtle "stages" of change happening in King Tirian, spiritually significant changes that awaken him, ground him, and strengthen him. Watch the "inner battle" in Tirian, and how Aslan is truly present within him, the spirit of Aslan reminding Tirian, helping him remember how things always work out if one can keep trusting Aslan. Get them to recognize the courtesy of God at work in a soul.

The Last Battle, Chapter 4 – He [Tirian] thought of other Kings who had lived and died in Narnia in old times and it seemed to him that none of them had ever been so unlucky as himself. He thought of his great-grandfather's great-grandfather King Rilian who had been stolen away by a Witch when he was only a young prince and kept hidden for years in the dark caves beneath the land of the Northern Giants. But then it had all come right in the end, for two mysterious children had suddenly appeared from the land beyond the world's end and had rescued him so that he came home to Narnia and had a long and prosperous reign. **"It's not like that with me," said Tirian to himself.** Then he went further back and thought about Rilian's father, Caspian the Seafarer, whose wicked uncle King Miraz had tried to murder him and how Caspian fled away into the woods and lived among the Dwarfs. But that story too had all come right in the end: for Caspian also had been helped by children—only there were four of them that time—who came from

somewhere beyond the world and fought a great battle and set him on his father's throne. **"But it was all long ago,"** said Tirian to himself. **"That sort of thing doesn't happen now."** And *then he remembered* (for he had always been good at history when he was a boy) **how those same four children who had helped Caspian had been in Narnia over a thousand years before;** and it was then that they had done the most remarkable thing of all. For then they had defeated the terrible White Witch and ended the Hundred Years of Winter, and after that they had reigned (all four of them together) at Cair Paravel, till they were no longer children but great Kings and lovely Queens, and their reign had been the golden age of Narnia. **And Aslan had come into that story a lot. He had come into all the other stories too, as Tirian now remembered.** "Aslan—and children from another world," thought Tirian. "They have *always come* in when things were at their worst. Oh, if only they could now." And he called out "Aslan! Aslan! Aslan! Come and help us now." But the darkness and the cold and the quietness went on just the same. "Let me be killed," cried the King. "I ask nothing for myself. But come and save all Narnia." **And still there was no change in the night or the wood, but there began to be a kind of change inside Tirian. Without knowing why, he began to feel a faint hope. And he felt somehow stronger.** "Oh Aslan, Aslan," he whispered. "If you will not come yourself, at least send me the helpers from beyond the world. Or let me call them. Let my voice carry beyond the world." Then, hardly knowing that he was doing it, he suddenly cried out in a great voice: "Children! Children! Friends of Narnia! Quick. Come to me. Across the worlds I call you; I Tirian, King of Narnia, Lord of Cair Paravel, and Emperor of the Lone Islands!" And immediately he was plunged into a dream (if it was a dream) more vivid than any he had had in his life. ^[1]

[1] Lewis, C. S. *The Last Battle: The Chronicles of Narnia*. Chapter 4, pp. 48-50. HarperCollins. Kindle Edition.

WHERE IS ASLAN?

King Tirian is in his young 20s. He has never been alive when Aslan has walked in Narnia, making Himself seen and heard.

LB, Chapter 2 - "How can they choose but be true?" said the King. "It is more than a week ago that the first birds came flying over us saying, **Aslan is here, Aslan has come to Narnia again.** And after that it was the squirrels. They had not seen him, but they said it was certain he was in the woods. Then came the Stag. He said he had seen him with his own eyes, a great way off, by moonlight, in Lantern Waste. Then came that dark Man with the beard, the merchant from Calormen. The Calormenes care nothing for Aslan as we do; but the man spoke of

it as a thing beyond doubt. And there was the Badger last night; he too had seen Aslan." "Indeed, Sire," answered Jewel, "I believe it all. If I seem not to, it is only that my joy is too great to let my belief settle itself. It is almost too beautiful to believe." **"Yes," said the King with a great sigh, almost a shiver, of delight. "It is beyond all that I ever hoped for in all my life."**

I think of the truth, "We live by faith and not by sight."

Hebrews 11 – Faith and the Ancestors: Faith gives substance* to our hopes and convinces us of realities we do not see.² It was for their faith that the people of old won God's approval.³ By faith we understand that the universe was formed by God's command, so that the visible came forth from the invisible.^[1]

Galatians 2:²⁰ I have been crucified with Christ and yet I am alive; yet it is no longer I, but Christ living in me.^m The life that I am now living, subject to the limitation of human nature, I am living in faith,ⁿ faith in the Son of God^o who loved me and gave himself for me.*^[2]

Through most of the novel, Aslan is referenced in relation to the anti-Aslan – the fraud perpetrated by the Ape using Puzzle the donkey wrapped in a lion's skin. In this part of the novel, Aslan has been reduced to an IDEA of Aslan, which makes it so much easier for the Ape to take over that idea and to distort it to his own uses.

When Aslan/God has successfully been reduced to an IDEA, then Theology and Religion ceases to be the living memory of the living Aslan the Great Lion of Narnia. Instead, it all becomes a matter of WHO GETS TO INTERPRET what the idea of Aslan/God means. **Those fallen people now can make Aslan/God mean whatever they want Him to mean.**

EVIL IS COMPELLED TO REPLACE GOD WITH ITSELF - Notice how the central endeavor of the anti-Christ, of the Ape with his anti-Aslan is **to replace the true Aslan/God**, while at the same time lusting to secure for themselves the same honor and submission that faithful people have given freely, and with gratitude and amazement, to Aslan/God. What is interesting about this theological move is that it "echoes", but in a malignant way, the divine humility, "who did not deem equality with God something to be grasped at, but who emptied himself" – how **Christ substituted Himself**, as Aslan did for Edmund in LWW, substituting Himself for us who deserved to die for our sins. Christ, if you will, replaced us with Himself, so that by His utter identification with us at our worst, He might redeem us from the worst.

NOT A TAME LION

An issue for all the followers of Aslan in this novel – those not from “our” world into theirs – is *how long* it has been since anyone has seen Aslan in Narnia. **They have lost touch with the personality of Aslan**, perhaps in the same way that I noticed how after a few years it became difficult for me to remember each of my parents, after each had died. And when we lose touch with the personality of God, God starts to become an IDEA rather than a PERSON whom we know and love.

LB, Chapter 1 - “You look wonderful, wonderful,” said the Ape. “If anyone saw you now, they’d think you were Aslan, the Great Lion, himself.” “That would be dreadful,” said Puzzle. “No it wouldn’t,” said Shift. **“Everyone would do whatever you told them.”**

LB, Chapter 2 - The King and the Unicorn stared at one another and both looked more frightened than they had ever been in any battle. “Aslan,” said the King at last, in a very low voice. “Aslan. Could it be true? Could he be felling the holy trees and murdering the Dryads?” “Unless the Dryads have all done something dreadfully wrong—” murmured Jewel. “But selling them to Calormenes!” said the King. **“Is it possible?” “I don’t know,” said Jewel miserably. “He’s not a tame lion.”**

I am struck this time through the novel how often, especially in the early part of the novel, how often we read, “Aslan is not a tame lion.”

The *Oxford English Dictionary* at “**tame**” – **1.a. - Old English** – Of animals (rarely of men): Reclaimed from the wild state; brought under the control and care of man; domestic; domesticated. (Opposed to *wild*.) **1.b. – 1711** – *humorously*, of a person: Domestic; kept or supported for domestic or private use. The **Germanic** stem *tam-* is cognate with that of **Latin** *domāre*, **Greek** *δαμᾶν* to tame, subdue.

Such an expression will be uttered by those who related to Aslan/God as a Being with enormous/greatest POWER. This, in the Christian context, reveals a fundamental distortion in the understanding of God, of a person(s) **who feel threatened by God’s sovereignty** – POWER - rather than moved and blessed by His personality, which Christ revealed as LOVE.

And then POWER is understood by such people in a distorted sense, as meaning **God can do whatever He wants**. This understanding of things is what most interests **the Ape, who also wants free reign to do whatever he pleases**, for his benefit as well as for the delicious self-inflation of being unfettered by any rules or morality.

But then we recall how Aslan honors utterly the "Deep Magic" in LWW – "Do you think that I would not obey my own rules?" In other words, the POWER of Aslan is **ordered** to something greater than mere power. Recall this that Aslan says to Lucy in LB, Chapter 13:

"Aslan," said Lucy through her tears, "could you—will you—do something for these poor Dwarfs?" **"Dearest," said Aslan, "I will show you both what I can, and what I cannot, do."** He came close to the Dwarfs and gave a low growl: low, but it set all the air shaking. But the Dwarfs said to one another, "Hear that? That's the gang at the other end of the stable. Trying to frighten us. They do it with a machine of some kind. Don't take any notice. They won't take us in again!"

THE BIG LIE

LB, Chapter 2: Roonwit looked very grave, frowning a little. "Sire," he said. "You know how long I have lived and studied the stars; for we Centaurs live longer than you Men, and even longer than your kind, Unicorn. Never in all my days have I seen such terrible things written in the skies as there have been nightly since this year began. The stars say nothing of the coming of Aslan, nor of peace, nor of joy. I know by my art that there have not been such disastrous conjunctions of the planets for five hundred years. **It was already in my mind to come and warn your Majesty that some great evil hangs over Narnia.** But last night the rumor reached me that Aslan is abroad in Narnia. Sire, do not believe this tale. It cannot be. **The stars never lie, but Men and Beasts do.** If Aslan were really coming to Narnia the sky would have foretold it. If he were really come, all the most gracious stars would be assembled in his honor. **It is all a lie.** ... "That I know not, Lord King," said the Centaur. **"But I know there are liars on earth; there are none among the stars."**

The *Oxford English Dictionary* at "to lie" – 1.a. - **Old English – intransitive.**
To tell a lie or lies; to utter falsehood; to speak falsely.

George Orwell^[3], 1984 – "Who controls the past controls the future. Who controls the present controls the past." And, "We are not like that. **We know that no one ever seizes power with the intention of relinquishing it.** Power is not a means; it is an end. One does not establish a dictatorship in order to safeguard a revolution; one makes the revolution in order to establish the dictatorship. The object of persecution is persecution. The object of torture is torture. The object of power is power. Now you begin to understand me." And, **"Power is in tearing human minds to pieces and putting them together again in new shapes of your own choosing."** And, "We do not merely destroy our enemies; we change them."

Britannica - Arendt's reputation as a major political thinker was established by her *Origins of Totalitarianism* (1951), which also treated 19th-century anti-Semitism, imperialism, and racism. **Arendt viewed the growth of totalitarianism as the outcome of the disintegration of the traditional nation-state. She argued that totalitarian regimes, through their pursuit of raw political power and their neglect of material or utilitarian considerations, had revolutionized the social structure and made contemporary politics nearly impossible to predict.** *The Human Condition*, published in 1958, was a wide-ranging and systematic treatment of what Arendt called the *vita activa* (Latin: "active life"). She defended the classical ideals of work, citizenship, and political action against what she considered a debased obsession with mere welfare. **Like most of her work, it owed a great deal to the philosophical style of Heidegger.**

* **substance**: or assurance.

[1] [The Revised English Bible](#) (Cambridge; New York; Melbourne; Madrid; Cape Town; Singapore; São Paulo; Delhi; Dubai; Tokyo: Cambridge University Press, 1996), Heb 11:1–3.

* [Rm 8:10–11; Ph 1:21; Col 3:3–4](#)

[2] [The New Jerusalem Bible](#) (New York; London; Toronto; Sydney; Auckland: Doubleday, 1990), Ga 2:20.

[3] *Britannica* - **George Orwell** (born June 25, 1903, Motihari, Bengal, India—died January 21, 1950, London, England) was an English novelist, essayist, and critic famous for his novels *Animal Farm* (1945) and *Nineteen Eighty-four* (1949), the latter a profound anti-utopian novel that examines the dangers of totalitarian rule.

WHAT EXACTLY IS "THE LAST BATTLE"?

Michael Ward, *The Narnia Code*, Chapter 10: "Jovial happiness is at the heart of the Narnian universe, and in the end, the characters who appear in *The Last Battle* have to decide which they prefer: Jovial happiness or Saturnine sorrow."

John 3: ¹⁹ * -And this is the verdict,ⁿ that the light came into the world, **but people preferred darkness to light**, because their works were evil. ²⁰ For everyone who does wicked things hates the light and does not come toward the light, so that his works might not be exposed.^o ²¹ But whoever lives the truth comes to the light, so that his works may be clearly seen as done in God.^p [1]

The Last Battle, Chapter 8 – “What News the Eagle Brought” -

No one could speak.

And the other sight, five leagues nearer than Cair Paravel, was Roonwit the Centaur lying dead with a Calormene arrow in his side. **I was with him in his last hour and he gave me this message to your Majesty: to remember that all worlds draw to an end and that noble death is a treasure which no one is too poor to buy.**

“So,” said the King, after a long silence, “Narnia is no more.”

The *Oxford English Dictionary* at the adjective “**last**” – **1.1.a.** - **c1175** – Following all others in a series, succession, order, set, or enumeration; subsequent to all others in occurrence, existence, etc.; happening, existing, or presenting itself after all others; final. **1.2.a.** - **c1175** – Of or relating to the end of life or (less commonly) of a reign, historical period, etc. **1.2.b.** - **a1225** – Of or relating to the end of the world. Frequently in **the last time, last times**. **1.5.** – **1340** – **Remaining or arrived at after others have disappeared, have been removed, used, dealt with, etc.; the only remaining.**

I need to explain the meaning of **crisis** as understood by the Desert Fathers; namely, a grace that the monks/hermits prayed for, that they be forced to spot from which there is no escape: *one must choose*.

The *Oxford English Dictionary* at “**crisis**” – **1.a.** - **?c1400** – *Medicine*. Sudden change (for better or worse) in the condition of a patient occurring during the course of an illness; a change of this kind; a decisive turning point between recovery and continued illness or death; (often) *spec.* the stage of a febrile illness at which fever abates. In later use also: an acute episode of symptoms, esp. when occurring as an exacerbation of a chronic disease. **1.b.** – **1588** – Originally: a state of affairs in which a decisive change for better or worse is imminent; a turning point. Now usually: a situation or period characterized by intense difficulty, insecurity, or danger, either in the public sphere or in one's personal life; a sudden emergency situation. **2.** - **1603–63** - [†] *Astrology*. A conjunction of the planets said to determine the outcome of a disease or critical point in the course of events. **4.** - **1623–1715** -[†] An assessment of evidence, an analysis; a judgement, a **decision**. *Obsolete*.

The astrological reference in the above definition reminds of this:

Chapter Two, page 10 - “Now, Roonwit [the Centaur],” said the King. “Do

you bring us more news of Aslan?" Roonwit looked very grave, frowning a little. "Sire," he said. "You know how long I have lived and studied the stars; for we Centaurs live longer than you Men, and even longer than your kind, Unicorn. **Never in all my days have I seen such terrible things written in the skies as there have been nightly since this year began.** The stars say nothing of the coming of Aslan, nor of peace, nor of joy. **I know by my art that there have not been such disastrous conjunctions of the planets for five hundred years.** It was already in my mind to come and warn your Majesty that some great evil hangs over Narnia. But last night the rumor reached me that Aslan is abroad in Narnia. **Sire, do not believe this tale. It cannot be. The stars never lie, but Men and Beasts do.** If Aslan were really coming to Narnia the sky would have foretold it. If he were really come, all the most gracious stars would be assembled in his honor. **It is all a lie.**" "A lie!" said the King fiercely. "What creature in Narnia or all the world would dare to lie on such a matter?" And, without knowing it, he laid his hand on his sword hilt.

The Last Battle, Chapter 12 – "Through the Stable Door" -

Rishda Tarkaan turned his back on the stable and walked slowly to a place in front of the white rock. "Hearken," he said. "If the Boar and the Dogs and the Unicorn will come over to me and put themselves in my mercy, their lives shall be spared. The Boar shall go to a cage in The Tisroc's garden, the Dogs to The Tisroc's kennels, and the Unicorn, when I have sawn his horn off, shall draw a cart. But the Eagle, the children, and he who was the King shall be offered to Tash this night."

The only answer was growls.

"Get on, warriors," said the Tarkaan. "Kill the beasts, but take the two-legged ones alive."

And then the last battle of the last King of Narnia began."

* - Judgment is not only future but is partially realized here and now.

¶ 1:5, 9–11; 8:12; 9:5.

Ⓞ Jb 24:13–17.

Ⓟ Gn 47:29 LXX; Jos 2:14 LXX; 2 Sm 2:6 LXX; 15:20 LXX; Tb 4:6 LXX; 13:6; Is 26:10 LXX; Mt 5:14–16.

[1] [New American Bible](#), Revised Edition. (Washington, DC: The United States Conference of Catholic Bishops, 2011), Jn 3:19–21.

THE LAST ENEMY TO BE DEFEATED – 1 CORINTHIANS 15

1 Corinthians 15:

²⁰ In fact, however, Christ has been raised from the dead, as the first-fruits of all who have fallen asleep.*²¹ As it was by one man that death came, so through one man has come the resurrection of the dead.²² Just as all die in Adam, so in Christ all will be brought to life;^{m 23} but all of them in their proper order: Christ the first-fruits, and next, at his coming,ⁿ those who belong to him.^{o 24} After that will come the end, when he will hand over the kingdom to God the Father, having abolished every principality, every ruling force and power.^{p 25} For he is to be king *until he has made his enemies his footstool,*²⁶ and the last of the enemies to be done away with is death, for he has put all things under his feet.*[1]*

...

⁵⁰ What I am saying, brothers, is that mere human nature cannot inherit the kingdom of God: what is perishable cannot inherit what is imperishable.*⁵¹ Now I am going to tell you a mystery: we are not all going to fall asleep,⁵² but we are all going to be changed, instantly, in the twinkling of an eye, when the last trumpet sounds. The trumpet is going to sound, and then the dead will be raised imperishable, and we shall be changed,^{aa* 53} because this perishable nature of ours must put on imperishability, this mortal nature must put on immortality.

A Hymn of Triumph. Conclusion

⁵⁴ And after this perishable nature has put on imperishability^{bb} and this mortal nature has put on immortality, then will the words of scripture come true:^{cc} *Death is swallowed up in victory.*⁵⁵ *Death, where is your victory? Death, where is your sting?**⁵⁶ The sting of death is sin, and the power of sin comes from the Law.^{dd 57} Thank God, then, for giving us the victory through Jesus Christ our Lord.*

⁵⁸ So, my dear brothers, keep firm and immovable, always abounding in energy for the Lord's work, being sure that in the Lord none of your labours is wasted.^{ee.*[2]}

* Rm 8:11g; Col 1:18; 1 Th 4:14; 15:45–49; Jn 11:25; Rm 5:12–21+ Rm 6:23 • 1 Th 4:16

* Ps 110:1

* Rv 20:14; 21:4

[1] *The New Jerusalem Bible* (New York; London; Toronto; Sydney; Auckland: Doubleday, 1990), 1 Co 15:20–26.

* 6:10e

* Nb 10:3; Jl 2:1b; Mt 24:31r; 1 Th 4:15–17+ 2 Co 5:1–5

* Is 25:8; Ho 13:14; Rv 20:14

* Heb 6:1b; Rm 7:7d

* Jn 16:33

[2] *The New Jerusalem Bible* (New York; London; Toronto; Sydney; Auckland: Doubleday, 1990), 1 Co 15:50–58.

DAN SCHUTTE, SJ – “THESE ALONE ARE ENOUGH”

Daniel L. Schutte, SJ, *Walking the Sacred Path* (album released in 2009)
In the *National Catholic Reporter* (May 2018) there was this: “In the 1970s and '80s, Schutte was part of the liturgical group the *St. Louis Jesuits*. He is now composer-in-residence at the Jesuit-run University of San Francisco and travels extensively, giving talks, parish retreats and workshops. Prior to coming to Kansas City, he had preached a five-day parish mission in Seattle. Schutte is also a member of the NCR board of directors and came to Kansas City for our spring board meeting.”

Link to Apple Music: <https://music.apple.com/us/album/these-alone-are-enough-feat-dan-schutte/1491109520?i=1491109915>.

Take my heart, O Lord, take my hopes and dreams.
Take my mind with all its plans and schemes.
Give me nothing more than your love and grace.
These alone, O God, are enough for me.

Take my thoughts, Oh Lord, and my memory.
Take my tears, my joys, my liberty.
Give me nothing more than your love and grace.
These alone, O God, are enough for me.

I surrender, Lord, all I have and Hold.
I return to you your gifts untold.
Give me nothing more than your love and grace.

These alone, O God, are enough for me.

When the darkness falls on my final days,
take the very breath that sang your praise.
Give me nothing more than your love and grace.
These alone, O God, are enough for me.