

ON BECOMING FIRE AND SPIRITUAL WRITING

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This book takes its title from an ancient story of two men who fled to the desert to seek the face of God. The story is but one of many enigmatic teachings from the desert fathers (*abbas*) and mothers (*ammās*), those fourth-century ascetics who left the cities of the Roman empire to pray in the deserts of Egypt—only to find God waiting in the wilderness of the heart. As the tradition recounts, one day Abba Lot went to see Abba Joseph and said “Abba, as far as I can, I say my little office, I fast a little, I pray and meditate, I live in peace, and as far as I can, I purify my thoughts. What else can I do?” In response the old man stood and stretched his hands towards heaven. His fingers became like ten lamps of fire, and he replied, “Why not become fire?”¹

Across seventeen centuries, this story opens a window onto the postmodern journeys of the rising generations whose voices and visions fill the pages of this anthology, and sheds new light on the task of spiritual writing itself. At first glance it may seem audacious to attempt to characterize the eclectic faith and creativity of millions of North Americans born between the mid-1960s and the early 1980s, especially with reference to ancient monks. The people whom marketers label Generations X and Y, millennials, dot-commers, or the hip-hop generation are far too pluralistic and elusive to allow for easy generalizations. *Becoming Fire* celebrates their remarkable diversity, yet discerns in this desert story and the work of the 48 writers assembled here a deeper coherence and a wider unity. Indeed, in Abba Joseph’s striking image of “becoming fire” we may discover a powerful symbol for the vocation of the emerging spiritual writer, leader, and activist in our times.

This book is the first literary anthology to highlight—in multiple genres and from several religious traditions—the spiritual writing of two young adult generations (“X” and “Y”) together with work from “baby boomer” mentors. Solicited from estab-

lished authors and selected from hundreds of submissions from across North America, these poems, short stories, memoirs, essays and sermons bear the mark of lives kindled by the Spirit and quickened by the muse. Here we meet an array of poets and writers dedicated to a radical proposition: that at the heart of all faith, creativity, and prophetic witness lies a fire of transformation. Like Abba Lot, some authors glimpse fire in the sudden, mysterious encounter of self with other, God, and world—those fleeting, unitive experiences the great Hasidic philosopher Martin Buber called “I-Thou.” Other writers apprehend the sacred in quieter, less spectacular moments. In either case, from these writings it is clear that young adult faith is catalyzed by a desire for meaning and authenticity. As our story from the desert suggests, such hunger seeks the presence of One who lies beneath our spiritual practices and finally beyond the reach of words. If desire is an engine for spiritual and social transformation, then questions provide the fuel. And as we see in Abba Joseph’s mysterious reply, the answers may come to us as new questions and new callings.²

Like the desert ascetics and countless others before them, many young adults embrace the narratives and practices of ancient faiths. Among rising generations today there is growing interest in the role that narrative plays in shaping faith and creativity. At the same time, many are exploring classic spiritual disciplines such as contemplative prayer, meditation, Sabbath keeping, and *lectio divina* (sacred reading)—or fashioning new practices and narratives through popular culture and cyberspace. Interestingly, spiritual writing has become one powerful way to situate contemporary stories of faith within the wider narrative arc of God’s presence and work in human history. At times the authors in *Becoming Fire* make explicit scriptural connections; more often they are allusive, allegorical, midrashic. For many it seems, the very act of writing has become a spiritual practice—a way of attending to the sacred in the ordinary details of our lives, and listening for the word as it springs from silence and takes on flesh.³

Like Abba Joseph’s lamps of fire, these younger writers illuminate the interior life of the Spirit, and also expose the external

deserts and empires of our world. Spiritual writing at its best does not flee this world, but enables us to live more fully in it. Even at its most confessional or mystical, spiritual writing bears a resemblance to what has been called “the literature of witness,” a genre which confronts the terrors and indignities of history with a call to freedom, justice, and peace. Indeed, both modes of writing look deeply, sometimes painfully, at the places where inward experience meets outward action. In the end, spiritual writing offers us new ways of seeing and being that resist the dominant spirit of our age, where words have become weapons and truth telling is an optional proposition at best.⁴

Too often the spiritual life and the life of the writer are portrayed as essentially solitary quests. Even the activist and minister’s vocations are framed as lonely work, reserved for voices crying in the wilderness or prophets unwelcome in their own lands. There is, of course, great truth to these claims. From the cries of the psalmists and prophets of Israel through the gospel accounts of Jesus’ desolation in Gethsemane, from the suffering of mystics in the dark night of the soul to the prison writings of Dietrich Bonhoeffer in the 20th century, each generation has known what Dorothy Day calls “the long loneliness.” At the same time, many have echoed her conclusion that “the only solution is love and ... love comes with community.”⁵ Paradoxically, solitude and even loneliness make possible this experience of divine love and human community. There is a danger, however, that these popular images of seeker-and-artist-as-recluse may inadvertently undermine aspirations for authentic communion across the lines that divide. Rising generations must challenge all forms of fragmentation in our wider culture, which twists faith and art into mass commodities and makes idols of private revelation, individual salvation, and personal artistic success.

In this spirit, *Becoming Fire* offers an alternative vision of wholeness and interdependence. Many of these writers affirm the body, human relationships, and the natural world as potential sites of divine revelation, places where hands may indeed become like lamps of fire. While honoring the integrity of individual voices and experience, this book suggests that the journey toward “becoming fire” requires companions and guides. Like

Abba Lot, emerging writers frequently acknowledge the importance of mentoring to their faith and craft. Interestingly, many of these writings suggest that rising generations are questioning the inherited dualisms that pit mind against body, humans against nature, and even “spirituality” against “organized religion.”

Certainly many younger writers pursue their journeys outside of established faith traditions, describing themselves as spiritual but not religious. For others, religiosity may be less a matter of congregational affiliation than an awareness of a dimension of sacred depth or ultimate concern (as in Paul Tillich), or of a sacred canopy in human society (as sociologist Peter Berger suggests), or of a shared cultural provenance which offers the artist compelling symbols, images, and mythic material as points of departure.⁶ More often it seems, spiritual writing emerges from the context of established faith communities and speaks pastorally and prophetically to their needs, while always reaching outward toward wider audiences. At its best, community empowers individuals and personal spirituality finds expression in circles of family, friendship, congregational life, artistic and activist efforts, and that wider community of being we call nature. In the words of one of my own teachers, there are finally no soloists in the spiritual life, for as Martin Buber knew, “in the beginning is the relation” and “the relation is the cradle of life.”⁷

THE BACKGROUND AND GOALS OF THIS BOOK

This book project began with an awareness of absence on several levels. In my years of living and working with young adults, I have been astonished by the creative and distinctive ways in which rising generations inherit their faith, form vibrant communities of their own, practice spirituality and activism, construct theology, and make meaning of their lives. One such way is through the written word, yet scholarship on young adult faith frequently overlooks spiritual writing in favor of psychological, sociological, and cultural-studies approaches.⁸ Much of the popular writing about young adults reinforces worn generational stereotypes, while in the literary marketplace younger spiritual voices are woefully underrepresented. Collections of spiritual writing often neglect its depth and breadth, focusing on single

genres or narrowly construing the elusive divine-human experience and undertaking we call spirituality.

In the wider public square, few venues exist for meaningful intergenerational dialogue about the things that matter. Market segmentation drives consumers into generational niches that divert our attention from one another and the common good. On other fronts, culture warriors trade barbs and sound bites, brandishing biblical proof texts to eviscerate their enemies. On all sides, theological and scriptural arguments are marshaled to justify violent agendas, with rising generations bearing the burdens of war and fratricidal conflict. Too often the voices of wisdom, reason and conscience are drowned in the echo chambers and we are left adrift—paralyzed by feelings of cynicism and despair around the critical issues facing our nation and the planet as a whole.

My hope is that *Becoming Fire* will help to address these gaps and provide some small antidote in our present crisis. These writings administer comfort and challenge in equal parts. Taken as a whole, this book is an expression of religious imagination as well as public theology, or better yet, *theopoetics*.⁹ Without advancing any grand theory or assuming uniformity in its authors' views, this collection offers a vision of creative and engaged faith and a testimony to the diverse gifts and callings of rising generations. In this spirit, *Becoming Fire* extends radical hospitality to voices that are frequently relegated to the margins of mainstream spiritual writing and theological discourse on the basis of age, race, sexual orientation, or religious identity.

As I read the submissions for this book and spoke with authors around the country, I began to imagine an “accidental” intentional community of younger spiritual writers emerging, a gathering of friends and fellow travelers who, for the most part, have never met. In these troubled times, we desperately need to stimulate wider conversations about our faith and our future. My hope is that these works will encourage others to write and to speak, to act and to lead. This book is one place of encounter—one forum for repairing the fraying fabric of our common life and finding beauty in an age that forces ugliness upon us. If we are to learn new ways forward as a culture, spiritual writing must

help us to finally grasp Dostoyevsky's bold and astonishing claim—that somehow “beauty will save the world!”¹⁰

THE THEMES AND STRUCTURE OF THE BOOK

As a broad classification of poetry and prose, spiritual writing is not easily demarcated by the presence or absence of explicitly religious themes. Indeed, the subjects addressed in *Becoming Fire* vary widely. Many of these writers engage classic themes in spirituality: God, prayer, desire, grace, forgiveness, covenant, call, freedom, redemption, healing, or hope. Other authors bring spiritual wisdom to bear on critical questions of our time: war in Iraq and Afghanistan, AIDS in Africa, globalization, consumption, poverty, racism, homelessness, domestic violence, conflicts over sexuality, and abuses of religious authority. Several contributors explore the need to retrieve spiritual disciplines and nonviolent strategy in our efforts for social change, while others tackle the urgent tasks of reconstructing Jewish and Christian theology and renewing worship for the 21st century.

In selecting and arranging these works, I quickly discovered that most spiritual writing defies tidy classification. A poem dealing with prayer, for example, might fit equally well in a section on healing or activism. Rather than grouping these pieces according to predetermined categories, *Becoming Fire* allows the work to speak on its own terms. Therefore these pieces are arranged by genre in nine interwoven sections: three with nonfiction, one with short stories, and five with poetry.

The reader may wish to dip in and out of these texts at different points, though I believe there is great value in reading the work sequentially. Inevitably, thematic and imagistic connections will emerge in certain sections. The first poems, for example, might be seen as a “mapping” of the spiritual and imaginative journeys, while the second section of poetry includes a series of works that—consciously or unconsciously—draw from the wells of Jewish and Christian scripture and worship traditions, beginning with creation stories and moving toward messianic expectation. Similarly, many of the closing poems might be read as a sending forth or an invitation to “go in peace.”

It is important to note that in *Becoming Fire* the work of three generations weaves together seamlessly. While this book highlights writers in their 20s and 30s, it would be incomplete without contributions from a half-dozen or so older mentors. Each generation is indebted to its elders and also heir to those who have passed on—the ones we revere as ancestors, the cloud of witnesses, or the communion of saints. This book is structured then as a gathering of voices responding together to our shared history, to our experiences of faith and doubt, to the varied claims of family and identity, to deep fissures within our culture, and to the worlds we have known and ones we may yet imagine.

THE IMPORTANCE OF PLACE

Like nature writing, spiritual literature often embodies a powerful sense of place. In *Becoming Fire*, the contributors explore outward landscapes as well as those regions that Thomas Merton called “inner ground” and Thomas R. Kelly experienced as “the amazing inner sanctuary of the soul.” In an era defined by dizzying mobility, rootlessness, and the redefinition of “place” through cyberspace, it is encouraging that these younger writers sit still long enough to observe and absorb their surroundings and inhabit the varied places they call home.¹¹

Becoming Fire invites the reader on a pilgrimage through these sacred and broken spaces of rising generations. Like that inimitable classic of spiritual literature, Dante’s *Commedia*, this book begins with a poet-pilgrim lost in a forest in the midst of life and moves through disparate landscapes toward a final poetic vision of life as communion, imagined here in the experience of wind and trees, sunlight and sea, a grave and a garden.

Along the way, these writers guide us through remembered worlds of childhood and adolescence and into the lives of their forebears. They draw us into quiet interior “places” of grief and loss, joy and wonder. They carry us to the edge of an ocean and walk with us beside still waters at dawn. They invite us to idyllic campuses, then descend into the underworld of the New York subway seen through the eyes of a child. They take us to Appala-

chia to meet a mysterious young healer, then back in time with a Jewish soldier and his family, guarding German prisoners-of-war on the Midwestern plains. We tour the homes of middle America, then glimpse Christ in the streets of Seattle and the rail yards of Baltimore. We enter the den of a motorcycle gang with a hilarious young evangelist, then babysit a theologically precocious preschooler. We watch as a skeptical teenage Goth falls to the floor of a Pentecostal church, slain in the Spirit.

With these writers as guides, we return the mythic world of creation, then sojourn in the mysterious land that Karl Barth called “the strange new world within the Bible.”¹² We cross over the thresholds of churches and synagogues, and find our place at ritual meals. In the ruins of New Orleans, we grieve. From beyond the blare of commerce we hear the quiet call of the Blue Ridge Mountains. We move through cemeteries and hospital beds, then out onto a North Dakota highway with a young cancer survivor, amazed at the “dusk-filled horizon of snow.” We meet great Jewish scholars and learn ancient ways of resistance from Hebrew midwives held captive in Pharaoh’s Egypt. We accompany a young Muslim on his quest for identity. We join writers marching for peace through the streets of Washington, DC, then enter the halls of Congress to ignite a new civil rights movement for the 21st century. We watch hip-hop kids shoot hoops and dodge army recruiters, and keep vigil beside the reflecting pool at Martin Luther King’s tomb. We discover God’s presence among the poor of Honduras and Tanzania, or behind the wheel of an old vehicle. We even land in Oz.

Along the way, these writers ask us to linger and to find our own stories reflected in theirs. They offer us bread for the journey, bread that lasts. As the poet Marge Piercy writes, their words are useful, not in any simple utilitarian sense, but in allowing us to “hear what we hope for and most fear, in the small release of cadenced utterance.”¹³ In the end they invite us, with hands like lamps of fire, to set out on our own journeys and, together, to make our way home.

NOTES

1. This story is found in Benedicta Ward, trans., *The Sayings of the Desert Fathers* (Kalamazoo, Michigan: Cistercian Publications, 1975, revised 1984), 103. Here I have paraphrased Ward's translation. The Desert Fathers and Mothers lived in Syria and Palestine as well as Egypt. The term "little office" refers here to private individual prayer, not to the later standardized "daily office"—the services of prayer, psalms, and readings observed by monastic communities at set times each day.
2. See Martin Buber's classic *I and Thou*, trans. Walter Kaufman (New York: Charles Scribner's, 1970). On the role of questions in young adult development, see Sharon Daloz Parks, *Big Questions, Worthy Dreams: Mentoring Young Adults in Their Search for Meaning, Purpose and Faith* (San Francisco: Jossey-Bass, 2000).

In my own reading of theology and spiritual literature, I have become increasingly aware of the ways in which crucial questions figure in both genres and how such questions might inform the spiritual journeys of young adults and readers of all ages. (The work collected in *Becoming Fire* is no exception; see, for example, pieces by Matt Guynn, Megan Lynes, Alicia Parks, and Jimmy Nagle). Anselm understood the very task of theology as "faith seeking understanding," impossible without questions. Questions have triggered philosophical and scientific revolutions from Socrates to Abelard and Aquinas to postmodern thought and have informed wisdom traditions ranging from rabbinical literature to Zen teaching. In his *Letters to a Young Poet*, Rainer Maria Rilke famously frames the spiritual and creative tasks in these terms: "Live your questions now, and perhaps even without knowing it, you will live along some distant day into your answers." In the ancient Hebrew and Christian scriptures, questions shape texts at critical junctures. Consider the Genesis account of the Creator's pained search for humanity in the garden: "Where are you?" (Genesis 3:9); or Job's interrogation of Yahweh in the midst of his suffering;

or the cry of Israel: “How long, Lord, how long?”; or the prophet Micah’s potent question: “What does the LORD require of thee, but to do justice, and to love mercy, and to walk humbly with your God?” (Micah 6:8); or the lament of the Psalmist, echoed by Jesus: “My God, my God, why have you forsaken me?” (Psalm 22; Mark 15:34). In the gospel accounts of Jesus’ life and teaching, questions serve important rhetorical and narrative functions, from the disciples’ question, “Where do you live?” (John 1:38-39), to the query of the rich young ruler, “Good teacher, what must I do to inherit eternal life?” (Mark 10:25; Luke 18:18), to which Jesus replies, “Go sell all you own, give your money to the poor, and come follow me,” to the lawyer’s question in the parable of the Good Samaritan, “Who is my neighbor?” (Luke 10:25), to Pilate’s probing, “What is truth?” (John 18:38), to Jesus’ questions “Can any of you by worrying add a single hour to your span of life?” (Matthew 5:27) and “Who do you say that I am?” (Mark 8:29; Luke 9:20).

The great sufferings, scientific discoveries, and social movements of the 20th and 21st centuries have brought new questions to the fore. In his Nazi prison cell, Dietrich Bonhoeffer asked: “Who am I? They mock me, these lonely questions of mine. Whoever I am, Thou knowest, O God, I am Thine!” In his final book, Martin Luther King asked famously, “Where do we go from here: chaos or community?” The singer Marvin Gaye captured the anguish of the Vietnam era with his song “What’s Going On.” As Los Angeles convulsed in 1991, Rodney King famously pleaded, “Can we all get along?” In another context, feminist poet Audre Lorde asked provocatively: “Can the master’s tools ever dismantle the master’s house?” The new writing assembled in *Becoming Fire* poses important questions for our own day, and invites readers to do the same. For many young adults, it remains to be seen how they will respond to the poet Mary Oliver, who tantalizes readers with a question at the heart of vocation: “Tell me, what is it you plan to do with your one wild and precious life?”

3. In recent decades thinkers such as Stanley Hauerwas and George Lindbeck have focused attention on the place of narrative in theology, biblical interpretation, and ethics. Recent work on reclaiming spiritual practices has been done by Craig Dykstra, *Growing in the Life of Faith: Education and Christian Practices* (Louisville: Geneva Press, 1999); Dorothy C. Bass, *Practicing Our Faith: A Way of Life for a Searching People* (San Francisco: Jossey-Bass Publishers, 1997) and *Receiving the Day: Christian Practices for Opening the Gift of Time* (San Francisco: Jossey-Bass Publishers, 2000); Miroslav Volf and Dorothy C. Bass, eds., *Practicing Theology: Beliefs and Practices in Christian Life* (Grand Rapids, Michigan: Eerdmans, 2002); Dorothy C. Bass and Don C. Richter, eds., *Way to Live: Christian Practices for Teens* (Nashville: Upper Room Books, 2002); and Kenda Creasy Dean and Ron Foster, *The God-bearing Life: the Art of Soul Tending for Youth Ministry* (Nashville: Upper Room, 1998). See www.practicingourfaith.org. The Emergent Church movement and other networks across diverse religious traditions are working to revive spiritual practices among rising generations.
4. A landmark collection of the literature of witness is Carolyn Forché's *Against Forgetting: Twentieth Century Poetry of Witness* (New York/London: W.W. Norton, 1993). Her epigram, "Motto" from Bertolt Brecht, is worth noting here: "In the dark times, will there also be singing? / Yes, there will be singing. / About the dark times." Recent collections of spiritual writing that also engage significant social issues include Phillip Zaleski's annual collection of the *Best Spiritual Writing*, published first by HarperSanFrancisco and now by Houghton Mifflin, and David Craig and Janet McCann's anthology, *Odd Angles of Heaven: Contemporary Poetry by People of Faith* (Wheaton, Ill.: Harold Shaw, 1994).
5. Dorothy Day, *The Long Loneliness: The Autobiography of Dorothy Day*. Illustrated by Fritz Eichenberg. (New York: Harper, 1952), 286. Day was editor of the *Catholic Worker* newspaper and co-founder of the Catholic Worker movement, which

witnesses to peace and justice through works of mercy, houses of hospitality for the homeless community, and prophetic public witness. The term “dark night of the soul” is from the mystical writer and poet John of the Cross, who, alongside Teresa of Avila, was a giant of 16th century Carmelite spirituality. (See John of the Cross, *Selected Writings*, and Teresa of Avila, *The Interior Castle*, in *The Classics of Western Spirituality* series from Paulist Press.) Bonhoeffer’s prison writings are collected in *Letters and Papers from Prison*, ed. Eberhard Bethge. (New York: Macmillan, 1972).

6. See Paul Tillich, *Systematic Theology* (Chicago: University of Chicago Press: 1951-63); *Theology of Culture*, ed. Robert C. Kimball (New York: Oxford UP, 1959), and many other works; and Peter L. Berger, *The Sacred Canopy: Elements of a Sociological Theory of Religion* (Garden City, NY: Doubleday, 1967).
7. See Buber, *I and Thou*.
8. There are certainly excellent works that draw upon these scholarly disciplines and contribute much to our understanding of young adult faith. These include Sharon Daloz Parks’ *Big Questions, Worthy Dreams* and Tom Beaudoin’s *Virtual Faith: The Irreverent Spiritual Quest of Generation X* (San Francisco: Jossey-Bass, 1998).
9. “Public theology” is a term used to describe the efforts of theologians and religious leaders (such as Reinhold Niebuhr, Dr. Martin Luther King Jr., Dorothy Day, liberation theologians such as James Cone, Jim Wallis of the Sojourners, and others) to constructively engage contested political, moral, social, economic and diplomatic questions affecting U.S. civil society and the broader global community, and to understand the constructive “public role” of faith in political discourse, policymaking, and grassroots movements for social change.

“Theopoiesis” is a term coined by Stanley Romaine Hopper, one of the deans of the study of religion and literature in the 20th century. R. Melvin Keiser describes Hopper’s un-

derstanding of “theopoiesis” as the “evocation of divine depth through religious use of poetic words that shatters [dualistic] Western conceptual systems and the bounded self, setting it on the ‘way of transfiguration,’ opening to being fully in the world and in the presence of mystery.” See Hopper, *The Way of Transfiguration: Religious Imagination as Theopoiesis*, ed. R. Melvin Keiser and Tony Stoneburner (Louisville: Westminster/John Knox, 1992): 1. Recent theopoetical work includes Melanie May’s *A Body Knows: A Theopoetics of Death and Resurrection* (New York: Continuum, 1995) and David L. Miller’s *Hells and Holy Ghosts: A Theopoetics of Christian Belief* (Nashville: Abington, 1985).

10. These words are taken from Fyodor Dostoyevsky’s Prince Myshkin in *The Idiot*, and were favorites of Dorothy Day. She quotes them in her column “On Pilgrimage—January 1973” in *The Catholic Worker* (January 1973): 2, 6. Her insights about the role of art are worth noting here. She observes (the brackets are mine, in the interest of inclusive language): “‘Beauty will save the world,’ Dostoyevsky wrote. I just looked up this quotation in Konstantin Mochulsky’s *Dostoyevsky, His Life and Work*.... In speaking of art, Dostoyevsky is quoted as saying, ‘It has its own integral organic life’ and it answers [humanity’s] innate need of beauty ‘without which, perhaps [one] might not want to live upon earth.’ ‘When a [person] is in discord with reality, in conflict . . . the thirst for beauty and harmony appears in him [or her] with its greatest force. Art is useful here because it pours in energy, sustains the forces, strengthens our feeling of life . . . [Humanity] accepts beauty without any conditions and so, simply because it is beauty, with veneration [we bow] down before it, not asking why it is useful and what one can buy with it . . . Beauty is more useful than the simply useful, for it is the ultimate goal of being. On this height, the way of art meets with the way of religion.”
11. See Thomas Merton, *Contemplation in a World of Action*. (Garden City, NY: Doubleday/Image Books, 1973): 170; and Thomas R. Kelley, *A Testament of Devotion* (New York:

Harper & Row, 1941) 29. In words that may speak to young adults confronting “the real world” and questions of identity, the Trappist monk Thomas Merton writes provocatively: “The way to find the real ‘world’ is not merely to measure and observe what is outside us, but to discover our own inner ground. For that is where the world is, first of all: in my deepest self. But there I find the world to be quite different from the ‘obligatory answers.’ This ‘ground,’ this ‘world’ where I am mysteriously present at once to my own self and to the freedoms of all other [persons], is not a visible objective and determined structure with fixed laws and demands. It is a living and self-creating mystery of which I am myself a part, to which I am myself my own unique door. When I find the world in my own ground, it is impossible for me to be alienated by it.” (brackets mine)

The Quaker Thomas R. Kelly speaks of the inner landscape in terms that may interest young adults and others exploring the intersections of divine voice, artistic voice, and vocation: “Deep within us all there is an amazing inner sanctuary of the soul, a holy place, a Divine Center, a speaking voice, to which we may continuously return. Eternity is at our hearts, pressing upon our time-torn lives, warming us with intimations of an astounding destiny, calling us home unto Itself.”

12. See the 1916 Barth address published as an essay in *The Word of God and the Word of Man* (1928) and reprinted in *Theology Today* (43:3 October 1986): 412-17.
13. Marge Piercy, *Circles on the Water: Selected Poems* (New York: Knopf, 1985) xii.