

# WATCH AND PRAY THAT YOU MAY NOT ENTER INTO TEMPTATION

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## Abstraksi

Peristiwa kebangkitan Yesus dari mati sungguh menjadi peristiwa yang menggugah dan mengesankan bagi jemaat perdana. Peristiwa kebangkitan mendorong mereka untuk merenungkan kembali kehadiran dan kehidupan Yesus selama berkarya di Palestina. Kata dan tindakan Yesus mereka refleksikan dalam cahaya kebangkitan. Salah satu peristiwa yang mereka renungkan, yang berkaitan erat dengan situasi mereka, dan yang dapat memberikan jawaban atas pengalaman mereka ialah Doa Yesus di taman Getsemane (Mrk 14, 32-42). Peristiwa itu, yang dipaparkan Markus, samasekali bukanlah ciptaan dan karangan jemaat perdana. Inti dan nukleus kisah adalah peristiwa Yesus sebelum Kisah Sengsara-Nya. Inti dan nukleus itulah yang dikembangkan. Tidak benarlah pendapat yang mengatakan bahwa lukisan atas peristiwa itu adalah ciptaan jemaat perdana. Kisah, yang dipaparkan dalam Mrk 14, 32-42, merupakan bagian integral dari injil Markus. Injil Markus mengemukakan bahwa Yesus Anak Allah dengan setia melaksanakan tugas perutusan-Nya sampai akhir. Dia adalah tetap Anak Allah, walau harus mengalami penderitaan demi perwujudan Kerajaan Allah.

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## Introduction

From the gospel narrated we come to know the passion and death of Jesus Christ. Each evangelist from his own point of view tried to inform and to tell what Jesus has experienced at the end of his terrestrial life. The evangelists did not report and they did not register the events in their progression. The gospel was written a few years after the death and resurrection of Jesus; in the first stage the story was circulated in the oral process. Certainly the faith in the resurrection of Jesus Christ gave a very strong influence in the process of narration of the life of Jesus. It must be admitted that we don't get a complete picture about the life of the historical Jesus (his death and resurrection).

The evangelists did not invent the story; on the basis of the life of Jesus they constructed the narrative. The evangelists wrote the story in their own style or as they understood the events. Each evangelist has a certain mind in

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his narrative. Each of them has a special intention in representing the passion, death and resurrection of Jesus; that is why we find some differences in the four gospel narratives. The differences appear mainly in the beginning and at the end of the passion narrative. For example, John omitted the Gethsemane narrative, because it does not fit in with his theology<sup>1</sup>. However in Mark's narrative it is in view of his theological intention<sup>2</sup>, for the people who are oppressed and persecuted (we shall examine this in ch. 4). The passion narrative is parallel in the four gospels after the arrest of Jesus (cfr. K. Alland, no. 330 ff).

We shall not involve ourselves with the event of Gethsemane according to the four gospels. We confine ourselves to Mark. We shall only examine Mark's account of Gethsemane (Mk 14, 32-42). We can imagine how is the feeling of some one who is sentenced to capital punishment, getting in to the place where he will die. I would not say the situation of Jesus in the presences of his disciples, who have been called to be with him (Mk 3, 14). The sadness ought to be present. The sadness facing the following event was the reality, the sign of his humanity<sup>3</sup>.

But what really happened in Gethsemane before his passion? Is that accounting a report of the event? The gospels do not attempt to explain the agony of Jesus and no one can explain it fully. We can be sure that his anguish was not only the fear of death<sup>4</sup>. The Jesus event was in the circulation among the people, which were found in the earlier church. The words, the action, which the last day of Jesus was preached and proclaim in the cult and in the instruction to the first Christians. The first Christians narrated the life of Jesus for themselves; they represented the life of Jesus in their own situation<sup>5</sup>. So our pericope or the gospels that we possess cannot be separated from the situation of the first Christians in Jesus. The gospels are the narrative about the life of Jesus as the evangelists understood Him.

Mark was not seeking to write history and was not an historian<sup>6</sup>. He wanted to tell us how the Good News concerning Jesus, the Son of God, began. The motives which led him to write must have been those which influenced all synoptic writers – the delay of parousia (cfr. 1-2 Thessalonians), the passing away of eyewitness, and the desire to preserve the oral teaching of the primitive communicates. Mark, in telling us about

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<sup>1</sup>C.G. MONTEFIORE, *The Synoptic Gospel*, II, New York 1968, 342.

<sup>2</sup>K. STOCK, *Alcuni aspetti della Christologia Marciana*, Roma 1984; Cfr. C.M. MARTINI, *Und Sie gingen mit Ihm*, Freiburg 1983.

<sup>3</sup>R. PESCH, *Das Evangelium der Urgemeinde*, Freiburg 1979, 179.

<sup>4</sup>V. TAYLOR, *The Life and the Ministry of Jesus*, London 1955, 196.

<sup>5</sup>E. LOHSE, *La Storia della Passione e Morte di Gesù*, Brescia 1975, 12; Cfr. J.R. DONAHUE, "Introduction: From the Passion traditions to Passion Narrative", in W.H. KELBER ed., *The Passion in Mark*, Philadelphia 1976, 1-2.

<sup>6</sup>V. TAYLOR, *The Gospel according to St. Mark*, London 1953, 130.

Jesus the Son of God, was not limited to the facts of what happened in the past, he was not a historian to describe the actions of Jesus, but he narrated the events in the eschatological character<sup>7</sup>. In first communities were found a strong idea about the parousia and interpreted the facts by applying to them the eschatological categories (cfr. Rom 3, 21-26; 8,3; Col 2, 15)<sup>8</sup>. Mark would also see in our pericope and put there the eschatological character<sup>9</sup>.

In his gospel, Mark has his own christological theology. His treatment of the passion narrative is different from the other evangelist, a different angle. Mark was aware of two things<sup>10</sup>, that the passion of Jesus has a redemptive significance: Jesus gave himself as a ransom for many (Mk 10, 45) and that the messiah ship was not simply a nationalistic royal messiah ship (Mk 12, 35-37). Where did Mark get his idea from? Can we imagine a gospel such as Mark's taking form in a community ignorant of the teaching of Paul?

The whole aim of the gospel, its Christology and Soteriology, its discourse the framework of the composition made it impossible to account for such a composition as this without the life, the thought and the teaching of Paul<sup>11</sup>. Mark showed a direct but not a literary dependence on the teaching of Paul. Mark was influenced by Pauline teaching<sup>12</sup>. Mark was different from the Pauline teaching, because Mark's centre was the death of Jesus<sup>13</sup>. Instead of Pauline teaching was more about the death and the resurrection of Jesus Christ.

So the Mark a gospel comes to us as a unity, where the evangelist has linked up the originally separated traditions and, moreover, he did not take over these traditions unaltered, but modified them into their narrative contexts and into their respective theological conceptions<sup>14</sup>. The author exercised a selective choice in his material and picked up the material that suited his purpose in declaring to the readers the way of the eternal life as understood by the first Christians. This gospel is anything but the product of off-hand composition, a literary work '*aus einem Guss*'. Nor can it be the product of oral dictation<sup>15</sup>.

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<sup>7</sup>A. WIKENHAUSER - J. SCHMID, *Einleitung in das Neue Testament*, Freiburg 1973, 218.

<sup>8</sup>C.H. DODD, *The Apostolic Preaching and Its Development*, London 1956, 39-42.

<sup>9</sup>M. GALIZZI, *Gesu nel Gethsemane*, Roma 1972, 3.

<sup>10</sup>J.B. TYSON, "The Blindness of the Disciples", *JBL* 80 (1961) 266.

<sup>11</sup>B.W. BACON, *The Gospel of Mark: Its Composition and date*, New Haven 1925, 225-271.

<sup>12</sup>TAYLOR, *The Gospel ...*, 125-129.

<sup>13</sup>W.H. KELBER, *The Oral and Written Gospel*, Philadelphia 1983, 185.

<sup>14</sup>W. MARXEN, *The Resurrection of Jesus of Nazareth*, London 1970, 155.

<sup>15</sup>BACON, *The Gospel ...*, 138.

Mark a gospel was influenced by Pauline teaching. Did Mark get any influence from the Old Testament and from Judaism? Has Mark an author used the Old Testament and the Judaism as his background?

### **The Old Testament and Judaism as the Background of Mk 14, 32-42**

In a few comments of our pericope we can find opinions and ideas that the pericope was intended to fortify Christians, to support Christians under persecution. Does this point to the fact that Mark an author was influenced by the Old Testament or by the contemporary Judaism?

About contemporary Judaism we can find it in the books of Daniel and 1-2 Maccabees. Surely that they are not the only sources of Judaism. But we limit ourselves to these books. In the two books of Maccabees, it is narrated how the Jews struggled for religious and political liberty<sup>16</sup>, the desperate condition of the Jews under the Seleucid emperor, Antiochus Epiphanes<sup>17</sup>, when throughout Judea heathen altars were erected, the introductions of the pagan customs within the holy city of Jerusalem itself, offering of swine's flesh in the temple, the edicts forbidding the observance of Sabbath, etc (Cfr. 1 Maca 1, 10-64). So the author concentrated upon religion and his purpose was primarily to furnish instruction and admonition to the scattered and oppressed Jewish people<sup>18</sup>.

In the situation the author suggested and encourage the people to an ardent trust in God (cfr. 1 Maca 3, 18.14.48.53.60; 4, 10; 5, 34.54; 7, 36-38; 9, 45 etc). The author indicated more about the divine providence as a result of prayer as in the 2 Maccabees. After earnest supplication for divine assistance, they were able to rout the opposing army owing to the miraculous appearance of five celestial horsemen (2 Maca 10,24-38)<sup>19</sup>. We find here the importance of prayer in a crisis situation, under an afflicted situation and by prayer they believed that they were able to get out of such a situation<sup>20</sup>. In prayer and in ardent trust in God it was not only intended to surpass the contemporary difficulties and oppression, but it was also projected to the future time (cfr. Dan 8, 23; 9, 27; 11, 40). The faithful was instructed and warned to stand fast in faith, in spite of the threats and action

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<sup>16</sup>B.M. METGER, *An Introduction to the Apocrypha*, New York 1980, 129.

<sup>17</sup>METGER, *An Introduction ...*, 132.

<sup>18</sup>METGER, *An Introduction ...*, 130.

<sup>19</sup>METGER, *An Introduction ...*, 140-144.

<sup>20</sup>"... in fact, it is probably true to say that in importance for the Christians Church no part of the Apocrypha has been so widely and deeply felt as the narrative of the suffering of the martyrs recounted in this book. The steadfast faith of the Jewish mother and her seven sons, subjected to frightful persecution (ch. 7), became for Jewish and Christians readers alike an object lesson worthy of devout imitation" in METGER, *An Introduction ...*, 148; Cfr. J.J. COLLINS, *Daniel and 1-2 Maccabees*, Wilmington 1981, 310 ff.

of the hostile authorities<sup>21</sup>. In Judaism we find the idea of prayer for the oppressed situation and for the Jews in the last two centuries BC was miserable, oppressed and under persecution. The situation of the first Christians was similar in the first century AD. Did the first Christians in their persecuted situation, which reflected the death and the resurrection of Jesus, look back to the Old Testament or Judaism? The author or the Mark gospel too may have looked back to the Old Testament to encourage his communities (which were under persecution) and in presenting the faith of the first Christians about the life of Jesus.

It is clear that the first Christians used the Old Testament. The preaching was done at the basis of and in using of the Old Testament. It served a double function: they helped to show that Jesus died in accordance with the Scripture (cfr. 1 Cor 15, 3) and a formative influence on the traditional stories was composed to illustrate Old Testament allusion<sup>22</sup>.

Sometimes the Old Testament was interpreted in the pusher mode, as practised by the Qumran Community<sup>23</sup>. At other times the Old Testament was understood allegorically. By this method two things were found in the Old Testament ethical instruction and the prediction of Christ and Christian salvation<sup>24</sup>. The Old Testament was a creative agent in the formation of the passion tradition narrative. The Old Testament was a determinative element for the first Christians in meditating the way of life of Jesus and a decisive element in formulating the tradition, from where the New Testament writers derived their materials<sup>25</sup>. The passion narrative does not rest on eyewitness who carefully took note of the passion events, but rest on the reading of psalm and Prophets as a source for an understanding of the passion of Jesus.

In the Gethsemane narrative there is five points of messianic value<sup>26</sup> which are derived from the Old Testament. The idea of the suffering servant is present in Mk 8, 31; 9:31; 10: 33. We cannot decide how this idea appeared among the first Christians. We find it in Pauline teaching (cfr. 1

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<sup>21</sup>H.C. KEE, *Community of the New Age*, London 1977, 82; Cfr. COLLINS, *Daniel .....*, 105.

<sup>22</sup>DONAHUE, "Introduction ...", 3.

<sup>23</sup>DONAHUE, "Introduction ...", 4.

<sup>24</sup>R. BULTMANN, *Theology of the New Testament I*, London 1978, 110.

<sup>25</sup>DONAHUE, "Introduction ...", 6. ... "The Old Testament is a creative agent in the formation of passion tradition. ... In turning to the Old Testament text as their sacred text and the source of their understanding of their salvation history, the early Christians were in effect creating a new sacred text and writing their own account of salvation history, a history which they saw as both fulfillment of the past salvation history and the beginning of a new stage in this same history".

<sup>26</sup>C.J. AMBRUSTER, "The Messianic Significance of the Agony in the garden", *Scriptura* 16 (1964) 111-119.

Cor 15, 3) and the author of Acts has put it in the mouth of Peter (cfr. Acts 2-4; 1 Ptr ). It was probably from the Isaiah idea<sup>27</sup>.

The title of 'Son of Man' (o` ui`o.j tou/ avnqrw,pou) for Jesus had been correlated to the last day; instead, for the Christians, it was related to Jesus who has been crucified and exalted<sup>28</sup>. It must be pointed out the gospels in their written form arose out of the first Christians, in the light of the resurrection, of the life of Jesus; it is not a report of events. The Mark an author interpreted the deepest feelings of Jesus in the languages of the Old Testament (LXX Psal 41, 6.12; 42, 5/TM 42, 43), and it was not a quotation<sup>29</sup>. To describe that feeling, the Mark an author added e[wj qana,tou\ and to the title o` ui`o.j tou/ avnqrw,pou was added ivdou. paradidotai o` ui`o.j tou/ avnqrw,pou eivj ta.j cei/raj tw/n a`martwln/nÅ By these two ideas about the Son of Man and his feeling in front of the coming suffering we see, at one hand, how the Mark an author used the Jewish idea. For Jews, the sinners were the gentiles (cfr. Mk 14, 41; 10, 33). On the other hand, the Mark an author rejected the Jewish idea that Jesus could not be a martyr; in the Jewish idea a martyr did not experience death (Acts 7, 55-56). Jesus, however, would die ... e[wj qana,tou\.

About the prayer of Jesus (Mk 14, 36) of the Mark an author, we find the Jewish elements, i.e., the direct speech to God, acknowledgement of his power and petition<sup>30</sup>. The direct speech is Abba o` path,r ; the acknowledgement of his power is pa,nta dunata, soi and the petition is pare,negke to. poth,rion tou/to avpV evmou/. The expression Abba o` path,r (cfr. Gal 4, 6; Rom 8, 15) is composed of two languages: Aramaic and Greek. Is o` path,r .....a translation of Abba ? Why Jesus use Abba for God? Usually the Aramaic words are translated in the New Testament (cfr. Mk 3, 17; 5:41; 7, 11; 15, 34) The word Abba o` path,r ...derived from the Aramaic aba, denotes only a natural father. Thus Jesus in this place, under unspeaking able agony, and pressed about on all sides with agony, with a very cloudy and darksome providence, yet he acknowledge invokes and finds God aba , his father, in a most sweet sense<sup>31</sup>. o` path,r is not a translation of aba , but it is a comparison (metonym) for God (cfr. Mal. 2, 10)<sup>32</sup>. The expression pa,nta dunata, soi (Mk 14, 36) was not a dogmatic phrase about the power of God. This expression was the confession of a man

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<sup>27</sup>BACON, *The Gospel ...*, 223.

<sup>28</sup>MARXEN, *The Resurrection ...*, 160.

<sup>29</sup>V. TAYLOR, *Jesus and his sacrifice*, London 1955, 149; Cfr. V. TAYLOR, *The Gospel ...*, 553; Cfr. T. BOMAN, "Der Gebetskampf Jesu", *NTS* 10 ('63-'64) 263.

<sup>30</sup>PESCH, *Das Evangelium ...*, 177. ; Cfr. W.C. VAN UNNIK, "Alles ist dir möglich" (Mk 14:36), in *Verborum Veritas* (Fs G. Stahlin), Wuppertal 1970, 27.

<sup>31</sup>J. LIGHTFOOT, *A Commentary on the New Testament from the Talmud and Hebraica Matthew - 1 Corinthians, II: Matthew-Mark*, Michigan 1979, 456-457.

<sup>32</sup>S.V. McCASLAND, "Abba, Father", *JBL* 72 (1953) 83.

in a crisis situation about the power of God (cfr. Gen 18, 14; Job 10, 13; 42, 2; Zec 8, 6). This expression would be Semitical (cfr. Job 42, 2). It could be also from a Hellenistic community<sup>33</sup>. It was also usual that the acknowledgement of the power of God may be followed by a petition<sup>34</sup>. The Markan Jesus asked the *to. poth,rion* to be taken away from him. *to. poth,rion* was used metaphorically. Did Jesus have in mind the metaphorical use of the 'cup' in the Old Testament?<sup>35</sup> In the Old Testament the 'cup' did not always indicate suffering, but predominantly it indicated the divine punishment of human sins; divine wrath against human sins (Psal 11, 6; 75, 8; Is 51, 17.22; Jer 25, 15.17.28; Lam 4, 21; Ez 23, 31.332.33; Hab 2, 16; Zec 12,2). Did Jesus here refute his mission as a ransom for many? No, because he said *avllV ouv ti, evgw. qe,lw avlla. ti, su*. The prayer of Jesus about the power of God appears again at the end (Mk 15, 34). This prayer was without any answer, as in Mk 14, 36 ff. But the confidence about the power of God *pa,nta dunata, soi* was realised, at the end of the gospel, with the resurrection. With God all is possible<sup>36</sup>.

Another idea that has come from Judaism is *to. me.n pneu/ma pro,qumon h` de. sa.rx avsqenh,j* (Mk. 14, 38). The use of *. me.n ..... de. ....* is a common Old Testament distinction between *pneu/ma* and *sa.rx*, that is, between man as dependent upon the spirit of God and as a frail creature, subject to the limitation of his human nature (cfr. Neh. 17, 6; Is 31, 3; Jon 3, 16)<sup>37</sup>. The meaning of *pneu/ma* and *sa.rx* are not the same as in Pauline usage (*sa.rx* is human as in nature; man is convinced that by his power he can do all well; *pneu/ma* is the act of God in men). Its meaning derived from what the Qumran Community thought, i.e., the fight of the sons of the Light against not only the enemies who would come from outside, but the fight of the right spirit and the false spirit in man himself (cfr. 1Qs 4, 23-25). In this fight for the victory of the right spirit, it needed the assistance of the divine spirit. That is why, for the victory of the Christians, they were invited to be watchful and to pray<sup>38</sup>.

So in time where Jews were persecuted and oppressed, a Christians community, and oppressed, the Mark an author wrote his gospel; he selected from the traditions available to him, formulating in his own the sequence of materials for the understanding and the encouragement of the first Christians.

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<sup>33</sup>VAN UNNIK, "Alles ist ...", 36; Cfr. J. GNILKA, *Das Evangelium nach Markus*, II, Zurich 1979, 258.

<sup>34</sup>VAN UNNIK, "Alles ist ...", 29.

<sup>35</sup>C.E.B. CRANFIELD, "The Cup Metaphor in Mk 14, 36 and Parallel", *ExpT* 59 (1947-48) 137-138.

<sup>36</sup>VAN UNNIK, "Alles ist ...", 36.

<sup>37</sup>TAYLOR, *The Gospel ...*, 555.

<sup>38</sup>LOHSE, *La Storia ...*, 70-71.

The Markan author accentuated here the blindness if the disciples did not understand the person of Jesus until the end (cfr. Mk 6, 52; 8, 17). The messianic secret motif which is organized by the Mark an author was not accepted by the disciples (cfr. Mk 8, 31-33; 9, 30-32; 10, 32-34). The disciples did not understand their position. They comprehended Jesus as a New David for their benefit (cfr. Mk 10, 35-45). The disciples did not see the necessity of Jesus' suffering and death<sup>39</sup>. The scene was not the invention of the Mark an author, but the Mark an author introduced it here to show Jesus as more than a martyr, prepared himself even for the suffering and death<sup>40</sup>. What did Jesus pray first is told in 'oratio obliqua' and then in 'oratio recta' for taking away from him pain and martyrdom<sup>41</sup>. The prayer was the prayer of a man who was convinced totally of the power of God<sup>42</sup>. The Mark an author has presented this scene in the background of the Old Testament. He does not tell us the process of the event, but from the post resurrectional experience he informs us about the faith of the first Christians, and invites us to be watchful and prayerful for the future.

#### **Analysis of Mk 14, 32-42**

In the four gospels we find a parallelism about the passion narrative after the arrest of Jesus; but it is not about the process in Gethsemane. Does this parallelism tell something about the reconstruction of an 'urpassion'?<sup>43</sup> In this part we shall see the context of our pericope, the pericope itself, the question if it is historical or not in the gospel of St. Mark. We shall not make any parallelism with the other gospels, but we shall see the pericope of Gethsemane according to Mark.

#### *The text of Mk 14:32-42*

32 Kai. e;rcontai eivj cwri,ou to. o;noma Geqshmani, kai. le,gei toi/j maqhtai/j aurtou/( Kai,qi,sate w-de e[wj proseu,xwmai 33 kai. paralamba,nei to.n Pe,tron kai. Îto.nÐ VIa,kwbon kai. Îto.nÐ VIwa,nnhn metV aurtou/ kai. h;rxato evkqambei/sqai kai. avdhmonei/n 34 kai. le,gei aurtou/j( Peri,lupo,j evstin h` yuch, mou e[wj qana,tou\ mei,nate w-de kai. grhgorei/te 35 kai. proelqw.n mikro.n e;pipten evpi. th/j gh/j kai. proshu,ceto i[na eiv dunato,n evstin pare,lqh| avpV aurtou/ h` w[ra( 36 kai. e;legen( Abba o` path,r( pa,nta dunata, soi\ pare,negke to. poth,rion tou/to avpV evmou/\ avllV ouv ti, evgw. qe,lw avlla. ti, su, 37 kai. e;rcetai kai.

<sup>39</sup>TYSON, "The blindness ...", 261-268.

<sup>40</sup>F.C. GRANT, "The Gospel according to St. Mark", in B.H. NOLAN, ed., *The Interpreter's Bible*, VII, New York 1951, 881.

<sup>41</sup>MONTEFIORE, *The Synoptic ...*, 343.

<sup>42</sup>J. ERNST, *Das Evangelium nach Markus*, Regensburg 1981, 427.

<sup>43</sup>GNILKA, *Das Evangelium ...*, 217.



eu`ri,skei auvtou.j kaqeu,dontaj( kai. le,gei tw/| Pe,trw|( Si,mwn( kaqeu,deijÈ ouvk i;scusaj mi,an w[ran grghorh/saiÈ 38 grhgorei/te kai. proseu,cesqe( i[na mh. e;lqhte eivj peirasmo,n\ to. me.n pneu/ma pro,qumon h` de. sa.rx avsqenh,jÅ 39 kai. pa,lin avpelqw.n proshu,xato to.n auvto.n lo,gon eivpw,nÅ 40 kai. pa,lin evlqw.n eu-ren auvtou.j kaqeu,dontaj( h=san ga.r auvtw/n oi` ovfqalmoi. katabaruno,menoi( kai. ouvk h;|deisan ti, avpokriqw/sin auvtw/|Å 41 kai. e;rcetai to. tri,ton kai. le,gei auvtou/j( Kaqeu,dete to. loipo.n kai. avnapau,esqe\ avpe,cei\ h=lqen h` w[ra( ivdou. paradi,dotai o` ui`o.j tou/ avnqrw,pou eivj ta.j cei/raj tw/n a`martwlv/nÅ 42 evgei,resqe a;gwmn\ ivdou. o` paradidou,j me h;ggikenÅ

### *Its Context*

In the last verses of the pericope of the last Supper (Mk 14, 27-31), we read that Jesus for told how his disciples would desert him. In response to the pronouncement of Peter, Jesus stressed their desertion. In the following verses, after the pericope of Gethsemane (Mk 14, 43-50), we read the fulfilment of that prophecy. We find an interruption of the narration by the presence of the Gethsemane narrative. Could we say that this Gethsemane narrative was at first standing outside of or on the fringe of the primitive passion narrative and then was adopted and inserted here between the story of the Last Supper and the narrative of the arrest?<sup>44</sup>

The Gethsemane episode, an indispensable part of memories which clustered around the passion, might be put here, between the prophecy and the fulfilment by the Mark an author. By this insertion the Mark an author emphasized that Jesus had to face his hour of crisis utterly alone<sup>45</sup>. At the heart of the scene, that is the mystery in suffering which can be penetrated only by those who walk with Jesus in the way of the cross.

The other point which we want to see in this pericope (Mk 14, 32-42) is an integral part of the whole of Mark gospel. According to W.H.Kelber, there are four points, which indicate the integrity of this pericope to the Markan narrative scheme<sup>46</sup>.

‘The Lamenting Jesus’, in his lament he evoked the crucial death motif (v. 34 e[wj qana,tou ). His suffering was not terminated by death, but it culminated in his death. The expression of Peri,lupo,j evstin h` yuch, mou suggested the image of a righteous one who submitted to a life of suffering

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<sup>44</sup>R.S. BARBOUR, “Gethsemane in the Tradition of the Passion”, *NTS* 16 (1969-1970) 231; Cfr. K.G. KUHN, “Jesus in Gethsemane”, *EvTh* 12 (1952-1953) 262.

<sup>45</sup>W.L. LANE, *The Gospel according to Mark*, Michigan 1979, 514.

<sup>46</sup>W.H. KELBER, “The Hour of the Son of Man and the Temptation of the Disciples”, in W.H. KELBER, ed., *The Passion in Mark*, Philadelphia 1976, 42.

climaxing in death. Suffering which culminates in death was the fate of Son of Man (cfr. Mk. 8, 31; 9, 31; 10, 33-34)<sup>47</sup>.

'The sleeping disciples', the Markan author did not focus upon the prayer and the inner thought of Jesus; the spotlight of the pericope was on the disciples. The separation of the three from the others indicated the importance of this event, as they were selected to witness his power over death (Mk 5, 35-43) and his glorification (Mk 9, 2-8). The motif of watching and praying appears and corresponds to the topics of the coming, finding, and sleeping in the parable of the doorkeeper (Mk 13, 33-37)<sup>48</sup>.

'The narrative position', the misunderstanding of the disciples about the mission of Jesus comes to a climax (cfr. Mk 8, 33; 9, 32; 10, 35); the Christological structure represented by Jesus and the disciples' counter structure came to a climax in the Gethsemane narrative<sup>49</sup>.

'The Mark an dialectic', one of the characteristics of the disciples in Mark is their rejection if suffering Messiah (cfr. Mk 8, 31; 9, 31; 10, 37). Mark brought this conflict into focus in the event of Gethsemane: the inescapable necessity of the Son of Man's passion and the excusable necessity of the Son of Man's passion and the excusable conduct of the disciples, and critically upon the three<sup>50</sup>.

The other point that indicates the integrity of the pericope to the Mark structure is Jesus' three visits, which function to emphasize the blindness of the disciples; it belonged to the structure of the Mark an author: the three prediction, the threefold denial of Peter and the three hours that Jesus hang on the cross<sup>51</sup>. We can say that Gethsemane narrative is an integral part of the Markan Gospel. It may be that the Gethsemane narrative is inserted to the Passion Narrative, which now we have as a unit in the Gospel of Mark.

#### *The Pericope itself (Mk 14, 32-42)*

Going through the pericope it appears to be unusual instance of double elements: the introduction of the two groups of disciples; twice Jesus asks his disciples to watch and pray, once to all of them (v. 32). And once to the selected three (v.34). There are two kinds of prayers, direct and indirect (vv. 35.36). There are two climactic saying (vv. 38.41). Around this problem we shall see the next point: Some scholars are of the opinion that they belong to two sources (3.2.1.)? We can say that the present account comes from the Mark author, certainly with its background of Judaism and the Old Testament (3.2.3.).

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<sup>47</sup>KELBER, "The Hour ..., 43.

<sup>48</sup>KELBER, "The Hour ..., 47.

<sup>49</sup>KELBER, "The Hour ..., 51.

<sup>50</sup>KELBER, "The Hour ..., 57.

<sup>51</sup>KELBER, "The Hour ..., 53.

### The Source

Among those who have elaborated and studied the text, some said that there are two parts or sources in the pericope, which had different tendency. They call the first part the 'A' source and the second part the 'B' source. The texts in 'A' source consist of vv. 32.35.40 ff.

32 to. o;noma Geqshmani, kai. le,gei toi/j maqhtai/j auvtou/(  
Kaqi,sate w-de e[wj proseu,xwmai  
35 kai. proelqw.n mikro.n e;pipten evpi. th/j gh/j kai. proshu,ceto  
i[na eiv dunato,n evstin pare,lqh| avpV auvtou/ h` w[ra(  
40 kai. pa,lin evlqw.n eu-ren auvtou.j kaqeu,dontaj( h=san ga.r  
auvtw/n oi` ovfqalmoi. katabaruno,menoi( kai. ouv k h;|deisan ti,  
avpokriqw/sin auvtw/| 41 kai. e;rcetai to. tri,ton kai. le,gei  
auvtou/j( Kaqeu,dete to. loipo.n kai. avnapau,esqe\ avpe,cei\ h=lqen  
h` w[ra(ivdou. paradi,dotai o` ui`o.j tou/ avnqrw,pou eivj ta.j cei/raj  
tw/n a`martw/n

From this 'A' source, we can see that Jesus faced his passion alone and in prayer, although the disciples were sleep heavy. The contrast between the action of Jesus and the action of the disciples was pointed out. Jesus disclosed and revealed the meaning of the 'hour' (v. 41), and its character was eschatological and the christological character indicated by this source, appears in v. 41<sup>52</sup>.

And the 'B' source consist of vv. 33-34. 36-38.

32 kai. paralamba,nei to.n Pe,tron kai. Îto.n Ð VIa,kwbon kai.  
Îto.n Ð VIwa,nhn metV auvtou/ kai. h;rxato evkqambei/sqai kai.  
avdhmonei/n  
33 kai. le,gei auvtou/j( Peri,lupo,j evstin h` yuch, mou e[wj  
qana,tou\ mei,nate w-de kai. grhgorei/te  
36 kai. e;legen(Abba o` path,r (pa,nta dunata, soi \ pare,negke to.  
poth,rion tou/to avpV evmou/\ avllV ouv ti, evgw. qe,lw avlla. ti,  
su,  
37 kai. e;rcetai kai. eu`ri,skei auvtou.j kaqeu,dontaj( kai. le,gei tw/|  
Pe,trw|( Si,mwn( kaqeu,deij` ouv k i;scusaj mi,an w[ran  
grghorh/sai  
38 grhgorei/te kai. proseu,cesqe ( i[na mh. e;lqhte eivj peirasmo,n\  
to. me.n pneu/ma pro,qumon h` de. sa.rx avsqenh,j

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<sup>52</sup>KUHN, "Jesus ...", 274; Cfr. BARBOUR, "Gethsemane ...", 233; Cfr. T. LESCOW, "Jesus in Gethsemane", *EvTh* 26 1966) 151; Cfr. J.W. HOLLERAN, *The Synoptic Gethsemane*, Roma 1973, 201.

In this part we find that Jesus communicated himself only with the three. The disciples as a group do not appear. The emphasis of this part is in v. 38; it has a parenetic character. Jesus was model for the disciples. Jesus becomes an example of the resistance to temptation<sup>53</sup>.

On the one hand the division into two parts according to the development of two ideas is intelligible. On the other hand we would not accept that the account was a combination of two sources. It is probable that the two lines of the pericope come out from one story; the two lines are an enlargement of one story, which at the beginning was shorter<sup>54</sup>. It is not possible that there was -in the oral transmission- an elaboration of the original story<sup>55</sup>.

### The Structure

The narrative is introduced by the movement to place, which is specified by the name the Gethsemane, where Jesus was arrested (v. 32a). It is followed by three different actions, it seems to me that the number 'three' was a predilection of the Mark an author, i.e. the division of the disciples into groups (vv. 32-33), in his state of trepidation he advised the three to be watchful (v. 34), and Jesus in solitary prayer (vv. 365-36)<sup>56</sup>.

These verses are more about the description of the situation of Jesus. Jesus himself was active; instead the disciples received only the invitation of Jesus. Jesus was in a state of trepidation and prayed to God, his Father, before facing the suffering, which God wanted from him. The movement of this part is directed to the prayer of Jesus.

The following verses are introduced by the movement of Jesus versus his disciples after his prayer (v. 27a). It is followed by a triple action of Jesus versus his disciples<sup>57</sup>. At first Peter alone got the reproach of Jesus disciples because they did not do as he had invited them meaning of his messiah ship. They went out to meet those who would arrest him preceding his passion (vv. 41-42).

In these verses appear the illustration and the comparison between Jesus and disciples. The invitation of Jesus to be watchful and to pray (v. 34) is answered by the disciples with their falling asleep. Three times Jesus came, interrupting his prayer, to awake the disciples and three times he found them asleep.

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<sup>53</sup>KUHN, "Jesus ...", 284; Cfr. BARBOUR, "Gethsemane .....", 234; Cfr. LESCOW, "Jesus ...", 153; Cfr. HOLLERAN, *The Synoptic .....*, 203.

<sup>54</sup>LOHSE, *La Storia ...*, 74-75.

<sup>55</sup>W. MOHN, "Gethsemane (Mk 14, 32-42)", *ZNW* 64 (1973) 202; Cfr. J. JEREMIAS, *The Eucharistic Words of Jesus*, London 1982, 89-96.

<sup>56</sup>KELBER, "The Hour ...", 42.

<sup>57</sup>KELBER, "The Hour ...", 47.

Here the account is on the sleeping disciples; their sleeping is contrast between Jesus and his disciples. The illustration of the movement of Jesus: go-come-go, made the narrative more dramatic<sup>58</sup>.

The textual structure might be:

32 Kai. e;rcontai eivj cwri,on  
kai. le,gei toi/j maqhtai/j auvtou/( Kaqi,sate w-de e[wj  
proseu,xwmai  
33 kai. paralamba,nei to.n Pe,tron kai. Îto.nĐ VIa,kwbon kai. Îto.nĐ  
VIwa,nnhn  
34 kai. le,gei auvtou/j(..... mei,nate w-de kai.  
grhgorei/te  
35 proshu,ceto i[na eiv dunato,n evstin pare,lqh] avpV auvtou/ h`  
w[ra(  
36 Abba o` path,r( pa,nta dunata, soi\ pare,negke to. poth,rion tou/to  
avpV evmou/\ avllV ouv ti, evgw. qe,lw avlla. ti, su,  
37 kai. e;rçetai kai. eu`ri,skei auvtou.j kaqeu,dontaj( kai. le,gei tw/  
Pe,trw/( Si,mwn( kaqeu,dejÈ ouvk i;scusaj mi,an w[ran  
grghorh/saiÈ  
41 kai. le,gei auvtou/j( Kaqeu,dete to. loipo.n kai. avnapau,esqe\  
42 evgei,resqe a;gwmen\

In the first part we see the movement of Jesus and his disciples directed to the prayer of Jesus. From the prayer of Jesus it moved first to the three and then to the all disciples. The Mark an author emphasizes the importance of prayer by showing Jesus in prayer before his passion.

### The Unity

After analyzing its sources and its structure, we might say that the present description about the Gethsemane narrative comes from the hands of the Mark an author. He has organized the sources<sup>59</sup>. It does not mean that the author has invented it. The narrative has been constructed from the tradition that he received<sup>60</sup>. It is quite impossible to determine when and at what time the Jewish background and the citations from the Old Testament were added. It is impossible to go through the present narrative to find the original elements. The narrative is the end product of varied and complicated developments<sup>61</sup>, which is now understood as the purposeful

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<sup>58</sup>MOHN, "Gethsemane ...", 201; Cfr. GNILKA, *Das Evangelium ...*, 258.

<sup>59</sup>LESCOW, "Jesus in ...", 151.

<sup>60</sup>TAYLOR, *The Gospel ...*, 80-82.

<sup>61</sup>DONAHUE, "Introduction ...", 17.

composition of a theologian, who works selectively with tradition and actively with a definite theological project in mind<sup>62</sup>.

What may have been in the mind of the Mark an author about the pericope? We will be able to know his mind by reading the whole gospel and the structure of this narrative. The gospel of Mark wants to present Jesus as the Son of Man. He is the revelation of God and for this mission he sub obedience (v. 36 *ouv ti, evgw. qe,lw avlla. ti, su, )* <sup>63</sup>. But the disciples, although they were called to be with him (Mk 3, 14) and to those the kingdom of God would be revealed (Mk 4, 11), did not understand and did not know him (cfr. Mk 4, 40; 6, 52; 8, 17; 9, 32)<sup>64</sup>.

The misunderstanding of disciples, the negative role of the disciples is pictured in this pericope. It demonstrated the recurrent and incorrigible blindness of the disciples. The situation was dramatized and put in high tension by Jesus' three visits<sup>65</sup>.

Another intention of the author is to each his community -the readers- that by prayer some could be steadfast in persecution and tribulation. So as the movement of Jesus after the prayer was that he invited the disciples to face those who would arrest him, the Christians strengthened by prayer (v. 38) should face their daily situation until the end<sup>66</sup>. This unity of both ideas is constructed by the Mark an author in this pericope. The citation and allusion that articulated the motif of the *passio et iustificatio iusti*. It was composed and might serve to justify the experience of the church on the model of Jesus' own suffering<sup>67</sup>.

### *Historicity*

The present text is not the report of the Gethsemane events. It does not tell us the real progress of the Gethsemane events<sup>68</sup>. But we do not want to say that the basis of the account and beyond the reach of invention<sup>69</sup>. On the basic of tradition, the Mark an author has written the account. In the text, the Markan author has conserved the tradition; it was not the innovation of the Mark an author; a genuine innovation was destructive to the tradition<sup>70</sup>. The Mark an narrative is a meditation of the first Christians about the life of Jesus with a view to strengthen the first Christians at the time when they

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<sup>62</sup>KELBER, "The Hour ...", 42; Cfr. MARXEN, *The Resurrection ...*, 155.

<sup>63</sup>STOCK, *Alcuni ...*, 1984.

<sup>64</sup>MARTINI, *Und Sie ...*, 31-46.

<sup>65</sup>KELBER, "The Hour ...", 50; Cfr. KELBER, *The Oral ...*, 195.

<sup>66</sup>LANE, *The Gospel ...*, 521.

<sup>67</sup>R. PESCH, *Das Markusevangelium*, Freiburg 1979, 27.

<sup>68</sup>GNILKA, *Das Evangelium ...*, 264.

<sup>69</sup>TAYLOR, *Jesus ...*, 147; Cfr. A.E.J. RAWLINSON, *St. Mark*, London 1949, 210.

<sup>70</sup>KELBER, *The Oral ...*, 215.

were under persecution. We may fail to grasp its meaning, if we look for direct history in the pericope<sup>71</sup>.

### **The meaning of the Pericope**

The faith of the first Christians was that Jesus, who suffered and died in the cross, had risen. The fact had been proclaimed in the cult and in preaching (cfr. 1 Cor 15, 3-5 and cfr. each introduction of Pauline letters). The death and the resurrection of Jesus Christ took place at the first line of the faith of the resurrection they looked back at the acts and words of Jesus during his terrestrial life. The New Testament and there in our pericope was written with the faith in the resurrection of Jesus (Mk. 1, 1), that is why its meaning must be searched in the light of the resurrection of Jesus Christ.

The Markan author presents Jesus as the revelation of God; God is present in Jesus (cfr. Mk 1, 1 VArch. tou/ euvaggeli,ou VIhsou/ Cristou/ Iui`ou/ qeou/Ð; Mk 1, 11 kai. fwnh. evge,neto evk tw/n ouvranw/n( Su. ei= o` ui`o,j mou o` avgaphto,j( evn soi. euvdo,khsa ; Mk 3, 11 kai. ta. pneu,mata ta. avka,qarta( o[tan auvto.n evqew,roun( prose,pipton auvtw/ kai. e;krazon le,gontej o[ti Su. ei= o` ui`o,j tou/ qeou/ ; Mk 9:7 kai. evge,neto nefe,lh evpiskia,zousa auvtoi/j( kai. evge,neto fwnh. evk th/j nefe,lhj( Ou-to,j evstin o` ui`o,j mou o` avgaphto,j( avkou,ete auvtou/ ; Mk 14:61 o` de. evsiw,pa kai. ouvq avpekri,nato ouvde,nA pa,lin o` avrciereu.j evphrw,ta auvto.n kai. le,gei auvtw/(( Su. ei= o` Cristo.j o` ui`o,j tou/ euvloghtou/ ; Mk 15: 39 VIDw.n de. o` kenturi,wn o` parestkw.j evx evnanti,aj auvtou/ o[ti ou[twj evxe,pneusen ei=pen( VALhqw/j ou-toj o` a;nqrwpoj ui`o,j qeou/ h=n ). And the most significant episodes in our Lord's revelation of himself to the disciples were the transfiguration (it was the climax of the revelation of his humiliation)<sup>72</sup>. In both events God appeared to be with Jesus. The disciples were to be witnesses of the events, but they have played their role in different ways.

In his passion, Jesus was not abandoned by God. God the Father always accompanied him, because the passion of Jesus was the greatest sign of His love for the salvation of mankind. At the beginning of his passion it seemed that Jesus, Son of God, was abandoned and his situation was described as a crisis<sup>73</sup>. As the Son of Man and the servant of the Lord he had to have felt the sins of Israel as a burden which was his mission to be carried out. It is narrated by the use of the symbol of cup (cfr. Psal 75, 8; Isa 51, 17-23; Jer 49, 12; Lam 4, 21; Ezek 23, 31-34)<sup>74</sup>. Jesus finds himself in a miserable

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<sup>71</sup>MARXEN, *The Resurrection ...*, 160.

<sup>72</sup>A. KENNY, "The Transfiguration and the Agony in the Garden", *CBQ* 19 (1957) 444.

<sup>73</sup>E. HAENCHEN, *Der Weg Jesu*, Berlin 1968, 491.

<sup>74</sup>TAYLOR, *The Life ...*, 197; Cfr. TAYLOR, *The Gospel...*, 553.

situation (Mk 14, 33-34). And from this mission he could not escape<sup>75</sup>. The crisis situation of Jesus appeared to be aggravated by the attitudes of his disciples. The disciples are described as being indifferent to the situation of Jesus<sup>76</sup>. Jesus tried to wake them up, but they did not hear him. They did not understand him until the end<sup>77</sup>. They closed their eyes to what actually transpired at Gethsemane (v. 40). Their natural sleepiness was but an outward manifestation of religious blindness<sup>78</sup>. The description of the situation of Jesus becomes more terrible, because of the treachery of one of his friends<sup>79</sup>. In this supreme crisis there was no hope for 'friendship' with men. This was possible only with the Father, and it was to him, not the disciples in their frailty, that Jesus turned in this hour of crisis<sup>80</sup>. It is described by the prayer. Jesus was submissive in everything to God's will. The presence of God was expressed by the intimacy *Abba o` path,r*.

It seems also that at the end of the passion Jesus was abandoned (cfr. Mk 15, 34). But he was not abandoned he was raised by God. These both events emphasized the presence of God with the illustration of 'as if God were absent'. This pericope was used for strengthening the first Christians (who were under persecution and oppression) to assure them that God would not abandon them even in such a miserable situation as was the situation of Jesus. At the same time it was an invitation to the first Christians –also for us- to be watchful and to be prayerful, so that we can be steadfast in temptation and in persecution<sup>81</sup>. Spiritual wakefulness and prayer in full dependence upon divine help provide the only adequate preparation for crisis (cfr. Mk 13, 11.33.37)<sup>82</sup>. From the intimacy of the relationship *Abba o` path,r*, Jesus faced his passion. This thought was told and taught to the Christians, i.e., that in and by prayer they could face the tribulation of their life (cfr. 2 Maca 6-7). The submission of Jesus to the God's will was not only at the end of his life, but in the whole of his life. The prayer was not momentary, but continual. *ouv k i;scusaj mi,an w[ran* was not an indication for one hour, but it was to emphasized *grhgorei/te kai. proseu,cesqe* the orientation to the God's will, which was done in '*oratio continua*'<sup>83</sup>.

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<sup>75</sup>H.B. SWETE, *The Gospel according to St. Mark*, London 1908, 306-308.

<sup>76</sup>LANE, *The Gospel ...*, 518.

<sup>77</sup>RAWLINSON, *St. Mark ...*, 210.

<sup>78</sup>KELBER, "The Hour ...", 49.

<sup>79</sup>E.A. SMISSON, "Mark 14,41", *ExpT* 40 (1928-1929 (528)).

<sup>80</sup>LANE, *The Gospel ...*, 518.

<sup>81</sup>HAENCHEN, *Der Weg ...*, 492.

<sup>82</sup>LANE, *The Gospel ...*, 520.

<sup>83</sup>PESCH, *Das Evangelium ...*, 179.



grhgorei/te kai. proseu,cesqe are not two actions, kai. is an interpreter: 'wacht, indem ihr betet' (cfr. 1 Pete 4, 7)<sup>84</sup>.

Our pericope emphasized the importance of prayer that is the expression and the sign of our intimacy with God. As Jesus urged his disciples to wake up and be watchful he also admonishes us to pray. The watchfulness is only possible in prayer<sup>85</sup>. Our attitude and acts must not be like that of the reaction of the disciples. The harmful examples of the disciples must not conduct us. In this sense the Gethsemane scene will continue to speak to Christians and indeed to every human being universally<sup>86</sup>. We must always be aware of our weakness, it is essential to be watchful in prayer, so that when the trial comes, we may not break down<sup>87</sup>. Jesus is the model of our life. He has suffered and died, but he has been raised by God. We shall be in the glory of Jesus Christ, if we are always watchful in prayer in our daily life (cfr. Rom 8, 17).

## **Conclusion**

The first Christians viewed the events of the terrestrial life of Jesus in the light of his resurrection. The first Christians meditated the terrestrial life of Jesus after their experience on the resurrection of Jesus. The life of Jesus was presented by the first Christians with reference to the Old Testament and Judaism.

The Markan account of the Gethsemane narrative reveals his theological purpose. Its basis is the first Christians milieu, which means that it is not an invented story. The structure of the narrative was innovated, but the nucleus of the narrative is firmly based on reality: the life of Jesus, but it is not an exact report of the events.

In the narrative the author had the intention to strengthen the contemporary Christians who were oppressed narrative in the eye of eschatological time.

And last but not the least, we repeat what S. Paul said: "For all who are led by the Spirit of God are sons of God. For you did not receive the spirit of slavery to fall back into fear, but you have received the spirit of son ship. When we cry, "Abba! Father!" it is the spirit himself bearing witness with our spirit that we are children of God, and if children, then heirs, heirs of God and fellow heirs with Christ, provided we suffer with him in order that we may also be glorified with him". (RSV- Rom 8, 14-17).

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<sup>84</sup>LESCOW, "Jesus ...", 151; Cfr. J. LAMBRECHT, *Hij gaat voor uns uit*, Leuven 1981, 96.

<sup>85</sup>D. MANN, *Mein Gott, mein Gott, warum hast du mich verlassen*, Neukirchener 1980, 34.

<sup>86</sup>KELBER, "The Hour ...", 37.

<sup>87</sup>RAWLINSON, *St. Mark, ...*, 211.

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