



## **ECCLESIOLA '79**

*Living this profound moment*

September, 1978  
Chicago

WELCOME to Ecclesiola-79!

Our time is an incredible spirit adventure. The Scientific, Urban and Secular revolutions, the deep questioning of the 50's, the explosive possibilities of the 60's, and the profound wrestling of the 70's have given our lives a chaos and a richness that overwhelms and compels.

For the past ten years the Ecclesiola has been a companion on that journey. Born in the excitement of Kazantzakis, growing through many forms and themes, journeying the dark night and the long march, finding new vitality in the press of campaigns and maneuvers, it has become a part of our life.

Ecclesiola stands as the time in the week when we rehearse the profundity of our being, the insightfulness of our knowing, and the passion of our doing. It is set in the context of missional fellowship--a weekly celebration of the existence of those who care, standing in service to all the earth. It provides spirit refreshment to those on the way to continue the expenditure of their lives in concrete engagement in their assigned station.

Ecclesiola-79, we hope, is an odyssey within the adventure of this year. Twelve great events, each with three happenings within --College, Seminary, Sodality--to give new consciousness of the stuff of our daily lives and common task. College, the Art of Maneuver, will rehearse our daily walking the land of mystery in our doing and as we grasp the world. Seminary, The Way of All The Earth, will involve us in the river of consciousness that is our age, as we wrestle with the profound significance of living in our time. Sodality, a happening of artfulness, will give new form to the mountain of care which is upon us, giving us ways to see and imagine anew what is required of our age.

It is our hope and fervent belief that this year be a voyage across the Sea of Tranquility for all of us--overflowing with the strange unfilled fulfillment that comes in radical self-conscious engagement in Town Meeting, in Social Demonstration, in day to day service within the structures of our world, in the mundane support of managing, developing, researching, and operating. It is our intent that Ecclesiola-79 refresh us on that voyage.

Welcome.

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THE ECCLESIOLA OVERVIEW

WEEK DYNAMIC	1	2	3	4	5	6	7	8	9	10	11	12
COLLEGE Maneuvering in the Void	News  POPE  creative tension	Prior- ities  GSD  histori need	Commi- ssions  ASSIGN- MENTS  radical Xavier	Local Scene  ENEMY  inclusiv unity	News  SHAH  unknown companion	Prior- ities  GCF  other world	Commi- ssions  LEGAL  creative tension	Local Scene  GENERAL  histori need	News  YOU PICK  radical Xavier	Prior- ities  GSF  inclusive unity	Commi- ssions  INTERN- AL LIFE  unknown companion	Local Scene  NEW YEAR'S EVE  other world
SEMINARY  The Way of all the Earth	Basic Approach  JWM	Preface  The Way of All the Earth	whole book	Pt. I. A God in Disguise			Pt. II A Journey with God					
				Experi- menting with Truth  1	The Simple Life  2	The God in Disguise  3	A Journey in Time  4	A Map of Time  5	Parallel Lives and Times  6	The God in Time  7	The Journey with God  8	Overview
SODALITY  The Trans- parency of Creation	Literary  Collage of Poetry  event	Music  Cabaret of Sound  time	Visual  Montage of Film  space	Dance  Mosaic of Dance  relation	Literary  Scenes of Drama  event	Music  Symphony of Music  time	Visual  Promenade of Architec- ture  space	Dance  Cascade of Ballet  relations	Literary  Potpourri of Prose  event	Music  Medley of Song  time	Visual  Gallery of Art  space	Dance  Expo of Physique  relations

THE TIME DESIGN

The Symbolic Frame

The CALLING FORWARD songs accountability by roll call absolution ritual prayer introductions "Let us feast"	The College  The Art of Maneuvering in the Void  spin conversation reflection	The Seminary  The Way of All the Earth  broad picture experimental digging depth drilling	The Sodality  The Transparency of the Creation  preparation creation event	The SENDING FORTH announcements Journal reading send out closing rites
HOST	HOST	PEDAGOGUE	ORCHESTRATOR	HOST
15 minutes	25 minutes	40 minutes	35 minutes	5 minutes

Ecclesiola '79 is a weekly, discontinuous celebrative event. For the first time this quarter the ecclesiola is planned for twelve weeks and is given a serious beat by being expanded to two full hours. The time allotted to each section of the evening is highly flexible, and the three parts of the evening are interchangeable, i.e. it well may be that a sodality will take most of an evening one week and that an extra amount of time will be needed for seminary another week. The overview on page indicates by the heavy boxes which dynamic is expected to take most time. Moreover, if it is desirable to exchange the sodalities from weeks two and seven ( or any other two) no harm will be done to the design by so doing. It will be helpful to image this manual and the material it contains as a pallet from which you can design the specific ecclesiola that suits your local house needs. We suggest that the responsibility for the over-all orchestration, from set-up to flow and time, be the responsibility of the host for the evening. Further guidelines are given from week to week and in the "Evening Flow" section on page . It is significant and crucial to the flow of the evening that all the components be melded into one fine event, intentionally planned and carried out. Time is to be a servant not a runaway guest.

THE EVENING FLOW

The Setting

This quarter the ecclesiola will focus on living this profound moment of action.

The setting, both wall decor and table finesse, as well as coordination of the whole evening is the responsibility of the host. This quarter, particularly, it will be necessary for the three leaders to confer on specific decor and time requirements.

The meal may be simple, but the setting and the service need to be elegant and gracious. It should not look like the collegium.

Part of the constant decor will be the Global Priorities, the Maneuver chart and the poster of maneuver wisdom.

THE EVENING FLOW  
Cont'd.

## The Opening

This is a year for fine singing, harmony, counter-melodies. Sing enough, well enough, to create corporateness.

The roll call of all names of those assigned to the House and in the habit of attending ecclesiola is recommended. This is symbolic of a mutually acknowledged covenant and is not a time for long explanations of absences.

For absolutions, we recommend those printed in the Internal Life Guide. Some samples are on page

Follow the customary procedure of rituals. When it is not inappropriate it is recommended we use "Grace and peace..."

## The College

The total college, including singing, meal and conversation, takes 40 minutes. It is necessary to begin the conversation as soon as can be comfortably done after the food is served. Do not wait for people to finish eating.

Every dynamic of the ecclesiola needs to be an event in itself. Be sure the conversation has a sense of completeness.

Clear the tables during the transition after the college conversation.

## The Seminary

The focus of the seminary is on serious study of a short passage. The pedagogue will need to be on top of the whole chapter to give adequate context.

The stance of the pedagogue is more invitatory than professorial. The dynamics looked for are those of observation, experience, reflection and commitment.

The transition from seminary to sodality is designed as a short course rather than a song.

## The Sodality

The sodality is intended to enliven and empower the missional thrust of the House.

The arena of arts and culture are experiencing a new resurgence this year. This was experienced in the Jabberwocky at Order Council.

The evening should end with fun! Feel free to move location from the collegium room to a lounge if staying in the House. Stress openness to all the gifts of culture as media for our message.

## The Closing

The evening should end with a whoosh not a whimper.

Enable this by stopping at a peak point, limiting mundane announcements, and having an apt rather super send-out.

It is suggested that the Journal be read before the final send out if the passage seems to be appropriate.

The meal conversation this quarter will deal with the Art of Maneuvering in the Void. It will involve a brief spin on maneuvering, the application of maneuvering to a concrete situation, and a reflection on both the method and the profundity of maneuvering. A set of brooding questions is provided each week to enable the orchestrator to build a brief introductory spin. It is important that this be done in simple language with concrete illustrations from the House's experience or from the common memory of the Order. Materials needed for these sessions include The Art of Maneuvering Chart, the Global Priorities, the rationale for the Commissions, and a reflective summary of maneuver wisdom. The subject matter of each ecclesiola meal and the rationale is held in the chart below.

THE ART OF MANEUVERING IN THE VOID			
NEWS	PRIORITIES	COMMISSIONS	LOCAL SITUATIONS
Maneuvering as the common experience in public life: bringing self-consciousness to procedures.	Maneuvering in relationship to the three campaigns: organizing the troops for the one victory.	Maneuvering through bureaucratic structures to make them servants of the one task of mission.	Maneuvering in local situations identifying the victory and the ground of maneuver.
wk 1 Maneuver Wisdom	wk 2 Keys to Maneuver	wk 3 Maneuver Style	wk 4 Maneuver Principle
THE POPE "creative tension"	GSD PRIORITIES "historical necessity"	ASSIGNMENTS "radical Xavierism"	THE ENEMY "inclusive unity"
wk 5 Decisive Factors	wk 6 Potential Pitfall	wk 7 Maneuver Wisdom	wk 8 Keys to Maneuver
SHAH OF IRAN "unknown companion"	GCF PRIORITIES "other worldliness"	LEGAL COMMISSION "creative tension"	THE GENERAL "historical necessity"
wk 9 Maneuver Style	wk 10 Maneuver Princi.	wk 11 Decisive Factors	wk 12 Potential Pitfal
LOCAL ISSUES "radical Xavierism"	GSF PRIORITIES "inclusive unity"	INTERNAL LIFE "unknown companion"	NEW YEAR'S EVENT "other worldiness"

The time for this meal conversation is twenty to twenty-five minutes. The suggested time for the whole meal, beginning with songs, is forty minutes. Clearings takes place immediately after this.

THE SEMINARY OVERVIEW

The missional situation of our group is forcing us into a whole new era of intense and effective living in service to the globe. Our awareness of the moral issue of our time and the possibilities for effectively dealing with it indicate to us our responsibility for being profoundly responsive to trends, local situations, revolutions, the establishment, the mood of history and more especially the activity of God in our world. This requires of us a new odyssey into the thought of our age, both the immediate interpretation of events and the deeper reflection of the wisdom and its meaning in our time. Our task requires this; our intuition pushes us toward it. Yet the context of engagement in which we find ourselves requires a careful rethinking of an approach to such serious study as will produce the insights we seek. We begin the seminary this quarter with such a statement written during the work on the Transparentization of World Religions and then turn to the study of The Way of All the Earth by John Dunne.

THE WAY OF ALL THE EARTH - by John Dunne

ORIENTATION			THE WAY OF ALL THE EARTH								CON- CLUSION
Context			Passing over in world religions - an examination of the happening of our time. in passing over it appears man is A God in Disguise				The Juxtaposition of Life and Times		In coming back it appears man is A Journey with God		Review and Reflection
			Preface	Rational Structure	Experimts with Truth	The Simple Life				The Temporal Journey	
1	2	3	4	5	6	7	8			9	10
Principle of the study	Happening and the Journey	The Author's Thought	Turning Poetry to Truth	Way of Individual	care for all beings	Prophet's Journey		The Moral of the Life Story	God in History	Retracing of steps	Insights of the study
				Way of Conscious Individual	seeking fruits	Journey of a People			God in the Lifetime		
			Turning Truth to Poetry	Insight into Suffering	do what God does	Map of the Journey		The Moral of History	God in the Moment		
				know what man does							
Preface	skim all	ch 1	ch 2	ch 3	ch 4	ch 5	ch 6	ch 7	ch 8	review	

## THE SODALITY OVERVIEW

The Sodality for this quarter is designed to be an explosion of joy and participation in the Creation. It will include evenings out as spectators of the great cultural gifts of the world, evenings of sharing in the House the particular literature, music, art and dance that have been transparent to participants of the wonder of creation itself, and it will include evenings of raw corporate creativity of art forms. This reflects an upsurge of delight in the arts which is experienced by the Order (eg. the Jabberwocky of Poetry at the Order Council) and by society as a whole. We are out to grasp the many different ways in which this can serve missional effectivity and individual/group nurture.

1	2	3	4	5	6	7	8	9	10	11	12
A METHOD OF TRANSPARENT PERCEPTION				A JOURNEY OF CORPORATE IMAGINATION				A VISION OF MISSIONAL ARTFULNESS			
COLLAGE OF POETRY	CABARET OF SOUND	MONTAGE OF FILM	MOSAIC OF DANCE	SCENES OF DRAMA	SYMPHONY OF MUSIC	PROMENADE OF ARCHITECTURE	CASCADE OF BALLET	POTPOURRI OF PROSE	MEDLEY OF SONG	GALLERY OF ART	EXPO OF PHYSIQUE
<p>"ART IS THE SPEARHEAD OF HUMAN DEVELOPMENT" -Langer</p>											
Sharpening World Awareness				Deepening Life Appreciation				Sophisticating Task Effectiveness			
literary	music	visual	dance	literary	music	visual	dance	literary	music	visual	dance
event	time	space	relations	event	time	space	relations	event	time	space	relations

Breakfast: Praise the Lord, Christ is Risen

He is risen indeed.

Amen.

Amen.

It's a new day, right?

Right.

Dawns the world of joyful living.

Wondrous deeds are done through me.

That's the way it is.

Be it so.

Run into the future, run.

Run into the rising sun.

Men who run create the world.

Be it so.

Right.

Right.

Noon:

In the beginning was the Word.

And the Word was with God and  
the Word was God.

Amen.

Amen.

Food is good, right?

Right.

Life is good. Right?

Right.

All is good. Right?

Right.

What do you say?

It's OK.

What do you say?

It's OK.

What do you say?

It's OK.

We are the ones set free to embrace  
the world.

We are the ones compelled all to give.

Right?

Right!

Evening:

Grace and peace be unto you.

From God our Father and the Lord Jesus Christ.

Amen.

Amen.

Men of the spirit, march on to build a new tomorrow.

Their's is the mission never done.

Right?

Right.

## ABSOLUTIONS

<p>HISTORICAL CHURCH</p>	<p>Most of us go through life unwilling to stand self-conscious to the brokenness of our own being and the brokenness of every situation. In which we find ourselves. Yet reunions are soon tarnished with remembered pains and new misunderstandings. We somehow think even now that it should be different and so we would disguise the fact. Yet the deep secret of life is that this brokenness is the wholeness of our existence. And this we know through Jesus the Christ, Our Lord. Amen.</p>	<p>Our tiredness, our inadequacies, our unwillingness to be ourselves in the time and place that is given to us-- this is the facts of life. That we are sustained in being is also the fact of life. And our fathers experienced and proclaimed that this latter reality is overwhelmingly the most powerful fact of our existence. This is also our experience as we stand in the good news of Jesus Christ our Lord. Amen.</p>	<p>Our destiny does not lie in doing what we feel we should like to do or in being what we would like to be. Our destiny lies in the fact that our time call us to do what seems impossible, to do it well and on behalf of all. And the miracle of life is that this destiny is our free gift from Jesus Christ our Lord, Amen.</p>
<p>JOURNAL</p>	<p>Those Who Care know that it is possible to lead a fragmented life, prey to every impulse, or to lead an integrated life focused on one thing. Life is constructed in such a way that it releases its secret to those who live it as one great single thrust. I announce that no matter how disjointed life feels to us, it is possible to live life as one thing beginning this very day. That's the way it is.</p>	<p>Those Who Care know that life can be lived as light or life can be lived as darkness, and that to those who give light, more light shall be given. I announce that no matter how much the meaning and purpose of our lives seems cloaked by darkness, you are the light this very day as you affirm and act out the care to which you have been called. That's the way it is.</p>	<p>Those Who Care know that life can be hoarded or life can be freely expended and that to those who expend energy more is given and they gain a second wind. However expended you may be this day, this possibility of new power is yours as you achieve and act out the role to which you have been called. That's the way it is.</p>
<p>SECULAR</p>	<p>Life is corporateness. Our relationships give birth to history. Life is also solitude. We see in moments of anger that we must stand alone in order to stand with others.</p>	<p>Life is Mystery. We find ourselves at every moment faced with the nameless fear and the dreadful fascination of our corporate existence as the Order. And in self-conscious acknowledgement of all we know and of all we know we shall never know, we dare to stand gratefully and pronounce that life is good.</p>	<p>Life is creativity. This year we have lived creativity as never before. Yet we are conscious that in the long sweep of history, our doing is not important--only that we are doing our doing is important. And therefore we are whole not of our own merit but because of the coinciding of our do-ment with the foces of all of history.</p>

Preparation

Host's check list: songs  
 list of those accountable to this ecclesiola  
 appropriate rituals  
 Journal reading  
 college conversation  
 send out

Conversation Preparation:

A.

CREATIVE TENSION	Prophetic Voice	1. When have you recently experienced working over the abyss?  2. How is your House being jarred or intruded upon these days?
	Jarring Push	
	Questioning Intrusion	
	Adversity's Coefficient	

- B. In the News: 1. What has impressed you in all the reports of the new Pope?  
 2. What is the significance of his role now in history?
- C. From your brooding on these two sets of questions, prepare a three minute spin which will illustrate that whenever man self-consciously acts to create the future, he experiences himself creating out of nothing, out of tension which is historically thrust upon him and introduce the subject of the Pope as an example to be followed in the conversation.
- D. Make any necessary modifications to the conversation for your particular group, but maintain the arenas of the questions.

The Opening

Begin promptly at the appointed time.  
 Open with two or three songs designed to meet the spirit of the group and to set the mood of corporateness for the evening. Long contexts are not necessary but singing directions are helpful.  
 Call the roll of the House plus any regularly present at ecclesiola and instruct those present to answer "accountable".  
 Absolution  
 Evening ritual: Grace and peace or other appropriate form  
 Prayer or context for the meal  
 Introduction and welcoming of guests  
 "Let us feast."

The Conversation

- A. Begin as soon as all the food has been passed once. Give your spin simply and ground it with your own illustrations.
- B. Questions:
1. The subject: what has struck you so far about the new Pope? what do you know about him that suggests the sort of man he is?
  2. Situation and Victory:  
 If you were Pope John Paul, what would be the victory you would be out to achieve in the first two years?  
 What are the issues you would like to avoid but have to decide to deal with?

The Conversation (cont'd)

What is your advantage? vulnerability?

3. Maneuver:  
If you were John Paul, what would you do? (record)  
What would be your maneuvers? your first maneuver? why?  
What sort of guidance would you need?

4. Method Reflection:  
How does this inform us on our own maneuvers?  
What does it say about maneuvering in general?  
If you were to compile a list of insights about maneuvering what would you include?  
Which of these seem to deal with Creative Tension in the Void?

C. Closing Comments:  
Throughout this quarter we are going to share our wisdom and think through our principles of maneuvering over these college meals. As we dealt with the first category under the Void tonight (pass out Maneuver Charts, so we will be dealing with the other arenas in the weeks to come and adding in our experience and wisdom to create a global bank of knowledge. Now let's move on and \_\_\_ has a song for our transition while we pass dishes to the end of the tables.

SEMINARY  
Context

Carefully choose a song for the transition that will set the mood and create a change of feel.  
Give instructions for clearing.  
Make sure enough copies of the Prolegomena are available for everyone.  
Open with a spin, such as:  
The missional situation of our group is forcing us into a whole new era of intense and effective living in service to the globe. Our awareness of the moral issue of our time and the possibilities for dealing with it indicate to us our responsibility for being profoundly responsive to trends, local situations, revolutions, the establishment, the mood of history and most especially the activity of God in our world. This requires of us a new odyssey into the thought of our age, both the immediate interpretation of events and the deeper reflection of the wisdom of our time. Our task requires this; our intuition pushes us toward it. Yet the context in which we find ourselves requires a careful rethinking of an approach to such serious study as will produce the insights we seek. We begin the seminary this quarter with such a statement written during the work on the Transparentization of World Religions and then turn next week to study the Way of All the Earth.

INTRODUCTION TO TRANSPARENCY METHODS

Indicative Standpoint				Human Experience				Mutual Enrichment				Furthered History				Conclu
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17

Rational Objective: To clarify an image of authentic study as a life stance.		Existential Aim To occasion a struggle in the group to stand authentically open to the intrusion of other standpoints.
Context:  Get yourself on stage and introduce the evening's session.	This evening we are beginning this year's seminary. This is a time we set aside in the week to rehearse the intensification of our knowing in the midst of our care for the world. The effectiveness of our care depends on our grasp of the world we serve. A significant aspect of that world is the globality that has come to be in our time, binding together nations, peoples, even religions in a common future. Our seminary this quarter will study this globality in relation to the whole arena of religions. This evening we will be studying a paper on the methodology of doing such a study.	
S E M I N A R Y	Broad Picture  10 minutes	<ol style="list-style-type: none"> <li>1. Pass out copies of the paper, "Prolegomena".</li> <li>2. Ask for the paper to be read aloud, one section at a time. beginning with the introductory statement. Give each person a chance to read.</li> <li>3. Reflect on the readings as a group. What struck you? Which items were exciting? which were puzzling? what is this paper about?</li> <li>4. Draw a line on the blackboard and as a group build a chart which holds the paper's major sections.</li> </ol>
	Experimental Digging  10 minutes	<ol style="list-style-type: none"> <li>1. Discuss items 1 to 4 using the following questions: What is the point here? How would you describe the eyeglasses we were? What is important in this section?</li> <li>2. Discuss lines 5 to 8 with these questions. In 5, what is to be the common focus? What does that mean? What does that say about poetry?</li> <li>3. Discuss items 9 to 12. What might be the result of such a dialogue? Where have you experienced something like that? Why is that needed?</li> <li>4. Introduce the last section, 13 to 16. What is the last section about?</li> </ol>
	Depth Drilling  10 minutes	<ol style="list-style-type: none"> <li>1. Discuss: What is the central happening mentioned in 13?</li> <li>2. Discuss: The paper says transparentization is occurring across the world in our time. What does that mean? Where in your experience is this happening?</li> <li>3. In 15, why is it "of course, important" to be sympathetic? How is that related to transparency?</li> <li>4. Have someone read 16. Ask, What does that mean? How can you tell when you're focussed on the moral? on the ontological? Why is it important to focus on the ontological?</li> </ol>
	Wrap up:  Conclude the study by calling the group to reflect on the overall. 5 minutes	<ol style="list-style-type: none"> <li>1. Look back at the whole paper. What points are key?</li> <li>2. What points would you add to this list?</li> <li>3. Considering the whole, how is this a human stance? How is this stance manifest in other arenas of our work?</li> <li>4. Read 17 to get off stage.</li> </ol>
Transist into Sodality		

P R O L E G O M E N A

What follows is a modest sketch of how one might use the stored-up insight into the profound depths of humanness contained in the symbolism of a non-Christian world religion as a basis for theologizing or as a system of poetry alternative to the Hebraic and Greek through which to talk about the "gospel." In doing this, one must develop certain methodological awareness.

1. First, one must not pretend he is not wearing his own eyeglasses.
2. Yet, the aim is not to compare two sets of beliefs from a still hidden third standpoint.
3. Nor is it to judge the truth or value of one from the point of the other.
4. The intent is not to prove or defend, criticize or correct, concepts or doctrines in any form.
5. But rather to focus on the depths of human consciousness through both faiths at once.
6. Again, one must start with his own poetry wherewith he points to what he has experienced.
7. But his intent is to grasp in the poetry of another, by means of his own poetry, what the other has experienced of profound humanness.
8. The appropriate responses are, "Yes, that is what I have experienced;" or "Up to now I don't know about that awareness."
9. To be sure, there will be dialogue like: "Isn't this what you mean?" or, "Can it not be said this way?"
10. And one would expect as a result that both sets of poetry would be enriched.
11. And, more important, the whole field of human experience will be broadened and deepened.
12. The intent is to articulate the so-called Christian understanding of life in other images of humanness.
13. This is for the sake of a clearer understanding for ourselves and others of the meaning of the central happening.
14. And to further the development of transparentization that is occurring across the world in our time.
15. It is, of course, important that one take an entirely sympathetic, affirmative, and open attitude to the strange poetry.
16. And to concentrate on the ontological, not the moral level, passing by obvious internal perversions and flaws.
17. One does not throughout try to intentionally employ his screen, even though it latently operates, but perhaps at the end he should surface it toward the future dialogue.

'Twas brillig and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogroves,  
And the mome raths outgrabe.

"Beware the Jabberwock, my son!  
The jaws that bite, the claws that catch!  
Beware the Jubjub bird, and shun  
The frumious Bandersnatch!"

He took his vorpal sword in hand:  
Long time the manxome for he sought -  
So rested he by the Tumtum tree,  
And stood awhile in thought.

And, as in uffich thought he stood,  
The Jabberwock, with eyes of flame,  
Came whiffling through the tulgey wood,  
And burbled as it came!

One, two! One, two! And through & through  
The vorpal blade went snicker-snack!  
He left it dead, and with its head  
He went galumphing back.

"And hast thou slain the Jabberwock?  
Come to my arms, my beamish boy!  
O frabjous day! Callooh! Callay!"  
He chortled in his joy.

'Twas brillig and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogroves,  
And the mome raths outgrabe.

\*\*\*\*\*

I'm sitting in the railway station, got a ticket to my destination.  
On a tour of one night stands my suitcase and guitar in hand  
and every stop is neatly planned for a poet and a one-man band.  
Homeward bound, I wish I was Homeward Bound.  
Home where my thought's escaping,  
Home where my music's playing  
Home where my love lies waiting silently for me.

Every day's an endless stream of cigarettes and magazines.  
And each town looks the same to me, the movies and the factories  
and every stranger's face I see reminds me that I long to be  
Homeward Bound. I wish I was Homeward Bound.  
Home where my thought's escaping...(as above)

Tonight I'll sing my songs again; I'll play the game and pretend  
But all my worlds come back to me in shades of mediocrity  
like emptiness in harmony I need someone to comfort me.  
Homeward Bound, I wish I was Homeward Bound. (etc.)

\*\*\*  
Do not go gentle into that good night,  
Old age should burn and rave at close of day;  
Rage, rage against the dying of the light.  
\*\*\*  
Tho' wise men at their end know dark is right  
Because their words have worked no lightning  
they  
Do not go gentle into that good night.  
\*\*\*  
Good men, the last wave by, crying how bright  
Their frail deeds might have danced in a  
green bay,  
Rage, rage against the dying of the light.  
\*\*\*  
Wild men who caught & sang the sun in flight,  
And learn too late they grieved it on its way  
Rage, rage against the dying of the light.  
\*\*\*  
And you, my father, there on the sad height,  
Curse, bless, me now with your fierce tears,  
I pray.  
Do not go gentle into that good night.  
Rage, rage against the dying of the light.  
\*\*\*\*\*  
Proclaim it, Westmoreland, thro my host  
That he that hath no stomach to this fight  
Let him depart; his passport shall be made,  
And crowns for convoy put into his purse.  
We would not die in that man's company  
That fears his fellowship to die with us.  
This day is called the Feast of Crispian.  
He that outlives this day & comes safe home  
Will stand atiptoe when this day is named  
And rouse him at the name of Crispian.  
\*\*\*\*\*

YOU'RE  
NOTHING  
BUT A  
  
PACK  
  
OF  
CARDS!!

It was the best of times, it  
 was the worst of times, it  
 was the age of wisdom, it  
 was the age of foolishness,  
 it was the epoch of belief,  
 it was the epoch of incredu-  
 lity, it was the season of  
 Light, it was the season of  
 Darkness, it was the spring  
 of hope, it was the winter  
 of despair, we had everything  
 before us, we had nothing be-  
 fore us, we were all going  
 direct to heaven, we were all  
 going direct the other way -  
 in short, the period was so  
 far like the present period  
 that some of its noisiest  
 authorities insisted in its  
 being received, for good or  
 for evil, in the superlative  
 degree of comparison only.  
 -Chinese Song

There is a tide in the affairs  
 of men  
 Which, taken at the flood,  
 lead on to fortune,  
 Omitted, all the voyage of  
 their life  
 Is bound in shallows and in  
 miseries.  
 On such a full sea are we  
 now afloat,  
 And we must take the current  
 when it serves  
 Or lose our venture.  
 \*\*\*\*\*  
 O for a Muse of fire, that  
 would ascend  
 The brightest heaven of  
 invention;  
 A kingdom for a stage,  
 princes to act  
 And monarchs to behold the  
 swelling scene!

Dad is sad.  
 Very, very sad.  
 He had a bad day.  
 What a day Dad had!  
 \*\*\*\*\*  
 I who have died am alive  
 again today,  
 and this is the sun's birth-  
 day, this is the birth  
 day of life and of love and  
 wings: and of the gay  
 great happening illimitably  
 earth

KIDS! I don't know what's  
 wrong with these kids today!  
 Who can understand anything  
 they say?  
 While we're on the subject  
 KIDS!  
 You can talk til your face  
 is blue!  
 KIDS! But they still do just  
 what they want to do!  
 Why can't they be like we  
 were,  
 Perfect in every way?  
 What's the matter with KIDS  
 today?

O Beauty  
 Ever ancient  
 Ever new  
 Late have I known thee  
 Too late have I loved thee  
 Had we but World enough & time  
 This coyness Lady were no  
 crime.  
 We would sit down and think  
 which way  
 To walk, and pass our long  
 Love's Day.

How should tasting touching  
 hearing seeing  
 breathing any - lifted from  
 the no  
 of all nothing - human merely  
 being  
 doubt unimaginable You?

(now the ears of my ears  
 awake and  
 now the eyes of my eyes are  
 opened.  
 \*\*\*\*\*

I never saw a wild thing  
 sorry for itself.  
 A small bird will drop  
 frozen from a bough  
 without ever having felt  
 sorry for itself.  
 \*\*\*\*\*

Will you tell me, Master  
 Shallow, how to choose a man?  
 Care I for the limb, the  
 thews, the stature, bulk, &  
 big assemblage of a man?  
 Give me the spirit, Master  
 Shallow. Here's Wart. You  
 see what a ragged appearance  
 it is. And this same half-  
 faced fellow, Shallow. Give  
 me this man. He presents no  
 mark to the enemy; the foe-  
 man may with as great aim  
 level at the edge of a pen-  
 knife. And for a retreat, how  
 swiftly will this Feeble the  
 woman's tailor run off.

Will you walk a little faster?" said a whiting to a snail,  
 "There's a porpoise close behind us, and he's treading on  
 my tail.  
 See how eagerly the lobsters and the turtles all advance!  
 They are waiting on the shingle - will you come and join  
 the dance?  
 Will you, won't you, will you? won't you, will you join  
 the dance?  
 Will you, won't you, will you, won't you, will you join  
 the dance?

O, give me the spare men and spare me the great ones.

How do I love thee? Let me count the ways.  
 I love thee to the depth & breadth & height  
 My soul can reach, when feeling out of sight  
 For the ends of Being and ideal Grace,  
 I love thee to the level of everyday's  
 Most quiet need, by sun and candlelight.  
 I love thee freely, as men strive for Right;  
 I love thee purely as they turn from Praise;  
 I love thee with the passion put to use  
 In my old griefs, and with my childhood's  
 faith.

I love thee with a love I seemed to lose  
 With my lost saints,- I love thee with the  
 breath,  
 Smiles, tears, of all my life! and if God  
 choose,

I shall but love thee better after death.

I grow old...I grow old...

A shall wear the bottoms of my trousers  
 rolled

Shall I part my hair behind? Do I dare to  
 eat a peach?

I shall wear white flannel trousers, and  
 walk upon the beach.

I have heard the mermaids singing, each to  
 each.

I do not think that they will sing to me.

For I have known them all already, known  
 them all:-

Have known the evenings, mornings, after-  
 noons,

I have measured out my life with coffee  
 spoons;

I know the voices dying with a dying fall  
 Beneath the music from a farther room.

So how should I presume?

And I have known the eyes already, known  
 them all -

The eyes that fix you in a formulated phrase,  
 And when I am formulated, sprawling on a  
 pin,

When I am pinned and wriggling on the wall,  
 Then how should I begin

To spit out all the butt-ends of my days  
 and ways?

And how should I presume?

WHAT IF A MUCH OF A WHICH OF A WIND  
 GIVES THE TRUTH TO SUMMER'S LIE:  
 BLOODIES WITH DIZZYING LEAVES THE SUN  
 AND YANKS IMMORTAL STARS AWRY?  
 BLOW KING TO BEGGAR AND QUEEN TO SEEM  
 (BLOW FRIEND TO FIEND: BLOW SPACE TO TIME)  
 -WHEN SKIES ARE HANGED AND OCEANS DROWNED,  
 THE SINGLE SECRET WILL STILL BE MAN.

\*\*\*\*\*  
 All the world's a stage  
 And all the men and women merely players;  
 They have their exits and their entrances  
 And one man in his time plays many parts.  
 His acts being seven ages. At first the  
 infant,  
 Mewling & puking in the nurses' arms.  
 Then the whining schoolboy, with his satchel  
 And shining morning face, creeping like  
 snail

Unwillingly to school. And then the lover,  
 Sighing like furnace with a woeful ballad  
 Made to his mistress' eyebrow. Then a sol-  
 dier,  
 Full of strange oaths and bearded like the  
 pard  
 Jealous in honor, sudden & quick in quarrel  
 Seeking the bubble reputation  
 Even in the cannon's mouth. And then the  
 justice,

In fair round belly with good capon lined,  
 With eyes severe and beard of formal cut,  
 Full of wise saws & modern instances;  
 And so he plays his part. The 6th age  
 shifts  
 Into the lean & slippered pantaloons,  
 With spectacles on nose & pouch on side;  
 His youthful hose, well-saved, a world too  
 wide

For his shrak shank, & his big manly voice  
 Turning again toward childish treble, pipes  
 And whistles in his sound. Last scene of all  
 That ends this strange eventful history  
 Is second childishness & mere oblivion  
 Sans teeth, sans eyes, sans tasts, sans  
 everything.

\*\*\*\*\*  
 The mosquito know full well, small as he is  
 he's a beast of prey.  
 But after all  
 he only takes his bellyful,  
 he doesn't put my blood in the bank.

	PROCEDURES	ILLUSTRATIVE SCRIPT
Preparation	<p>A selection of classical poetry and drama is included as a resource in this session. Local literature may be used to supplement. The setting may remain the ecclesiola room or changed to a lounge. Lighting to highlight various readers may be experimented with, using darkened room and strong flashlights, etc. After a transition remark a brief context is spun in an informal manner and directions for reading method given. (5 minutes)</p>	<p>(transition into sodality) Hasn't this week been something!? What <u>events</u> have been significant for you this past week? (context/instructions) The selections of poetry being passed out to you now were used this summer in the Council "Jabberwocky" event that had such an impact on us. Many people expressed disappointment over not having a conversation following that moving event. Well, now's our chance. Read over to yourself your bit of poetry for a few minutes and get prepared to read it dramatically out loud one after another in unbroken succession. If you are worried about your reading ability, just read a part slowly that is most clear to you or quote from memory your favorite poetry. Pick what you feel is most appropriate for the group at this time. Joe, why don't you start us off in 5 minutes.</p>
Performance	<p>Individuals read at random all or part of their selected literature, taking no more than one minute on each reading. In a small group, each person can read more than one selection, or break a larger poem up into segments. Give people time to look their material over and practice it. The readings should follow one another in unbroken succession in a dramatic fashion. This means each reader is to listen carefully as a reading is being done to judge whether or not his own reading is timely. Where this level of spontaneity can not be taken so much for granted, the reading sequence may be designated at the beginning. Stop the reading after 15 minutes. (20 minutes)</p>	
Response	<p>The conversation should be informal and non-pedagogical, but should try to cover all of the following arenas:</p> <ol style="list-style-type: none"> <li>1. Impressionistic- lines, words, images that struck.</li> <li>2. Reflective- individual responses and effect of the drama on the group.</li> <li>3. Interpretive- meaning of this experience and relevance for our missional style.</li> </ol> <p>Do not force this conversation; it resembles a Luke conversation more than an art-form conversation. The sodality ends with closing remarks from leader and group. (15 minutes)</p>	<p>This will be a memorable event for us here. What will you remember most about it? What surprised you? What pictures or images were triggered for you tonight? What historical events did this reading evoke for you?..... What effect did this reading have on the group? How are we different from before?... What is something you perceive now about yourself, the group or the world that excites you? .... What are the implications in such an event for shifting a community from parochial to global awareness..... (closing) The gift of the White and Tan cultures is the great intentionality they bring to language, that gives us a way to perceive life in greater depth and catch our imaginations up to our practical doing. We are experimenting this quarter with artfulness as an aspect of being human and being missionally effective.</p>

Preparation

Host's check list: timing, emphasis and planning of other leaders  
 songs  
 list of those accountable to ecclesiola  
 appropriate rituals  
 Journal reading  
 college conversation  
 send out

Conversation preparation:

A.

HISTORICAL NECESSITY	Savage Justice	1. Where is humanness being violated most directly in your region?
	Denounces Inequality	
	Dismisses Excuses	2. Where are you finding that good excuses are irrelevant?
	Illuminates Decision	

B. Read over the Priorities Chart on the next page. Which priorities deal with GSD directly? (list here) indirectly? (list here)

C. From your brooding on these two questions, prepare a three minute spin to provide context for the conversation which follows. Illustrate from the experience of your own House that those who care always have to appropriate the situation in which they find themselves and create the future out of nothing more than that situation plus their own insights, energy, and decision. Comment on how the Global Priorities are for us this year a situation which means little to us until we decide our own maneuvers to make them effective.

D. On the wall mount the Global Priorities chart and the insights into maneuvering in the Void gathered last week.

Opening

Begin promptly at the appointed time.

Open with two or three songs to meet the spirit of the group and to set the mood of corporateness for the evening. Long contexts are not necessary. Singing groups, special directions and harmony are to be encouraged.

Call the roll of the House and those regularly present for Ecclesiola and instruct those present to answer "Accountable".

Absolution

Evening ritual: Grace and peace, etc.

Prayer

Introduction and welcoming of guests

"Let us feast".

Conversation

A. Begin as soon as the food has been passed once. Give your spin very briefly and ground it with your own examples.

## Conversation

## B. Questions:

## 1. The subject matter:

In terms of our total priorities, how much weight would you estimate is given to GSD?

Which priorities deal with GSD directly?

Which will effect GSD even though they are not specifically related?

## 2. Situation and Victory:

Stand now in the winner's circle of July '79; what is the victory of GSD around the globe? in our area?

Where is it that we are most pushed by "historical necessity" (where is the human suffering that cannot be allowed to continue even for one year?)

What is our advantage here? our vulnerability?

Where are we compelled to act?

## 3. Maneuver:

What do we have to do for a total win in GSD this year?

What maneuvers will get this done? Spin on why and how.

Fill in the sentence: If we were to... we would win by....

Where will we need to be cautious? creative?

## 4. Method Reflection:

What insights on maneuvering would you include under the category of historical necessity?

What other insights regarding maneuvering come to mind?

How will all this inform our next week's maneuvers?

(one good answer is enough here)

## C. Closing comments:

When you add this wisdom to what we got out last week, we really begin to see how deeply we do understand what it means to maneuver in the Void. Next week we'll be working off the next category, "Radical Xavierism." And now \_\_\_\_\_ has a song while we clear the tables and prepare for seminary.

**Rational Objective**

To paint a clear picture of passing over and coming back as a happening indicative of our time.

**Existential Aim**

To arouse excitement at the possibility of this study for the quarter.

The chart given here, as those given throughout the manual, is a guide for the seminary leader; it does not (cannot) take the place of your own chart as preparation for the seminary.

PREFACE: THE WAY OF ALL THE EARTH by JOHN DUNN  
A Journey through the spirit adventure of our times.

THE PHENOMENON OF PASSING OVER IN OUR TIMES basis of the book					THE ADVENTURE UNDERTAKEN IN THIS VOLUME plan of the book			
THE ADVENTURE OF THIS OCCURANCE uncommon insight			IT'S SIGNIFICANCE dark power		A PERSONAL JOURNEY		THEREFORE: LEAVING THE ABYSS	THANKS TO FRIENDS
1	2	3	4	5	6	7	8	9
Passing over & Coming back	my Life the Homeland	Uncommon insight into Common Experience	Everyman is Incarnation	Power is in Life & Time	CUMULATIVE PHASES	INSIGHT TO INSIGHT		
			<p>LESSON OF HISTORY IN INDIVIDUAL LIVES</p>					<p>DAVID ROBERT JOHN</p>

The experienced phenomenon of the shifting of a standpoint from one's own culture, life and religion to another and the return has revealed one's own life experience as the homeland for one's living in the midst of an awareness of commonality of experience among men and within that experience has revealed the presence of a dark power both in one's life and one's time insight into which transforms the power from seeming destructiveness to seeming creativity.

This book is intended as an adventure in gaining insight into the dark and creative power which culminates a journey through cultures and the question of death, lives and the question of life to religion and the question of the dark power and is itself a journey from insight to insight coming out of the writing resting finally in the insight that the religions consist only of uncommon insight into the common experience of man concerning the abyss that can open up in the midst of the most common experiences of passing over and coming back.

This book is a demonstration and explanation of the phenomenon of passing over and coming back from one's own culture, life and religion which is occurring in our world today and has revealed anew the depth which can appear in the most common human experiences and also the dark and creative power working at that depth both in the life and time of man; uncommon insights into which have produced out of the lives of such as Jesus, Gotama, Krishna, and Mohammed the great religions of the earth.

## Preface

THE WAY OF ALL THE EARTH

IS A RELIGION coming to birth in our time? It could be. What seems to be occurring is a phenomenon we might call "passing over," passing over from one culture to another, from one way of life to another, from one religion to another. Passing over is a shifting of standpoint, a going over to the standpoint of another culture, another way of life, another religion. It is followed by an equal and opposite process we might call "coming back," coming back with new insight to one's own culture, one's own way of life, one's own religion. The holy man of our time, it seems, is not a figure like Gotama or Jesus or Mohammed, a man who could found a world religion, but a figure like Gandhi, a man who passes over by sympathetic understanding from his own religion to other religions and comes back again with new insight to his own. Passing over and coming back, it seems, is the spiritual adventure of our time. It is the adventure I want to undertake and describe in this book.

The course such an adventure follows is that of an odyssey. It starts from the homeland of a man's own religion, goes through the wonderland of other religions, and ends in the homeland of his own. Much depends, if this is true, on the religion where it starts and ends. Gandhi began and ended with Hinduism; he passed over to Christianity particularly, and Islam too, but he always came back again to Hinduism. A Christian, in accordance with this, would begin and end with Christianity, a Jew with Judaism, a Muslim with Islam, a Buddhist with Buddhism. If we examine the matter more deeply, though, we find that there is a more ultimate starting and ending point, and that is the person's own life. One has to pass over, to shift standpoints, in order to enter into the life of Jesus, even if one is a Christian, and then one has to come back, to shift standpoints again, to return to one's own life. From this point of view all the religions, even one's own, become part of the wonderland in this odyssey. One's own life is finally the homeland.

Lives too are the wonderland, especially the lives of figures like Gotama and Jesus and Mohammed. It is by entering into their lives, by examining the pattern of their lives, I believe, that one learns the real meaning of their words. Let us begin our odyssey in this book by passing over to the life of Gandhi. He called his adventures "experiments with truth." Let us call ours that too, though we may come to somewhat different results. When we pass over to his life, we find that he was led by his experience to a re-

nunciation of sexuality and violence. When we come back to our own lives, we may be led to a somewhat different ideal, an ideal perhaps of transforming instead of simply renouncing the dark forces in man, transforming sexuality into love and transforming violence into action. A life of transformed sexuality and violence could be a profoundly simple life, a life like that of Gotama given to insight and the sharing of insight with others. The experiences of Gotama's life are not uncommon: a life in the world, then a withdrawal into the wilderness, and then a return among men. What is uncommon is his insight into his own experience, his enlightenment. To pass over to his life we would have to examine our own lives, our own withdrawal, our own return. We could compare his life with that of Jesus and that of Krishna, figures who are considered incarnations of God. It was one of Gandhi's convictions that every man is an incarnation. If there is truth in this, it should be possible for us to find a basis within ourselves for understanding even such lives as these.

This is the test of the idea that every man is an incarnation, our ability to pass over to the lives of men who are considered human incarnations of God. A parallel idea that every man is a prophet is put to the test when we pass over to the life of a prophet like Mohammed. Passing over is essentially a matter of sympathetic understanding; a man must have within him somehow what he finds in another. As it turns out, our understanding is always partial; we gain some insight but not the enlightenment of the sage or the revelation of the prophet. We are left with the feeling, nevertheless, that further insight is always possible, that by continuing the process of going over to other lives and coming back to our own we would go from one insight to another. It may be that all the basic spiritual experiences of mankind can be re-enacted somehow in our individual lives. If this is so, then there is some kind of lesson to be learned about the course of human events from the individual's life story, and there is conversely a lesson to be learned about the individual's life from the story of mankind.

Does everything which belongs to the story of mankind come to light in the individual's life story? It all enters into his life, it seems, but it does not all enter into his consciousness. It enters into his life because he is a man and everything belonging to the story of mankind belongs to man's being. It does not all enter into his consciousness unless we suppose that at some point in his life he comes to know everything a man can know. This is why there are dark forces at work in a life, we can guess, forces which seem destructive

but become creative when they are transformed and assimilated through insight. A dark and yet creative power seems to be at work in the life and time of man.

To gain insight into this dark and creative power is the object of the adventure we are now undertaking. Hence the titles of the two parts of this book, "A God in Disguise" and "A Journey with God." This book for me is the record of the third phase of a personal journey which I began some years ago. The first phase appears in my first book, *The City of the Gods*, where I was engaged in passing over to cultures. I compared cultures there in terms of their answers to death. The concern with death led me on to an interest in the life story. Thus in the second phase, in *A Search for God in Time and Memory*, I became engaged in passing over to lives. It was there that I began to use the term "passing over" and began to study the different standpoints, biographical and autobiographical, from which a life can be understood. Now in the third phase of my journey, in this book, I am engaged in passing over to religions. The influence of the second phase can be seen in my approach to the religions by way of the life story. The influence of both the first and the second can be seen in my effort to correlate the life story and the story of mankind.

The writing of the book was itself a journey for me in which I went from one insight to another. I wrote the book chapter by chapter, starting with the first and then retracing my steps in the last. This is the way I wrote the earlier books too. In each of them, as the reader can tell, I do not fully know what I am doing until the retracing of steps in the last chapter. All I have in the beginning is an image of what I am going to do along with chapter titles which work out the image in phases. The actual ideas come then in the process of writing. Originally I expected that experiments with truth would mean gaining new experiences by walking new paths, the "way" of which Jesus spoke, the "middle path" of which Gotama spoke, the "straight path" of which Mohammed spoke. As I went on, though, I began to realize that the experiences on which the religions were based were common experiences, and that the uncommon thing was the insight into the experiences, the "enlightenment" and the "revelation." I realized that I was engaged in a process of gaining new insight into experiences which I already had. Hence the title, *The Way of All the Earth*. The phrase "the way of all the earth" in the King James Version of the Bible (Joshua 23:14 and 1 Kings 2:2) corresponds to the phrase "the

way of all flesh" in the Douay Version and means the way of common mortality. I use it to mean the common experience of mankind and wish to say by it that the religions consist of insight into the common experiences of mankind. There is a depth which can appear in the most common human experiences. It is an abyss which opens up like a narrow and bottomless crevice at crucial points in a human life. A man leaps over it when he goes from one stage of life to another, from childhood to youth, from youth to manhood, from manhood to age. He crosses it in passing over by sympathetic understanding to another human being and crosses it again in coming back to himself. He goes down into it when he withdraws from the cares of his existence and comes back out of it again when he returns to them once more.

What we will be doing in this book, therefore, is leaping over this abyss, crossing it and crossing back again, going down into it and coming out of it again. Or we will be remembering the times when we did all these things, and we will be reflecting on what happened to us when we came to and from the abyss and on what happened to others, on what we have seen in the abyss and what others have seen.

I would like to thank the friends who helped me with this book, especially David Burrell, Robert Meagher, and John Noonan, who read the manuscript in whole or in part and gave me valuable suggestions and criticisms.

<p>Context:</p> <p>Get on stage with a song and orient group to the evening's work.</p> <p>2 minutes</p>	<p>This evening in seminary we will begin our study of the <u>Way of All the Earth</u> by John Dunne. Our concern this quarter is to encounter Dunne in a serious dialogue through the means of this book in order to give us new means of reflection on our own life experience. This evening we will get an initial feel after the book by studying the Preface. A part of our approach to this study will involve drawing together our insights for each section in a paragraph written by a scribe during the study. (Appoint one of the group to be scribe for the evening - jotting notes and writing a one paragraph summary to be read at the end of the seminary this evening.</p>	
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">SEMINARY</p>	<p>Broad Picture</p> <p>8 minutes</p>	<ol style="list-style-type: none"> <li>1. Pass out copies of the paper and have someone read it aloud while others listen for break's in the author's thought.</li> <li>2. Help the group build a chart of the Preface on the board using key phrases spotted by the group.</li> <li>3. Ask the group to locate the major divisions of the paper, indicate them on the board and give them titles.</li> <li>4. As a group step back. Ask the question: what is this paper about? As a group decide an overall title for the paper.</li> </ol>
	<p>Experimental Digging</p> <p>10 minutes</p>	<ol style="list-style-type: none"> <li>1. As a group look at paragraph 1. What does he say is occurring? What does that mean? How would you talk about that in your own experience?</li> <li>2. In paragraph 2, Dunne says, "Your own life is a homeland". What does he mean? What is his insight? How do you experience that?</li> <li>3. In paragraph 3, Dunne brings up Gautama saying that his experiences "are not uncommon". What does he say is uncommon? What is Dunne's insight? What does he say about heroes?</li> <li>4. Read the question at the beginning of paragraph 5. How would you state that question another way? How does he answer it? How would you talk about the "dark creative power"?</li> </ol>
	<p>Depth Drilling</p> <p>15 minutes</p>	<ol style="list-style-type: none"> <li>1. In paragraph 6 what are the three phases Dunne has gone through? Where have we struggled with each of them?</li> <li>2. Toward the end of paragraph 7 Dunne says where he got the title for the book. Why did he call it "<u>The Way of All the Earth</u>"? What can happen in the midst of common experience? According to Dunne, at what points does this abyss open up? Where have you experienced that? What is he really saying?</li> <li>3. Paragraph 8. What does he say he will do in the book? What do you anticipate?</li> <li>4. Looking at the whole paper, what is he talking about in your experience? What is he trying to say?</li> </ol>
<p>Conclusion</p> <p>5 minutes</p>	<ol style="list-style-type: none"> <li>1. Call for the scribe to read the summary paragraph.</li> <li>2. Ask for additions or refinements from the group.</li> <li>3. Reflect briefly with the group. What questions does this raise for you? What insights have opened up?</li> <li>4. Conclude by reminding the group that next week's study will be a charting of the whole book. Collect the scribes revised paragraph and list of questions and send a copy to Global Research Centrum: Chicago Nexus.</li> </ol> <p>Transist into Sodality.</p>	

	PROCEDURES	ILLUSTRATIVE SCRIPT
Preparation	<p>This evening the group will create its own instrumental concert, using one or more available instruments, eg., drums, didjeree do, sitar, cello, piano, harmonica, clarinet, etc. A fine guitar ensemble would be appropriate. Several people can be alerted to practice something prior to the event so the group can experience something of the precision and artfulness that is possible. Have performers image themselves on the stage of Carnegie Hall. Experiment with intentional stage setting, lighting, passing out flowers. You are creating the concert hall. Otherwise, leader can just pretend all these props exist and have group imagine it all. After a transition device a brief informal context is spun and any special directions given. (5 minutes)</p>	<p>(transition into sodality) What did the time feel like to you this week? Where did it go fast, drag? What was the beat of this week? Beat it on the table. (context/instructions) Please go get your musical instrument now if you don't have it with you. We are going to the concert hall tonight, and you are giving the concert! Remember the line in the song, "We are the music-makers; We are the dreamers of dreams..."? Music and dreaming are related. Tagore says, "All great human facts are surrounded by an immense atmosphere of expectation. They are never complete if we leave out from them what might be, what should be, what is not yet proven but profoundly felt, what points towards the immortal." Here is the stage over here, but of course if you feel better playing from where you are, go ahead. Now get ready to play your best selection while Jim and Jane start us off on the piano and violin with our "Starlight Concert".</p>
Performance	<p>This needs to be done holding the tension between accomplished musical presentation and spontaneous, amateur fun. It might be best to have the group that practiced perform an introductory piece. Then invite instrumentalists from the group to come up singly or in groupings. Perhaps close with the practiced group again. If possible, invite talented metro colleagues to bring their instruments to ecclesiola. (20 minutes)</p>	
Response	<p>The conversation should be informal and non-pedagogical, but should try to cover all of the following arenas:</p> <ol style="list-style-type: none"> <li>1. Impressionistic- sounds, rhythms, associated pictures.</li> <li>2. Reflective- individual responses and effect of the music on the group.</li> <li>3. Interpretive- meaning of this event and relevance to our missional style and intent.</li> </ol> <p>End sodality with closing remarks from leader and the group.</p>	<p>Let's have everyone take a bow! What would you like to hear again? Maybe Jim would play some more later tonight. What instrument impacted you the most?.... Where did the rhythm catch you up?... Emotional response?... What was the journey of the group?... How did this experience illuminate our suffering? Our hopes?... What has happened to your sense of time? From this experience, what insights do you have into how a community shifts from decay to a destined role?... Langer says art stands at the beginning of a civilization and creates it, rather than at the end as a reflection. Perhaps that is because art allows a people to dream with a fresh perception. Likewise, the art of human development can incarnate hope.</p>