



# THE STATIONS OF THE CROSS

Notre Dame Preparatory School and Marist Academy

By Mark McGreevy

## DEDICATION



These stations are dedicated to the many great students, alumni, administrators, staff and parents of the Notre Dame and Marist family. It has been my great pleasure to serve this community and to be able to have the opportunity to give back to you, albeit in small measure, what you have given me over the years. This community has enriched my human and spiritual growth over the past 47 years as a student, athlete, alumnus, parent of four graduates, teacher and coach. There is no true way to fully pay back what I have received. But I hope this is a good start.

**Mark McGreevy, religion teacher, Notre Dame  
Middle School, and designer of the Notre Dame Stations  
of the Cross**

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## INTRODUCTION

In January of 2018, while I was watching the construction of what was to become the new “Easterwood Wing” of Notre Dame Preparatory School and Marist Academy, I saw a pile of rebar and steel lying in front of the Media Center window. I have always loved the Stations of the Cross since I was a child. I remember how special it was on Friday in Lent to be dismissed from class and hurry off to church. I used to know the prayers and songs by heart. So, as I was looking at this mangled mess, it dawned on me: Wouldn’t it be interesting to take from the material, which will ultimately be used as a place dedicated to teaching about God and Christ, and configure it in a way that tells the tale of Christ’s crucifixion. On a whim, I wrote Fr. Leon Olszamowski, s.m., NDPMA corporate president, an email to see if I could generate some interest on the project. Fr. Leon responded with a quick, “yes!” And the project was born.

Now that the project was real, I needed an artist. Not just any sculptor, but someone who is familiar with steel and rebar and welding. Fortunately, our resident art teacher for the high school, Sandy LewAllen, who also serves as chair of Notre Dame’s arts department, has contacts in the field and pointed me to someone she heard works with—of all things—rebar! What are the chances? She arranged a meeting and the rest, as they say, is history.





## THE ARTIST, PROCESS AND MATERIALS

Scott Berels, the artist, and I first met when I pitched the idea of the stations to a few administrators, including Fr. Leon and Head of School Andy Guest, along with Ms. LewAllen. I showed my original version of sketches of each station along with a sketch of how it may appear in the courtyard situated near Mary in front of what was to become the art room. I can't speak for Scott, but this was a little less abstract than what he was used to creating and a bit of a challenge. Showing a drawing of bent steel is one thing, making it come to fruition would be quite another. Within days of the showing, a donor was found and the project was real.

Scott and I, an unlikely pairing if there ever was one, began to work and collaborate over the next several months. Being in a creative field for nearly a quarter of a century prior to becoming a teacher gave me a unique perspective when it comes to how an artist prefers to work. Scott brings a necessary technical skillset, but I could hire a welder if that is what I am looking to do.

The reason he became an artist, much like I became an architect, was to be creative. I wanted his creative input and until he was confident of that, I believe he was a bit tentative to tell me his thoughts. Another great asset was the fact that Scott came in with what I call a blank slate – no preconceived notion of the objects to be created. I thought that trait was both refreshing and useful. I, on the other hand, had no real knowledge of what it took to create, bend, hammer and weld

these materials. This allowed me to push the envelope with Scott. In the long run, the two of us made a terrific team. I had the creative vision and the drive to push Scott, and he had the vision and the technical, creative skills to accomplish it.

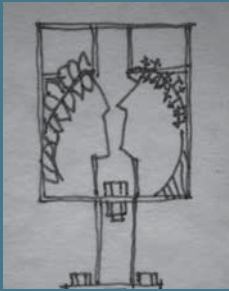
I had drawn a series of sketches I believed could be adapted to steel. The idea was to use COR-TEN® steel on the figures. COR-TEN® and equivalent steel turns orange as it oxidizes or rusts, but only rusts on the surface. The figures needed a binding element to make them have a certain unity that made sense from a material standpoint and tied them together in concept. I chose stainless steel to be used on the crown of thorns. Each figure has a crown of thorns. Each crown of thorns is composed of stainless “trunk” and thorns of stainless nails welded into crosses. Specific details will be explained on the following pages.

The following pages are the result of this collaboration of two people sharing a common end.





## THE FIRST STATION: JESUS IS CONDEMNED TO DEATH



Jesus is depicted in this first station in accordance to the Gospel of John. Jesus and Pilate are face-to-face, nose-to-nose. Pilate with his crown of olive leaves and Jesus with his crown of thorns. Many times, Christ is depicted with His head down as He stands by Pontius Pilate, Prefect of Judaea.

The sketch shows the original intent as depicted in the actual figure. Christ is neither intimidated nor fearful of the Roman authority. When asked, "Are you the King of the Jews?," we might expect the reply he gave, "You say so."

Already adorned with the thorns, we might wonder, how did this come to be? On my journey to Israel, I had the opportunity to visit the house of Caiaphas, the high priest. One gets the sense of what Christ must have gone through the night He was betrayed when you wander through the lower level of the house.

Chains and shackles hung from the walls which were used to encourage the blasphemers and discontent to confess their crimes. Whips adorned the walls and just a few steps away was a small opening, perhaps two feet in diameter, that led down to a dungeon in which Christ was

tossed. Today, you can stand inside the dungeon and look up some 15 feet to the opening hopelessly knowing there was no way out until someone tossed down a rope. . .if they chose to do so. This was not the worst thing Christ had to face in the next few hours.

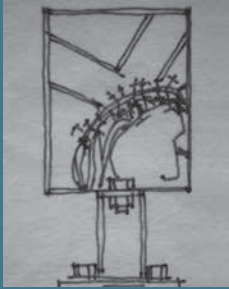
The crown of thorns is the common element on each statue. They are made of stainless-steel nails welded to stainless steel wire. Each small thorn represents sins that Christ came to forgive for us. Sit down and meditate on the thorns you have given Christ to endure.

As the sculpture ages, all the elements will turn a brilliant orange color or patina while the stainless items will not change.





## THE SECOND STATION: JESUS TAKES UP HIS CROSS



This station depicts Christ at the beginning of His walk towards Calvary. We imagine this to be a long walk through the city of Jerusalem, out to a mount somewhere in the distance where we can view three small images of crosses on the hill. This is not how it occurred. Christ walked from the Praetorium, through the Judgement Gate and on to Mount Calvary, all of

which takes less than 10 minutes to walk.

The Praetorium was the court in which Christ stood with Pilate and sentence was delivered. Just a few steps away, Christ was handed His cross. All those sentenced were required to carry their own cross. The short trek took him through the "Judgement Gate," named accordingly, as only those condemned to death would leave the city through that particular gate.

Calvary, as we discover, is not some hill off in the distance, rather it is a pile of rocks and rubble just a stone's throw away from the city gate. It serves as a warning for

those entering the city, a billboard if you will, that proclaims, "Here is what happens to those who cause trouble!" The short walk really makes one understand the suffering Christ had gone through that would lead him to fall three times.

In this piece, note that the cross is angled and lifted above the horizontal base and just across the shoulder of Christ. It is also welded to the back surface of the frame. The crown of thorns is seen with its multiple nail "thorns."

Think for a moment as you glance at this figure, "He is doing this for me!" How much He must be suffering already and the trek has just begun.



### THE THIRD STATION: JESUS FALLS FOR THE FIRST TIME



Only a few steps into His journey, Jesus collapses. We see his face aimed downward. His nose, inches from the ground and we can feel the pain He must have endured. The cross itself is tipping downward over the head of Jesus. Look closely and you will see the cross leaning from the back of the frame to the front. We can sense the helplessness Jesus must have felt as the cross crashes

over Him.

Visiting the Via Dolorosa, the roadway where the stations took place, you feel a chilling wave cast over you as you realize how quickly He falls the first time. The entire trek from the Praetorium to Calvary is one kilometer, or a little

more than a half mile. The first fall takes place just a few steps outside the Praetorium. Jesus, already weak and battered, must pick Himself up and continue the journey.

The dust from the road moves into His nostrils as His head sinks to the ground. Ponder the agony and humility as the guards scream for Him to rise to His feet and resume the walk.

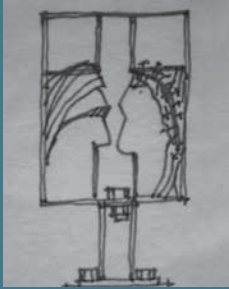








## THE FOURTH STATION: JESUS MEETS HIS MOTHER



Just a few steps down the road from the first fall, we find Jesus' mother. Where else would she be? Picture her running to him as the cross began to fall. The anguish she must feel.

She kneels before Him and views directly into His eyes. No words need to be said. This station depicts Mary doing just that. Set slightly farther apart than the first station where Pilate and Christ were nose-to-nose,

Mary gazes into her son's eyes. Despite the pain, she knows her son is enduring. She encourages him to get up and

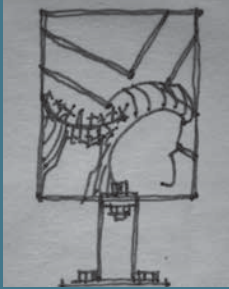
complete his mission. She knows she cannot take this pain away. He must finish for us.

Have you ever encouraged someone who is struggling to fight on until the end because that is where glory rests? When someone wants to quit, have you shown strength and courage? As you view this station, keep in mind how hard this must have been.

# IV



## THE FIFTH STATION: SIMON TAKES UP THE CROSS



Simon of Cyrene, the unwilling bearer of the cross, forced to carry the cross as Jesus is too weak. The theological meaning behind the station is what is portrayed. *Then he said to all, "If anyone wishes to come after me, he must deny himself and take up his cross daily and follow me."* (Luke 9: 23)

Notice Christ stands before Simon, for Simon is indeed, taking up the cross and following Jesus. Odd how this happened, or perhaps not. Was it God's plan to happen this way – His word becomes flesh? Or was it mere coincidence?

Look at the sketches; it is the first station in which the artist inserts an option. My sketch is on yellow paper, called onion skin, and the artist begins to reinterpret. Neither of us is thinking of the Gospel of Luke, but look at the finished product. Christ in the lead and Simon following. It was

when Scott showed the fabricated piece that I realized the meaning, "Come follow me."

Aren't we all unwilling bearers of the cross? Simon is not alone in this station. We all are going to carry the cross at some point in our lives? We must. It is in suffering that we become Christ-like in many ways.

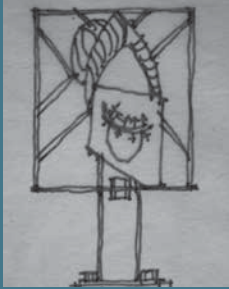
Many times the suffering is for someone else. Perhaps the loss of a loved one, the pain a parent feels when a child is ill, or the pain a child feels when a parent suffers. We can then look to Christ for hope and comfort.







## THE SIXTH STATION: VERONICA WIPES THE FACE OF JESUS



Many stories swirl around this particular station historically. I particularly love the story I was told in Israel. The story is based on the story of Luke about the bleeding woman: *But Jesus said, "Someone has touched me; for I know that power has gone out from me." When the woman realized that she had not escaped notice, she came forward trembling. Falling down before him,*

*she explained in the presence of all the people why she had touched him and how she had been healed immediately. He said to her, "Daughter, your faith has saved you; go in peace." (Luke 8:46-48)*

The traditional story says this is the woman who reached out to wipe the face of Jesus. It was a gesture of thanks and sorrow. We do not know who this woman is, but we know of the cloth. Eastern tradition claims her name was Berenike, later Latinized to Veronica after the 4th century. The name is derived from the Latin words Vero and icon, meaning "true icon."

This station is the favorite of many people who have viewed the stations. I know it is the favorite of Fr. Leon as he told me personally. I would say it is my second favorite, but a very close second.

This station went through a few changes before going through its final conception. As you see in the first drawing,

it was to be similar to the others; bent rebar and a face cut out of a piece of plate steel and a crown welded to it. Scott Berels basically said "no" right from the start. At first, I thought he's wrong, we can do this. We put this one aside and tried to think of alternatives. Scott was right and I was glad he stopped fabrication of this piece. It would have looked like a bunch of steel bars. Off to Israel I went.

It was in Israel that the story emerged as an idea for the station. Concentrate on the cloth. This is one that I pushed the limits on, not understanding the work involved in working this material. The cloth itself is one-eighth inch piece of solid stainless-steel plate. I said to "make it look like a cloth." Simple enough, right? WRONG! As I learned, that was an extremely difficult process and at any point I think Scott could have said – you're crazy! Fortunately, he did not and produced a real masterpiece. The steel needed to be heated very hot and pounded into shape, yet you see no hammer marks. Scott's interpretation is far superior to my second sketch. This was the beauty of working with Scott.

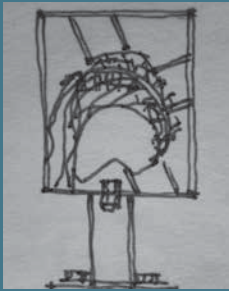
This piece also has some hidden surprises. If you look at the cloth, although no face is on it, you could swear you see something there that forms a face. As the piece begins to weather, Scott has placed some hidden welds that will bleed rust over the stainless area where a face would be. This will further enhance the illusion of a face on the steel.

Do I seek to honor Jesus and not seek to be known for it?





## THE SEVENTH STATION: JESUS FALLS FOR THE SECOND TIME



We don't actually know how many times Jesus fell, but the fact that He fell at all gives witness to the suffering incurred prior to taking up the cross. The short journey is about halfway done. We see Jesus in the same position as the first fall but facing in the other direction to show movement. Once again, the cross is leaning from the rear of the frame on the bottom to the front on top makes

the cross tips over the head of Jesus.

Will you get to it before it crashes down on Christ's head?  
Would you push the soldiers aside to help? Will you be the next to take up His cross?

# VII



## THE EIGHTH STATION: JESUS MEETS THE WOMEN OF JERUSALEM



Jesus takes time to meet the women of Jerusalem. They were the women who were instrumental in the growth of Christianity in the early church. Christianity changed the Roman world in its thoughts and treatment of women. In the Christian family, woman would marry out of love as required by the religion rather than by arrangement. It was the women who raised the children to be

Christians at home. So it only seems appropriate that Christ, suffering and in agony, would take the time and speak to the women.

*Jesus turned to them and said, "Daughters of Jerusalem, do not weep for me; weep instead for yourselves and for your children, for indeed, the days are coming when people will say, 'Blessed are the barren, the wombs that never bore and the breasts that never nursed.'"* (Luke 23:28-29) ". . . for if these things are done when the wood is green what will happen when it is dry?" (Luke 23:31) Christ is telling them it will get much harder for you and your children, but the women march on.

How will you respond when things get difficult? Will you stand up and say, "Amen, I do believe in Christ!"? Or will you go with the current times and not speak of Christ in public?

This was an extremely difficult art piece. Scott and I went around in circles for several weeks discussing options that

never seemed to work. The original sketch looked good on paper, but once again it was Scott's insight that convinced me that in reality it will just be a cluster of wires that no one will read. We needed something simpler, something with some emotion and tenderness.

Many times we talked about hands reaching towards the face of Jesus, several of them; they are, after all, the hands of "ladies." Scott was worried if he made a hand it would look like a robot. Then I reached out and said, "One gentle hand trying to caress the face." That sparked Scott to really do a great interpretation once again. He enhanced the hand by grinding the ends of the fingers, rounding them so they are not harsh. The arm is two delicate rebars extending from the frame at such an angle that it could only be someone reaching from below with their face just below Christ's looking up toward Him. Christ's hair runs through her fingers as she gently touches his face making sure not to press a thorn into His bleeding head. Scott had solved the riddle!

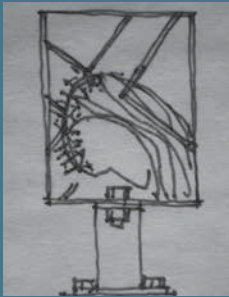








## THE NINTH STATION: JESUS FALLS FOR THE THIRD TIME



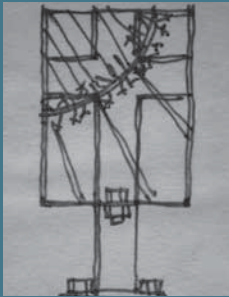
Jesus falls for the final time. A few more yards down the road and another plunge to the dusty, hard-paved road leading to the Judgement Gate and certain death. *Why get up, Lord? You're in too much pain.*

This station again follows the concept of the other two falls. It creates a consistency among the stations. Rotated once again to give the illusion of movement among the devotional articles.

# IX



## THE TENTH STATION: JESUS IS STRIPPED OF HIS GARMENTS



*I am the vine, you are the branches. Whoever remains in me and I in him will bear much fruit, because without me you can do nothing. (John 15:5)* This is the first of two gospel readings that were the influence of this station. The second is one of my favorite passages from Matthew.

The mother of James and John has come to ask Christ if He would allow them to sit on His right and left. His reply is echoed in the station. *He said to her, "What do you wish?" She answered him, "Command that these two sons of mine sit, one at your right and the other at your left, in your kingdom." Jesus said in reply, "You do not know what you are asking. Can you drink the cup that I am going to drink?" They said to him, "We can." (Matthew 20:21-22)*

This is the most abstract of all the stations. It took the longest to develop. Look at the first sketch and look at the second. I basically had nothing at first, but I knew I could not place a naked man in the frame. When I called Scott after I knew what I wanted to do, I was so excited. This was the turning point in the entire project. Although there is an order to the stations they were not fabricated in order – some were straight

forward and those were created first. Others like this needed thought and creative power from both people. This is where the conceptual and the creation came together for the first time. Scott and I were on the same page. He knew he could use his artistic ability untethered and I knew I could trust his creativity. The perfect blend. We really clicked after this station.

Viewers need to really concentrate on this one. What do you see in this station? There are 12 branches twisted and tangled together from the main vine. Each branch "buds" with crosses of stainless steel showing the 12 will carry on the crosses that Christ endured. Each of the apostles, except for John, suffered horrible deaths. Interpret it for yourself, that is the beauty of abstract art – it tickles our imaginations.

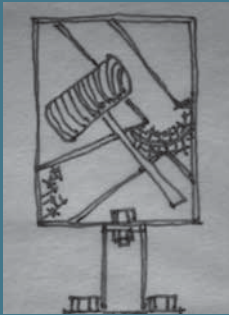
This is my personal favorite for many reasons. First, as explained above, it is the most abstract. Second, look at it. It's a twisted mess of steel put together with great precision. It's complex yet reads quite simply. Third, the meaning is extracted through all the details building upon itself. Vine, branches and thorns all display the central essence of who this man was. It is God himself, explaining it is not to end with Him. He will always be part of us, He created us. Intertwined into our lives forever. It stands like a parable in physical form. It is confusing to look at the name of the station, but the more you know about Christianity, the more you get out of it.

Keep looking, what can you read into it? Is it the tree of Jesse? Or is something different and special to you? What is the essence of Christ to you?





## THE ELEVENTH STATION: JESUS IS NAILED TO THE CROSS



The journey has come to an end. Jesus is laid down on the cross, His arm held down tightly. The soldiers pound the spike through His wrist and then do the same to the next arm.

The pain must be excruciating, but it's not over. The soldiers walk to His legs, again holding them down, they hammer the long spike through His feet. The cross is flipped over and the weight of the cross and His own

body slam onto the rocky surface so the soldiers can bend the spikes down. Each pound of the hammer tightening the spikes to Jesus' hands and feet. They lift the cross and drop it into the pre-cut slot in the rocks. It crashes into place as it stands erect displaying Jesus for all to see. To His sides are the thieves, one of which will be with Christ in paradise.

*From noon until three in the afternoon darkness came over all the land. About three in the afternoon Jesus cried out in a loud voice, "Eli, Eli, Lama Sabachthani?" (which means "My God, my God, why have you forsaken me?") (Matthew 27:45-46) Jesus yells out the prayer from Psalm 22. It is a prayer of hope, a prayer of prophesy. The Jews of the day would have known the words from that prayer much like if someone today were to say, "Oh say can you see...", everyone would know what came next. I always like to imagine being there and hearing Jesus yell this out and*

suddenly realizing – He is the Messiah. He has fulfilled this prayer.

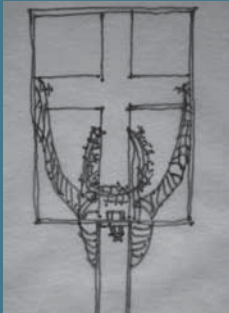
Are the spectators confused at what they see? Do they realize this is the Messiah? Do we recognize Christ in our lives? In Jerusalem sits the Church of the Holy Sepulchre. It is where tradition sets as the place Jesus was laid to rest. But also, inside this large cathedral is Golgotha or Calvary, the small mound on which Christ was crucified. Unlike its portrayal in the movies, it is located just outside the ancient city of Jerusalem now contained within the Old City walls. It is a pile of rocks in which only the persecuted and the soldiers could fit. Seeing the makeup of the hill gives you a sense of the loneliness and embarrassment one felt. It also drives home the pain one must have endured as the cross is flipped over and there is nothing you can do to stop yourself from slamming down onto the jagged surface.

This was one of the first stations completed. It was exciting to come in and see that Scott had "nailed it to the T." (Pun intended.) The oversized hammer really emphasizes the emotion of the station. It must have seemed larger than life to those watching and to Jesus. Each strike would make you shudder. Scott researched the details of the hammer of that time and molded it into the design. The cross, tapered to make it appear as it is lying on the ground, retains the crown of thorns and nails at the feet give the illusion that Christ is there.





## THE TWELFTH STATION: JESUS DIES



*When Jesus had taken the wine, he said, "It is finished." And bowing his head, he handed over His spirit. (John 19:30)*

Christ arms outstretched and lifeless. His ribs are exposed and His head is far below the intersection of the Cross. The blood runs down His arms and hair. His beaten and swollen face is turned down to the ground. It almost comes as a relief to us all. The pain, the suffering is over.

Why did they do this? Why did He need to suffer so intensely? Couldn't there have been a better way?

The 12th station needed a redo. The original design, lower left, was intended to stand alone behind the fountain and statue of Mary in the courtyard. It was to be an abstract cross with the wounds to be visible in stainless steel. I personally loved the idea, but it was not to be. I had to go back to the drawing board and

come up with something new. I tried something different as you can see from the first sketch. I went beyond the frame and extended the body below. This would extend the cross to

the base and exaggerate the limpness in the body. But as the project took longer than we hoped, the contractors needed to complete the landscape beds and to complete the station, Scott would have had to do some of the welding onsite, which was not something easily achieved. Scott once again made a few excellent modifications. He moved the cross up higher in the frame and likewise moved the figure of Jesus just a few inches. This allowed him to expose a portion of the torso into frame, adding the partial rib cage

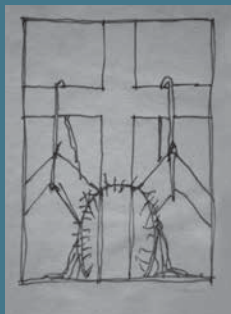
Another feature Scott takes advantage of is the patina of the material. Notice the thin wire wrapped around the arm. This is done to denote blood running down the arms from the wounds onto the torso. The hair will also appear red and blood-soaked as the piece weathers. In the architecture world, we used to say, "God is in the details."







## THE THIRTEENTH STATION: JESUS IS TAKEN DOWN FROM THE CROSS



It is late in the day and the body of Christ would be thrown into a mass grave. Joseph of Arimathea received an order from Pilate to take His body for a proper burial.

Gently they removed His body from the cross, taking more care of the body than it had over the past 24 hours. They must get it down before sunset, which is approaching quickly, bringing the Sabbath. They carry

Him down to the washing stone just a few yards from the base of the hill. They do a quick prep of the body rubbing it with oil and perfume and wrapping Him in linens. After the body was prepped, they carry it about 50 yards to His "final" resting place.

*Now there was a man named Joseph, a member of the Council, a good and upright man, who had not consented to their decision and action. He came from the Judean town of Arimathea, and he himself was waiting for the kingdom of God. Going to Pilate, he asked for Jesus' body. Then he took it down, wrapped it in linen cloth and placed it in a tomb cut in the rock, one in which no one had yet been laid. It was Preparation Day, and the Sabbath was about to begin. (Luke 23:50-54)*

Do I have the courage to stand behind Jesus even when it is not popular? What about in times of tribulation or persecution—will I stand and have the strength to remember what Jesus did for me?

This was easily the most redeveloped of all our stations as the sketches indicate. Conceptual sketches of this station were being worked on simultaneously with station eight, Jesus Meets the Women of Jerusalem.

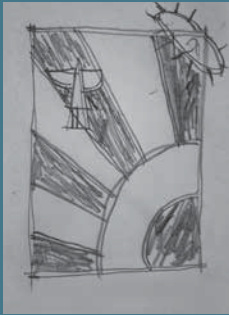
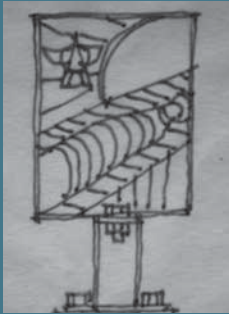
How will we make the hands? Scott struggled with the idea of hands. Again, he was afraid that the hands would look like robots not yet making the hand for station eight. My initial sketch shows six arms reaching for the body on the cross. That means six sets of hands. Scott thought mitten shape initially but was not overly enthused. His next sketch eliminated two hands, lowered the head, shortened the arms and put a "cuff" at the end of each arm, giving the separation of arm to hand. Neither of us were really thrilled with this. With more thinking and more pressure to get the project done, we both decided not to let the pressure force us into a solution we weren't happy with. Scott continued working on station eight and I began rethinking this concept.

Although the hand was a success, Scott did not want to recreate six of them. We tried eliminating the hands or trying to hide them. I then tried placing the hands on the shoulders and on the elbow and sat back and thought how would that work. Rope! Why not ropes to lower the body. The final sketch shows that idea. Both of us were happy with the result. With one rope taut and the other limp, the illusion that someone is gently lowering down the body of Christ was created. Note the knot in the rope, the head below the elbows while the crown of thorns leans forward enhancing the look of death.





## THE FOURTEENTH STATION: JESUS RISES FROM THE DEAD



What a journey it has been! We have not only walked the stations, we have spiritually come to the meaning of the process. The pain and the suffering is behind Him now. Many times in life we never see the good of suffering. Evident in the stations, Jesus does not live to see the good of His suffering while alive. Was the suffering worth it? I would say, "at least for us," it is of more value than anything we could ever imagine. We tend to forget that God has a plan. We may not like the plan because we don't see the end. We do make that mistake from time to time, believing that we can think like God thinks.

Even the most brilliant of us are but rocks before God. Our minds are riddled with questions: Why did this happen? We want to know the answers. Sometimes we find them.

Sometimes we turn a blind eye to the answer. Other times we look beyond what is right in front of us. If this station can teach us just one thing, it should be trust in God. He has a plan for each of us. Even through the crucifixion of Jesus Christ is the most reprehensible treatment of any human being, from it God performed the greatest good for us.

Although the station to the right appears to have evolved

significantly, a closer examination will show that is not the case. In the first sketch, which again is readable on paper but will not translate into a sculpture, we see Jesus laid out on a slab in the cave. We see the round opening of the cave and the Holy Spirit, the Lord Giver of Life. The next sketch, by Scott, shows the concept of our discussion. That final sketch allows for a much more abstract station. What do you see? Do you see the symbols of the Father (sun), Son (the crown of thorns), and the Holy Spirit (the dove)? Or perhaps you see the cave represented with the stone slightly rolled away from the opening and beams of light shooting through the cave at daybreak as the Holy Spirit has taken Christ away as the crown of thorns is hanging on the outside of the frame symbolizing Jesus is gone? Like a parable, you can read many things into the station.

Look closely at the details. Notice the "rock" rolled at the entry is not perfectly circular and is pounded to give it a rough texture. The ribbons that separate the dark and the light create the cave, while at the same appear as beams of light, the traditional way of showing God prior to the Renaissance. Added to the inside of the beams are Art Nouveau pieces to enhance the illusion of sun beams. Finally, the crown of thorns placed outside the frame recalls this biblical scene:

*But at daybreak on the first day of the week they took the spices they had prepared and went to the tomb. They found the stone rolled away from the tomb; but when they entered, they did not find the body of the Lord Jesus. While they were puzzling over this, behold, two men in dazzling garments appeared to them. They were terrified and bowed their faces to the ground. They said to them, "Why do you seek the living one among the dead? He is not here, but he has been raised." (Luke 24:1-6)*







The sketches above provide a graphic journey of the many changes made to the stations during the fabrication process. Due to the nature of the material, some of the original ideas needed to transform to be identifiable. Each station is numbered allowing you to understand a little more about its transformation.

October 2019

**25** NOTRE DAME

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