



MAKING  
*MANIFEST*

*On Faith, Creativity, and the Kingdom at Hand*

DAVE HARRITY

“*Making Manifest* is a well-crafted handbook for meditative writing—not for aesthetic or intellectual effect but writing as a free, creative method of thought. Both non-writers and writers, meditators and novices, will find refreshment in this eloquent coaching.”

—**Br. Paul Quenon**

Abbot of Gethsemani; Author of *Afternoons with Emily: Poems*

“Dave Harrity’s *Making Manifest* is a lively invitation into writing as a spiritual practice . . . no longer just for the poet-types—this book walks us through poetry’s ability to help us record and remember, take part in creation, and move toward divine mystery. Along the way, Harrity gives practical exercises for the reader to try on their own as well as profound examples of poetry’s impact in his personal spiritual development. *Making Manifest* is a special guidebook for all pilgrims who crave the quiet moments of reflection and stillness, as well as the bright moments of creating . . .”

—**Brianna Van Dyke**

Editor-in-chief of *Ruminate Magazine*

“. . . *Making Manifest* is heart exercise for personal and communal Christian formation. The means is poetry; the end is transformation from the guts out. This is a month-long master course for formation in Christlikeness.”

—**Lyle SmithGraybeal**

Forma

“*Making Manifest* invites us to enter sacred contemplation by carving a place within us where God can dwell. The gentle process of personal reflection draws on our lives and imaginations—the stuff out of which God’s handiwork flows onto the page and into the world.”

—**Jenifer Gamber**

Author of *Call on Me: A Prayer Book for Young People*

“I think many individuals and groups will point back to *Making Manifest* years from now and see it as a beginning—a renewal of creativity and vision. This book offers the exact challenges and encouragement we need to come to terms with the big questions in and outside the Church. . . .”

—**Michael Winters**

Photographer, Visual Artist, and Director of Sojourn Arts and Culture

“. . . Harrity shows himself sensitive to how words work and achieve their powerful effects—how they emphasize and energize, create anticipation, preserve the mysterious, and invite us to refine the messiness of lived experience. Harrity’s writing reveals him to be an impressively mystical counselor, yet he is attentive to his readers in a pragmatic way—he wants to help them become more attentive themselves, to words, but also to the world, and to the way we honestly see the world—to ways we may be called to speak for the world; Harrity urges us to develop a creative faith. Rarely have I encountered a writer and teacher of writing who thinks so highly of poetry’s potential to give voice to our lives . . . in such a persuasive, inspiring way.”

—**Brett Foster**

Professor of Creative Writing at Wheaton College, author of *The Garbage Eater: Poems*

“We were made to create, and Dave Harrity is trying to lead us towards that idea. But, more importantly, he wants us to create well in slow intentionality, never losing sight of the initial Creator . . . We feel, really feel, his passion and wonder all at once . . . Harrity proves he is both a poet and a lover of the mysteries of God, and constantly reassures us that he has plenty to teach and is well qualified to do as such . . . *Making Manifest* is a practical adventure by a skilled writer into what it means to create, and why Christians are called to create well.”

—**Englewood Review of Books**

“*Making Manifest*, among its many purposes, is to sing a song to poetry. Dave Harrity celebrates the ancient genre that seeks to discover truth, to assuage suffering, to mirror the present, to connect with others, to examine the human heart, to question, to wonder, to appreciate, to protest, to study, to imagine, to know. Poetry is a complex art, Harrity makes clear, with numerous rules and skills that he manages to challenge his readers to engage in fearlessly. Readers learn, through thoughtful exercises following each devotional chapter, what makes a good poem: the necessity of the exact word; the dynamics of the line; the importance of imagery, metaphor, and symbolism; the shape of the poem on the page. Through practice, readers are encouraged to recognize and re-create their authentic voices, to develop skills of keen observation, to write what they think and believe, and to write without fear of judgment. Once readers complete the exercises in this lovely text, not only will they have learned ways to think about poetry but they will have learned to trust the ways their minds work. *Making Manifest* is itself a poem—an ode—written by a man with the humility and grace of one who loves the art of poetry and sincerely desires others to join in the creating.”

—**Maureen Morehead**

former Poet Laureate, Kentucky

“Harrity’s *Making Manifest* is a compelling invitation into a life-giving way of seeing and being in the world, encouraging readers to enter ever more deeply into an understanding of God’s vibrant, profound, and pervasive presence. Throughout the book Harrity dances on a fine line between poet and retreat facilitator, managing to invite us into his vision for an art-infused spirituality while simultaneously encouraging us to reflect and produce our own writing. Sitting with this book and saying “yes” to its invitation to write has been a powerful experience.”

—**Callid Keefe-Perry**

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# to begin

## 1. using this book

This meditative book of exercises contains projects grounded in the acts of writing, creativity, imagination, solitude, and community-building, all designed to help you “re-vision” the way you understand and interact with the Kingdom of God. As you move through this program, let this book replace your devotional activities and routine, and allow the practices of daily writing and reflection to be born or more fully embodied as you spend time working through this text by yourself and/or with others.

Each project contains one meditation and one writing exercise—activities totaling at least a half hour. The meditations are short, thought-provoking points of contemplation—sometimes accessible, sometimes obscure. Here’s what they aren’t: puzzles that need to be solved or riddles designed to stress you out. They’re meant to incline your heart and mind toward mystery, wandering, seeking, exploring, and contemplating. If you’re unsure about this, wouldn’t call yourself creative, need more convincing, or desire a little guidance on how to cultivate an imaginative, creative and/or devotional life, flip to the back of the book and take a look at the “Five Practices for Believing Writers,” which will give you some pointers on how to get the process started. It’s my belief that ALL people can be creative since the act of creating is something we’re designed to *do*—maybe you simply need to expand your definition of the word *creative*. This book will help you do that if you make it part of your daily life.

Each meditation ends with a writing exercise of some kind—a call to journal, describe, reflect. Use the lines provided in this book to complete the assignments, or use your own journal, notebook, paper—whatever is simple, convenient, coherent—if you’d like more room. Either way—whatever you choose to do—be sure to complete the activities in a space that’s your own, where you can take risks, be boldly honest, and open yourself to the process over the product.

Take heart in knowing that you're not writing for quality like you might in a classroom; you're writing to bring forward the truth living in you in all its complex variety. It's simply putting down words, not much more—a little bit of intentional scribbling, creative thinking, an awareness of the world around you. You shouldn't worry or panic about having to write. Simply do your best work—be slow and purposeful, knowing that the truest meaning of what you're creating is already realized: it's present and whole as it stands before you. Can it be made better? Sure, but don't worry about that while you're writing. At the end of each section, as a final exercise, you'll compile your scribbles into the beginnings of a poem. Again, quality isn't as important as effort. If you take a step of faith forward, your words will rise to meet and guide you. That sentence will make more sense later, as you take those steps of faith.

Keep in mind, this is not so much a devotional book as a series of daily engagements oriented toward quiet action. I say this because this book is intended to help you *make* something, *build* something, *create* something. The meditations are a slow cooker for your spiritual growth, ruminations that seek to guide you to an imaginative path where cultivating your Christian life and discipline is valuable because it's creative as well as pragmatic.

What's more, this book is designed to be used in the quiet space of your own home, during your devotional practice, but can also be used communally in corporate worship, study, and practice. In the back of this book, you'll find a "Community Building" section with a handful of resources, including group writing exercises, discussion questions, revision pointers, and other sundries to aid you and your faith community in the seriously fun effort of bringing faith and imagination together—entering a sacred space where these forces can collide. I hope this will grow to be a unique resource—an innovative movement of awakening for believing communities.

As for coming together weekly as a community over the month of working with this book, there are three distinct activities people can participate in together:

- *Group Discussion:* The back of the book contains discussion questions on each of the book's four sections and the poems around which each section is anchored. The questions are reflective, often asking for personal reactions, but also cover ideas about poetry, faith, and writing.
- *Writing Exercises:* There are four large group writing exercises, one for each meeting of your group over the twenty-eight projects. Each one requires about thirty minutes to be completed. Of course, you can do these exercises solo if you're doing the book on your own. Consider them four bonus cuts!

- *Workshop*: This activity asks participants to *share their writing* from over the course of the week. This is overwhelming for some, but the shy among you should be comforted by the fact they're wandering the wilderness together, and that sharing writing—which in this case is distinctly personal—is a great way to build community, and quickly. It necessitates vulnerability right from the start.

Clearly, unless groups are meeting for a long amount of time—about two and a half hours—they will not be able to get to all three of these activities in a single session. It's my suggestion that two activities are tackled within an hour to an hour-and-thirty-minute span. That way, the group can move slowly through the material and really listen, engage, and support one another. Of course, if you'd like to meet longer, you should do so! Also, if you need permission, move through this book at your own pace—don't feel you have to accomplish everything all at once. Taking part in the process is the most important art here. So, if you or your fellow participants feel it necessary for your schedules or sanity, break the program up into smaller pieces. Move through the book in seven weeks by doing four projects per week; move through the book in fourteen weeks by doing two projects per week. If you choose not to work a little every day, I suggest doing the book in seven weeks.

Remember, the ultimate aim of this book is two-fold: first, to demystify writing practice, but not domesticate it; second, to give you and your faith community the tools you'll need to create art, live intentionally in and outside your own religious community, and explore the mysteries of your faith through acts of writing, like journaling and poetry. It's been my experience that creative groups of people form robust and lasting connections, and it's my hope that that effect might translate to our faith communities as well. We have the chance, as believers, to grow together in unwavering awareness of the reality of our belief by way of our imaginations. Wisdom, faith, and peace are all acts that reach their fullest potential in community, and, as Christians, we'll need those ingredients to rouse and realize the Kingdom of God within and around us.

## **2. what should happen**

Writing might be intimidating at first, so it would be good for you to pause and breathe before you begin—don't be rattled or racked. Your words may not be pretty or perfect—especially at first—but they will be real: little imaginative creations, small works of *your* hand, manifestations of God's Spirit in you. So don't worry about quality as much as completion—just move through the book and let things

happen—run the race, pace yourself. No pressure. If you're still fretting, be comforted by the idea of revision—where everything is possible and anything can change—which is briefly discussed at the end of the book. So often we think of writing as fixed, when in reality it's a living process. Remember, you only see writing—typically—in its finished, published form. But there was a road that led to publication that's littered with trash, junk, lovely distractions, and brilliant observations that just didn't quite fit. You'll certainly be making some of those things as well.

For those of you who aren't particularly interested in writing poems, but are interested in writing of other kinds—like journaling, fiction, or creative non-fiction—know that the practices learned in this book will carry over nicely to your other creative projects and practices. If you want to cultivate your skills as a writer, poetry is the place to start since it utilizes all the skills you'll need to write with confidence and enthusiasm: attention to words—both in diction and sonic value; evocative construction of those words into images and metaphors cast over lines; narrative pace and tension; and brevity, which will help you craft vivid and readable prose, as well as help you learn what should be kept in and what should be left out, since what is not said is often as important as what is, and vice-versa. Learning to write poetry will help you in all other kinds of writing (and even art-making) since poetry and narrative share the same DNA—their highest aims exactness, tightness, and fluidity—using language to craft a coherent picture of being a human in the world. We'll be working toward that high ambition.

If you're a Christian and an attentive reader of Scripture, then poetry's value should be inherently clear: much of Scripture is written as poetry. Furthermore, Christianity's contributions to the development of English poetry are rich, varied, and invaluable—helping to shape the craft and complexity of the art form. So know that you're taking your place in these traditions—it's time for you to make a contribution, even if it's just a small one.

Every day, all you'll need is a pen or pencil and this book. There's space for you to write, but of course, if you'd rather work in a journal of your own, go right ahead. If you're working through this book digitally, you'll need a journal of your own. Also, when you're working through readings and exercises on your device, avoid surfing the internet and getting distracted by other tasks you might be tempted to complete. Maybe even go as far to turn off your internet connection while you read and write—try to be in the moments of creation that the book is asking you to engage. Mull over the Scripture selections and think of their connections—direct or indirect; blatant or subtle—to the meditations and exercises. Scribble, question, reflect, revive—be aimless and wander with your words. No boundaries, grades, or judgments. And be

sure this book is well-worn by the time you're done—crack the spine so the book rests flat, dog-ear, sketch and scratch—abuse it. No journal is complete until there's at least one coffee ring or tea stain on one of the pages.

Lastly, a word of advice: as you work here, try to live here too. Make this activity the touchstone of your day—the activity out of which you live each moment. Work hard enough in this book that you leave the world for a bit, but not so hard that you remove yourself from the world completely. Devotional practices are for orientation toward loving the world, not escaping it. They should bring our reality into a focused vision, whereby our newly sharpened sight—our revitalized senses—can help us see the world more as God sees it. This book is not easy, but don't stop working through it. Do it with a friend or group and pace one another, push through days where you don't feel like writing. Be sure to complete the program, even if you can only do a little work each day. The reflections and exercises build on one another so that you can track the small but powerful changes happening in your life and words. I know it's tough to make it happen, but you'll be rewarded for your efforts—you'll make things you would have never made otherwise.

Move through these pieces—poems, reflections, Scriptures, and exercises—day by day, and expect something to change in you. Not because of anything that's been written in the pages by me, but because you're taking time to allow for quiet and creativity in a way that you hadn't before. Writing—much like the Kingdom of God—is a place where nothing is ever wasted, where all time spent is good time. The Kingdom Way of being isn't focused on how we think so much as the small rightnesses we realize because they've existed in and around us all along. So let's move forward together and more fully enter the deep world of words.

MAKING  
*MANIFEST*

*Now go and write down these words.*

*Write them in a book.*

*They will stand until the end of time as a witness.*

—Isaiah 30:8 NLT

# { 1 }

## Your Days Are Waiting

There's a sound like certainty a river makes,  
the steady way leaves float the surface like paper  
boats.

Or the noise of hooves throbbing in purple light.  
There's a waking in every wilderness.

What is inside your mind  
that waits to slip away?

Will you remember what it was like to stare  
into the constant face of the moon? To watch  
the jet stream's hand push clouds through night?  
And stars like ships on the ocean?

Your days are waiting to be left behind.  
So now, before sleep or waking make you forget,  
etch in yourself  
this moon,  
this leaf,  
this star.



# 1 | enter here

*For we are God's poemia, created in Jesus Christ to do good works,  
which God prepared in advance for us to do.*

—EPHESIANS 2:10

Picking up this little book means something. Picking it up each day will mean something greater. For the foreseeable future, you have an opportunity to awaken and engage your spirit in a way you may never have before: through creative and journal writing, by the natural poetry and story of your life.

Here you are, reading—this moment of your existence flashed onto the reel of your life forever. It might be something you forget—the reel placed in a canister and shelved. Or it might be something you replay over and over in your mind—the reel flickering meaning, reviving something that opened your eyes. That moment may or may not be today. It may or may not be tomorrow.

You've chosen this—what you're doing is intentional. You could be doing something else right now: cooking, watching a movie, riding a bike, working, running errands—and maybe you'll do those things today—but right now you are doing *this*.

Even in this moment there's a space inside you opening, however slowly. All the things you've taken in recently through your senses are simmering in you. How will those things roll to a boil?

Even in this moment you're turning your attention to something different. Think of how far these words had to travel to find you. It's a miracle you're reading them at all. Now, they're occupying your attention, at least that's the hope. Can you fathom the chances?

And even now a space is being made in you for what hasn't happened yet, a space for your life and experience to come: you'll internalize what's being read here and it will mix with the other ingredients of your days, and those things will commune with each other, live together, fashion, modify, and redefine some new idea—open the eyes of some dormant animal asleep inside your mind.

Here's something lovely: out of that space, who you are emerges. You—your life—as a work of art, some way forward to a new voice. So these things—these moments you thought were small—aren't really so small after all: they are the entirety of you. Already in you is God's living, creating Spirit, a *poemia*—a workmanship—waiting to transpire.

Mystical, I know. But this is a mystical book in a way—a platform off which you might jump into the magnificent obscurity of who you are and who you are becoming, and jump daily. An unknown place that will lead you into the very heart of God.

**God is making and remaking, creating and revising—in creation, through Incarnation, and into new creation; God is reimagining the whole of this created world. The heart of God began beating in the Incarnation and has pulsed in the world since Creation. The Incarnation: *Word* made *Flesh*. God has come; Language has skin. Construction is the ultimate result of our words. Christ, then, is God's ultimate poem, God's ultimate workmanship—*poemia* in Greek, which is where we also get the English word *poem*. Poetry is the richest use of our human language: carefully crafted words rendering powerful experience, telling the story of human condition. Our words, designed—fleshed out.**

And our words come from inside. When God spoke creation was born, Christ was born, and you were born. The words of creation are born in you—every moment since, and in the moment of now. That *poemia* is our birthright, and we're brought into that refinement by the grace of Christ's body.

So our language isn't just for communicating—it's for co-creating, it's for communing. With our words, we bring realities into being, we track our history, we polish our present, and we carve out the direction of our future; we renew, awaken, and build toward redemption.

Our words are the place where we begin. ∞

# { exercise 1 }

Re-read the poem that begins this series of meditations. Take some time to think about the way you see the world—what’s it like to live with your uniqueness? It’s something we don’t often think about. Your hairs are numbered and your being known. So, tell about it. Give some serious thought to what it’s like being you.

Are you a glass-half-full or half-empty person? A black-and-white or gray person? Are there times when you see only what you want? Or do you consider yourself a diplomat—seeing the world from many angles? Why? Or are you something different all together?

What do you want to see in the world? What do you hope for? What people and events have shaped your vision? What informs it most? Dig deep.

What is it that you want to *say* to the world? What do you want your voice to be *for*?

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## 2 | life as a poem

*Be still before the LORD  
and wait patiently for him . . .*

—PSALM 37:7

When God reveals, it's in a voice of poetry. Even without the Psalms and the Prophets, the language of Scripture is overwhelmingly cast as poetry—intentional, careful, vibrant language. It's the language God uses to raise our eyes and incline our hearts—draw us into an abiding vision of what's been created, of the ever-important—and disappearing—instant.

Awake and see.

Words for reverence and response.

Calling.


We aren't God for many reasons, but maybe most of all because we aren't nearly as precise with our words, or as creative. We spend most of our lives trapped between saying too much and not saying enough, and in both cases we rarely come close to saying something completely. We're always using our language to try and say what can never be fully said. Most of our life is ineffable. Yet we're using words everywhere—in our media, in our literature, in our music, and in our conversations. Do we make these noises with our words because we fear the quiet that comes forward when noise fades?

Those quiet moments often scare us. Maybe we feel we wouldn't know what to say or how to articulate the way an encounter with quiet makes us feel; maybe we don't like the way quiet makes us feel. We're lost between experience and the way we render

that experience or reconcile it back to who we are—we're all lost in translation. We haven't quite arrived at that unshakable contentment, but are quite aware of its presence. We're already seeing, but not yet envisioning.

To do all of this—to come close to saying what can't be said or being what we can't fully be—we have to choose to set aside time to meet this becoming, to respond to God's incarnate invitation of full awareness. **We need *solitude* in a world that wants to visit, *quiet* from a world that wants idle chit-chat, and *steadfastness* in a world where everything's changing and transient.** We need time to gather the little pieces of ourselves that scatter. We need time to write down our little lives.

The good news: your life is already *poemia*—a living, breathing work of words. So with a little time and practice each day, your bit of energy will become worship you make, not worship made for you. Will you be the greatest writer to walk the earth? No. Will you even be one of the best? Probably not. But those labels are subjective, fallacious, junk: you simply should want to be your voice—honest and real regardless of what the world might think. You can best worship God by accepting your words and giving them life, by owning them, and then giving them back; or, as Romans 12:1 says, to present them as part of your reasonable sacrifice—offering your words as part of offering yourself.

So expect all things to change when you start to write—your habits, your ideas of the world, the song you sing silently to yourself each day. An alertness will materialize from seeking; some great smallness will come. That's what will happen when you embrace *this moment*, make it manifest in ink and paper, pencil and page. 

## { exercise 2 }

Choose three words from the list of twenty-four below—circle them. What you're about to do might be a challenge, but it's worth some serious effort. Go ahead and choose . . .

break	weave	fire	temper
braid	lilt	cairn	ditch
crave	left	bruise	patch
bilk	gravity	blame	clarity
track	bind	callous	smoke
home	bury	blaze	crutch

Now define those words, but not as you would see them in the dictionary—you should use your experiences. Think of an event from your memory (often childhood is a most fruitful avenue) to go along with each of your choices. These words—the ones you chose—are anchored in your subconscious. Time to do some divining.

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It helps if you take a minute to repeat each word quietly to yourself. Close your eyes and say each word ten times over. When you open your eyes, what image emerges in your mind? That's how you're defining the word down deep—where does that definition come from? Tell about it.

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Write out a few sentences for each of your three choices—tell the stories and definitions behind these words with brevity, tersely. Don't worry if it makes sense or seems strange. We're going for truth—not beauty—right now. It's okay if none of this makes a bit of sense. It will flesh itself out later.

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## 3 | here i am

*Now Moses was tending the flock . . . and he led the flock to the far side of the wilderness and came to Horeb, the mountain of God. There the angel of the LORD appeared to him in flames of fire from within a bush. Moses saw that though the bush was on fire it did not burn up. So Moses thought, "I will go over and see this strange sight—why the bush does not burn up." When the LORD saw that he had gone over to look, God called to him from within the bush, "Moses! Moses!"*

*And Moses said, "Here I am."*

—EXODUS 3:1–4

You are here. In this place.

You chose it. Or maybe it has chosen you. Or maybe you were chosen for it. Any is all right. Your life right now—no matter what—is what it's supposed to be.

Do you believe that's possible?

Think of all the things that emerged in your experience that led you to this room—all the love and tragedy you've lived. Gain and loss. Peace and chaos. All of it so real and present here.

Think of all the people that once occupied this space, their lives. Lives you'll never fully know or understand. Each of us has our own secrets. Even you.

And those people and their lives were just as real and unknown as you: rustling, wrestling, communing, complaining, crashing, creating. Where are they now? Do they



remember the place you are right now? Is it a brightness in their mind or a fading away? You'll never know the prominence of this place.

You're part of a history that you can never know.

You're living a present that you can't fully comprehend.

You're making a future that can't be controlled.

So don't hinder this moment with worry or obtuse frustration since it—as you read this—is arriving as a gift beyond what you can fully wrap your head around. You breathe again. Another moment. All of it a careful orchestration. It just might be the New Heaven and New Earth.

Some people put providence away, pack destiny into a box. They call these mystical allowances in our lives idealistic, archaic, and naïve. They grow cynical toward faith. And maybe they're right. Certainly this world has its illusions, some of which modulate to delusions. But is that what's going on here? Are we deceiving ourselves with every passing second? Are we deceiving ourselves right now?

It's possible, and we're fools if we don't admit it. But what if all the off-ended notes, sidetracks, bursts, blares, punches, and flares are all building some wild and authentic architecture? What if each cut in the earth were a river rolling to some vast sea? What if these passages of time accumulating in you are boomeranging back to the hand of this very instant?

What if all those flashing moments of time lead right up to the question mark that ends this sentence?

The hard truth for the cynics: that's a possibility as well. Possibility is what we're made of—always on the cusp of beginning and completion, always opening and closing.

And here we pick up the purpose of an author, a seeker, a creator. We're walking on a wire across the cavernous gap of two summits: calculation and chaos. Your life inhabits both sides at once in a delicate balancing act—your propensity to thrive between peaks of knowing and unknowing. Maybe we should spend some time in this suspended space.

What has come before you in this place? What objects might have filled this room? Do those essences still linger? How many people have seen the moon from that window? Watched light cut away shadows at dawn? Can you smell what used to live or be here? Can you remember what this room first looked like when you arrived? Or has your presence changed it so completely that it's shaped your memory?

Imagine the face of Moses—breathless in shock to learn the truth and say it back. “Here I am” meaning something more like *behold me, take me, choose me*. I am before you. I am the offering. This is my moment. And I will live it as a gift.

This ground is holy. God is with us. The history of the present is burning all around you. You may live here now, but that will change and some new person will come and be here. And they’ll be unaware of this moment—your presence—and what you’ve made in this place. Like trees losing leaves in autumn, everything will change beyond you. Again and again.

Maybe you’ll be that new person when you return here later today.

**We live in the space of the possible, not just the actual. Some of us just acknowledge the possible—choose to see it, abide it, embrace it, name its shape in stars. Maybe those of us who do are poets—individuals who seek to know the world, to be in the world, to love the world enough to bear witness to it, to offer ourselves for its sake. We’re living *here*. *Here* we are.**


We must take the certainty of uncertainty and render it into words, make it into a way for remembering. Open your eyes to the possible here: you are alive in the world; this is your life. And you’ve made it this far. You and I are the guest who’s always arriving. The story that’s beginning again each day. Write that experience in *your* words. You must begin to listen.

Blank pages listen. Always. They never fight back. They don’t judge. They won’t turn you away. They won’t give you a stone if you ask for bread. In fact, they’re an invitation to notice what’s possible, to notice what’s complete. Pages aren’t complete till our words arrive and make them perfect, useful, vibrant. Pages don’t make mistakes.

Whatever you’ve been told in life matters little to the reality that in this second you’re complete—you only have to awaken to it.

Here. Now. Here. Now. This moment. *This* moment.

This one too.

The world is waiting to be left behind *and* it’s also rising to meet you. Before all the distractions of this place help you forget who you are, who you’ve been, who you want to become—write down what you can: your moon, your leaf, your star. 

## { exercise 3 }

1. What are the events that led you to this moment? Take a minute to think about some recent epiphanies in your life—some moments of awakening and realization. Moments of *poemia*. Pick one and reflect on it in no more than ten sentences (and no less!)

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2. Describe what it's like to sit where you're sitting right now. Pay close attention. What do you sense? Describe your surroundings a bit by providing rich sensory descriptions—what do you see, hear, feel, smell, and taste? How are those senses affected by the time of day, your mood, your attention?

No detail is insignificant.

Again, have no worries about the beauty of what you're writing, just attention to the truth of it. Capture, clarify, claim. Again, ten sentences.

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3. Answer this question in ten sentences: what does it feel like to be you in this moment?

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