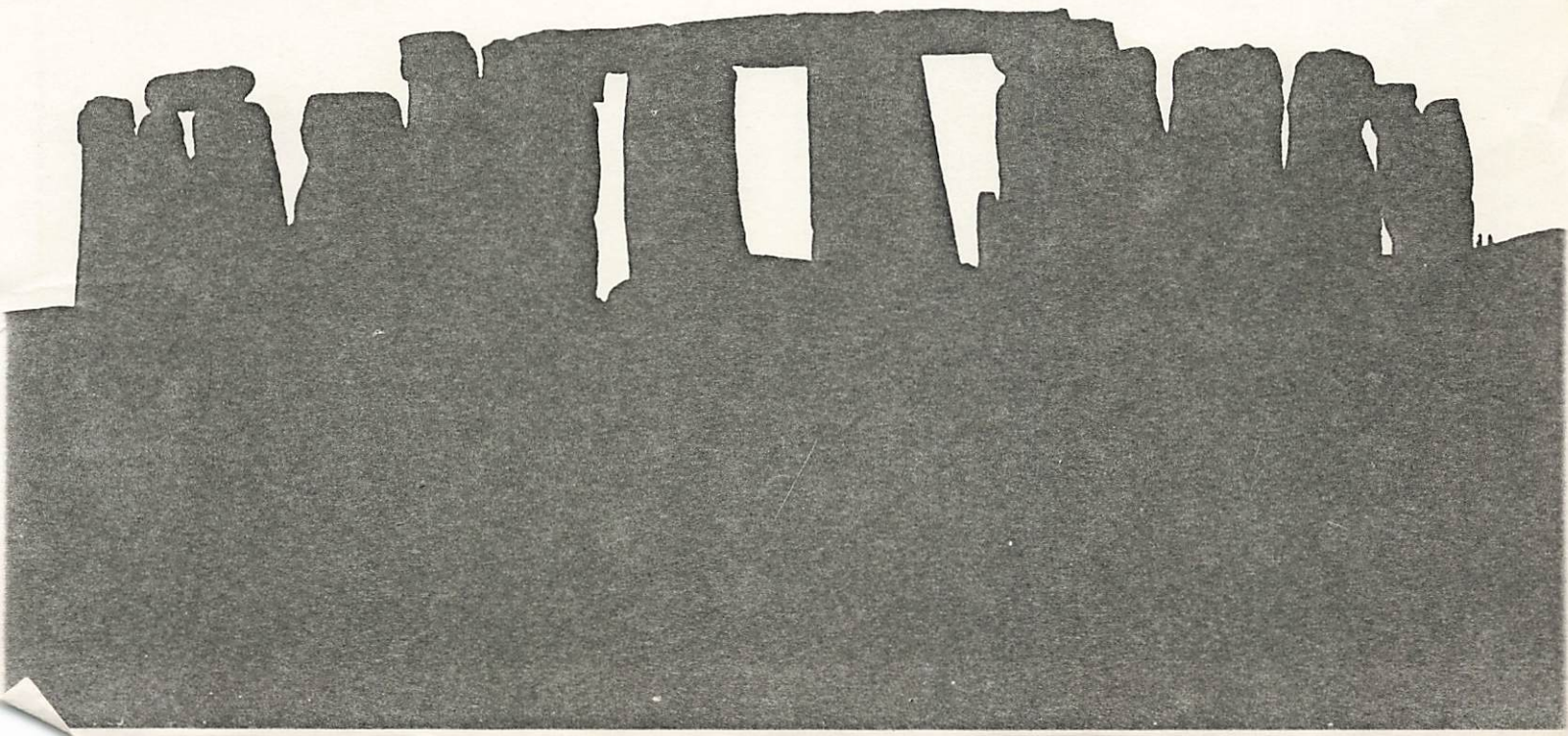


A MANUAL OF OPERATIONS
The Institute of Cultural Affairs
July 1979

THE VOYAGE

*“ . . . there is another spiritual adventure.
It consists simply in taking each further stage
of one’s life as a new experience,
containing latent within itself a new understanding of things.
This, as a consistent way of acting,
would put man
on a voyage of discovery.”*


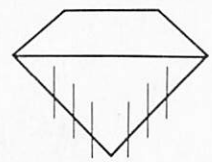


John S. Dunne
The Way of All the Earth



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The Journey Which Creates The Way of Service

	SESSION I: <i>Passing Over to the Universal</i>	SESSION II: <i>Mapping Life onto Time</i>	SESSION III: <i>Communicating Insight</i>	SESSION IV: <i>Behaviour to Action</i>
Myth Conversations	<u>ANCIENT OF DAYS:</u> "You must do what must be done."	<u>ANCIENT OF DAYS:</u> "I have gone to mark the sun."	<u>ANCIENT OF DAYS:</u> "From the forest to the plain"	<u>ANCIENT OF DAYS:</u> "We will build in stone"
The Discourses <i>discourse reflection: The Wall of Wonder</i>	<p>THE GLOBAL REALITY</p> <ul style="list-style-type: none"> <input type="checkbox"/> earthrise consciousness <input type="checkbox"/> crisis of perpetuality <input type="checkbox"/> question of fulfillment <input type="checkbox"/> escape of re-entrenchment  <p>What has happened that has given you "shimmerings" of the future?</p>	<p>THE HUMAN JOURNEY</p> <ul style="list-style-type: none"> <input type="checkbox"/> historical journey <input type="checkbox"/> journey of Those Who Care <input type="checkbox"/> journey of spirit <input type="checkbox"/> the Way of service  <p>What events have opened you up to a new global reality?</p>	<p>THE PROFOUND STYLE</p> <ul style="list-style-type: none"> <input type="checkbox"/> corporate care <input type="checkbox"/> human exemplars <input type="checkbox"/> Long March of Care qualities <input type="checkbox"/> the anointed  <p>What events have called into being new human styles in society?</p>	<p>THE HISTORICAL LEAGUE</p> <ul style="list-style-type: none"> <input type="checkbox"/> civilizational challenge <input type="checkbox"/> covenant with history <input type="checkbox"/> vocation of the Way <input type="checkbox"/> the religious destiny  <p>What events have motivated people to action in local communities?</p>
The Exercises <i>exercise reflection: Tools and methods</i>	<p>THE IMPACT OF THE TIMES</p> <ul style="list-style-type: none"> <input type="checkbox"/> global trends <input type="checkbox"/> solitary concerns <input type="checkbox"/> historical claims <input type="checkbox"/> journal essay <p><i>an exercise in practical comprehensiveness</i></p> <p>GLOBAL INDICATIVES SCREEN</p>	<p>THE DEFINITUDES OF THE HUMAN JOURNEY</p> <ul style="list-style-type: none"> <input type="checkbox"/> corporate montage <input type="checkbox"/> journey timeline <input type="checkbox"/> profound humanness reflection <input type="checkbox"/> journal essay <p><i>an exercise in practical transparency</i></p> <p>PROFOUND HUMANNESSE CHART</p>	<p>THE STYLE OF EXEMPLARY LIVING</p> <ul style="list-style-type: none"> <input type="checkbox"/> role play <input type="checkbox"/> meditative council <input type="checkbox"/> implementing steps <input type="checkbox"/> journal essay <p><i>an exercise in practical sociality</i></p> <p>THE EXEMPLAR TABLEAU</p>	<p>THE DESTINY OF PEOPLE OF THE WAY</p> <ul style="list-style-type: none"> <input type="checkbox"/> charting the journey <input type="checkbox"/> practical prophecy <input type="checkbox"/> myth declaration <input type="checkbox"/> journal essay <p><i>an exercise in practical mythology</i></p> <p>WALL OF WONDER</p>

The intent of "The Retreat" is to practically train and equip people to stand as Those of the Way through a series of carefully designed discourses and exercises. The Event allows people to grasp their own lives as a voyage of discovery on the journey of care. It empowers one with practical methods and tools for courageously staying on the Way of service. It occasions the phenomenon of "passing over" to the standpoint of universal care and the transformation of "coming back" to one's own vocational standpoint. Through remythologizing, participants are released to articulate the profound story of their own engagement as the world-wide, history-long League of Those Who Care. At the conclusion of the "Retreat," participants have not only declared their own profound vocation but have participated in replicable methods for caring for oneself at the point of this resolve and also for leading others on the Journey which creates the Way of Service.

The intent of the first session, The Global Reality, is to ground experiences of the global interrelatedness. In this session the participants will experience their relationships exploded to the comprehensive and the permission to embrace the globe in particularity. This will be accomplished through a dialogue with our times as well as providing a screen for seeing the whole globe and focusing one's care for it.

The intent of the second session, The Human Factor, is to articulate the basic dynamics of the Way of the human journey as radical intensification of consciousness and care. In this session the participants will experience the happening of being on the human Way and the transparency of one's journey to the Universal Journey. This will be accomplished through providing a practical map of the journey of authenticity and how it is manifest in society, a screen of the manifestations of profound human living, and the methods for charting life on to time, and thus "seeing through" life and history to the fulfillment of living the life of service.

The intent of the third session, The Profound Style, is to deal with the issue of authentic style as the sign which embodies profound myth and thus impacts history. In this session the participants will experience the decision to be the sign which history requires. This will be accomplished through dialogue with images of profound human style of exemplary living over against the demands of the globe.

The intent of the fourth session, The Historical League, sets forth the people of the Way as those in covenant with history to create primal community. In this session the participants will experience the call to be in covenant with history as those on the Way of service to the world. This will be accomplished through deciding the journey of history and deciding one's relation to this journey in writing a new mythology that articulates their covenant with history and primal community.

THE MYTH CONVERSATION is a new method. It is designed to allow an individual or community to wrestle with the question of profound mythology and to begin to articulate the depth human mythology which significates their engagement. It is not an art form conversation although it uses the insights of this method. It allows one to "pass-over" into the experience of another, to objectify the pain and joy of one's own experience over against this other life-giving myth form, and then "returns" to one's own life with new insight, new courage, and a new story.

THE DISCOURSES are short (20 minute) imaginal spins designed to allow a group to corporately create its own discourse and statement. The discourses are done sitting and "chatting" with the group. Each discourse has one key image through which the whole discourse is focused. The method involves setting a kaleidoscope of images whirling, through which participants are released to articulate and mythologize their own experiences.

THE DISCOURSE REFLECTION involves a quick art form conversation on the discourse and a corporate exercise in building a "Wall of Wonder" in relation to the discourse. After each of the discourses, through a set of carefully designed brooding questions, the participants share with each other the pain and joy and fulfillment of living these times. Step by step they begin to pull together the myth which recreates the profundity of the journey of the latter half of this Century.

THE EXERCISES are a series of corporate/solitary orchestrated spirit methods designed to train participants in the practical methods for living the life of the Way. Each exercise deals with both the corporate vocational struggle for a self-conscious missional body and the new edge of the individual's vocational decision in relation to the perpetuality of historical engagement. The motifs of each exercise are the team, a practical product, and a replicable method for a group or individual in relation to being On the Way.

THE SINGING of the Voyage is an experiment in "seeing through" the cultural expression of myth as it is embodied in the popular music of a given culture to the profoundly human. The songs used are rich in new images of the fullness of life. They are familiar to the participants, but not so familiar that they have lost their imaginal impact.

THE DECOR of the Voyage is a demonstration of practical, sustaining mythology. At the front of the room is a large Profound Humanness Chart which becomes a corporate montage in the course of the Voyage. The Profound Humanness Chart is flanked by the five exemplars on the right side and the symbol of the League on the left. At the back of the room is the "Wall of Wonder" chart. The side walls are decorated with the Ur posters from the GRA 1979. The table centerpiece is a globe.

The
Voyage

THE VOYAGE TIME DESIGN

July
1979

X	7:00	singing/ritual the meal myth conversation: "We do not know what we have built"
	7:45	
	8:15	Discourse II: "The Human Factor"
	8:35	Wall of Wonder discourse refelction
	9:00	
		Exercise II: "The Definititudes of the Human Journey"
	11:30	
	12:00	singing/ritual the meal myth conversation: "We have marked the sun"
	12:45	
	1:45	Discourse III: "The Profound Style"
2:05	Wall of Wonder discourse refelction	
2:30		
	Exercise III: "The Style of Exemplary Living"	
5:00		
6:00	singing/ritual the meal myth conversation: "From the forest to the plain"	
6:45		
7:15	Discourse I: "The Global Reality"	
7:35	Wall of Wonder discourse reflection	
8:00		
	Exercise I: "The Impact of the Times"	
10:30		
6:00	singing/ritual the meal myth conversation: "We will build in stone"	
6:45		
7:15	Discourse IV: "The Historical League"	
7:35	Wall of Wonder discourse reflection	
8:00		
	Exercise IV: "The Destiny of People of the Way"	
10:30		

"Each new life experience, as a man goes from age to age or from phase to phase, is the occasion for a new understanding of things. The new understanding he attains is in itself an illumination of the mind, but it becomes also an inspiration of the will if he finds in it a new basis for action, if the new standpoint becomes a new plane of existence.

John S. Dunne
The Way of All the Earth

The role of the Guide of the Voyage is the single key to this event. The style of the Guide is the style of one who knows the terrain of the human journey for he has traveled it many times. The Guide not only stands as one who dares to invite others to the human journey, but he is the traveling companion of any who accept the invitation. The role is therefore one of enabling others on the Journey to feel profoundly "at home." The Guide is open and approachable and is one who deep enjoys being on the Journey. The Guide risks following the Journey step by step without preconceived ideas of where it will lead one, save that it is the Journey which "profounds" human life and creates global servanthood. By providing others with the practical methods for turning each new moment into a voyage of discovery, the Guide enables others to gain perspective on their own journey. He enables the creation of the mythology which marks and significates the Journey. The Guide literally becomes a portraiture of one who is on the Way and thus releases others to honest reflection on their own journey. In the most profound sense of the word, the Guide is the servant of the group, whose one passion is the Journey of authenticity itself.

THE PRELUDE TO THE WAY

- L. Let us come to terms with the finality of our lives before the awful Mystery.
- C. We come from a dark Abyss, we end in a dark Abyss and we call the luminous interval life.
- L. As soon as we are born the return begins, at once the setting forth and the coming back.
- C. We die in every moment.
- L. As soon as we are born we begin the struggle to create, to compose, to turn matter into life.
- C. We are born in every moment.

THE PREPARATION FOR THE WAY

- L. Let us acknowledge the struggle of our lives before the authentic human journey.
- C. I ask and ask again, beating on chaos: "Who plants us on this earth without asking our permission? Who uproots us from this earth without asking our permission? I am a weak creature made of mud and dream. But I feel all the powers of the Universe whirling within me.
- L. The mind adjusts itself.
- C. It wants to fill its dungeon, the skull, with great works to engrave on the walls heroic mottoes, to paint on its shackles the wings of freedom.
- L. The heart cannot adjust itself.
- C. Hands beat on the wall outside the dungeon, it listens to cries that fill the air. Then swollen with hope, the heart responds by rattling its chains; for a moment it believes that its chains have turned to wings.
- L. Free yourself from the simple complacency of the mind that seeks to put all things in order. Free yourself from the terror of the heart that seeks to and hopes to find the essence of all things. Conquer the last, the greatest temptation of all: Hope.
- C. This is the finality of the Way.

THE DECLARATION OF THE WAY

- L. Without hope but with bravery, it is our duty to set our prow calmly toward the Abyss.
- CL. Where are we going?
- CR. Do not ask! Ascend, descend.
- CL. There is no beginning and no end.
- CR. Only this present moment exists, full of bitterness, full of sweetness.
- CL. We rejoice in it all. Life is good and death is good.
- CR. I surrender myself to everything. I love, I struggle.
- CL. The world seems to me wider than the mind.
- CR. The heart a dark and almighty mystery.
- L. This is what I want! I know now; I do not hope for anything.
- CL. I do not fear anything.
- CR. I have freed myself from the mind.
- CL. I have freed myself from the heart.
- CR. I have mounted much higher.
- CL. I am free.
- L. This is what I want.
- C. This is what I want. I want nothing more, I have been seeking freedom.

THE TOTALITY OF THE WAY

- L. But suddenly a convulsive Cry tears through me. Gather your strength and listen.
- C. Lean against your heart to hear it; someone is struggling and shouting within you.
- L. This is the moment of greatest crisis. This is the signal for the March to begin.
- C. Suddenly I know that my whole life hangs on this decision--the life of the entire Universe--the Cry within me is a call to arms.
- L. The Cry is not yours. It is not you talking.
- C. But innumerable ancestors talking with your mouth.
- L. It is not you who desire.
- C. But innumerable generations of descendents longing with your heart.
- L. You have a great responsibility. You do not govern now only your own small, insignificant existence.
- C. You are a throw of the dice on which, for a moment, the entire fate of your race is gambled.
- L. Everything you do reverberates throughout a thousand destinies.
- C. As you walk, you cut open and create that river bed into which the stream of your descendents shall enter and flow.
- L. It is not you talking. Nor is it your race only which shouts within you.
- C. For all the innumerable races of mankind shout and rush within you.
- L. Free yourself from race also; fight to live through the whole struggle of man.
- C. Train your heart to govern as spacious an arena as it can. Encompass through one century, then through two centuries, through three, through ten, through as many centuries as you can bear, the onward march of mankind.
- L. It is not you who call. It is not your voice calling from within your heart. It is not only the generations of man calling in your heart.
- C. The entire Earth, with her trees and her waters, with her animals, with her men and gods, calls out from within your heart.

THE EXPENDITURE OF THE WAY

- L. Let us unite, let us hold each other tightly.
- C. Let us merge our hearts, let us create.
- L. So long as the warmth of this earth endures.
- C. So long as no earthquakes, cataclysms, icebergs or comets come to destroy us.
- L. Let us create for Earth a brain and a heart.
- C. Let us give a human meaning to the superhuman struggle.

RATIONAL OBJECTIVE: To set up dialogue between myth and life experience.		EXISTENTIAL AIM: To recreate the individual and community's story.
Questions		Notes
POETRY	READ MYTH	CHOOSE A MYTH, PREFERABLY OF A GROUP, WHICH OCCASIONS A LEAP, A CALLING FORTH. It doesn't have to be answered. Do allow responses, if any.
TO	1. What was the ordinary life experience used in this myth?	
	2. Who and what were the characters?	Wait to get out all the characters.
TRUTH		
TRUTH	3. What events in history were you reminded of? What events from your community or your personal experience?	Take time to get out several personal experiences. Questions are different ways of "filling up" life experience container.
TO	4. Retell <u>story</u> you just heard using the characters and the concretions of your experience or event.	Relate to characters in the myth.
POETRY	5. GET THAT SITUATION IN MIND. What new perspective did the myth give you to see the event you were reminded of?	Once conversation starts and a few examples get into container, the myth and the experiences start spinning like a wheel.
POETRY	6. IN THE MYTH AN ORDINARY SITUATION WAS MADE THE OCCASION FOR A LIFE LEARNING. What is being said in this story that is true for every community?	New dimensions of myth "light up." Each example gets immediately expanded and objectified in relation to the other events or experiences.
TO		
TRUTH	7. What is a decision or situation coming up to which this applies? What would myth say to it?	Conversation relies on composite of individual experiences <u>not</u> each individual experience.

MYTH FACTOR METHOD

NOT
The intent here is not to occasion experience of experience (as in the art form method) where self or individual is the key focus or pivot place.

IS
The intent is to objectify the experience of a group, then recreate it through a dialogue with historical mythology.

I. THE ANCIENT OF DAYS

Irving A. Greenfield

There is nothing there...nothing...nothing is there except a few bits and pieces of rock...a circle of stones!

"The talisman!" I shout. "Where is the talisman?" The echo of my voice mocks me.

Tears come to my eyes. I have not cried since I was a child, and now I stand and weep. There is no red metal, no yellow metal, and nothing of wood.

"I found the cave," I sob. "I found the cave."

Through the blur of my tears I look at the stones. Some are arranged in a pattern of three: two support a third. A round flat stone is in the center of the total arrangement. It catches the light from the torch on its smooth surface and throws it under the archway of—

Suddenly what I see seems familiar. Only the arrangement of the stones is strange, but everything else is not. The top of the huge circular stone has been worked to resemble the place where I left Gendy. I back away. The old man has tricked me! He has cast some sort of an evil spell on me. I begin to tremble.

Then I turn and start to run, but my legs fail me. I slip to the floor of the cave. My torch dies. I am in total darkness. I hear myself whimper. I look up at the circular rock and above it hovers a faint white light, a kind of mist. I rub my eyes, but it does not go away. I struggle to move but cannot.

"Ronstrom!"

I hear my name, and I am weak with fear.

"Ronstrom, you have found the cave and you must do what must be done."

My throat and lips are dry. I try to speak but only make ugly sounds. I cough and force myself to cry out: "I do not understand."

"In time you will," a voice replies. "You must gather the people to you...if they are to survive, Ronstrom, and become greater than they once were, they must follow you...tell them that you spoke to The Giver of Life; tell them that, Ronstrom."

I shake my head. This is like the pictures that fill my skull when I am asleep. But I know I am not asleep. The light above the circular rock flickers.

"Stand," The Giver of Life commands.

I get to my feet.

"Come closer to the altar."

I obey.

"Remember well what you see, Ronstrom...Remember it!"

"I came here for the talisman!" I shout.

"That is your talisman," The Giver of Life answers me. "It is yours and you will give it to your people."

"I do not understand." I cry.

"Build what you see. build it for The Giver of Life. It is the goal of your people, Ronstrom."

"I am not a builder," I shout. I am Ronstrom, the hunter."

"You will obey!" The Giver of Life roars. "You will obey!"

"My people will not believe me—they will not follow me. Give me a sign, something to prove to them that You have charged me with the task—"

The Giver of Life laughs, and the sound of his laughter echoes and re-echoes in the depths of the cave until the very walls begin to shake.

I drop to my knees. His laughter scourges me!

"You have your sign, Ronstrom," The Giver of Life tells me. "You have your sign!"

The light above the rock dims. I am wrenched from the floor and flung into the tunnel, and I feel myself tumbling toward the entrance. I shout, but the words remain caught in my throat.

In a matter of moments, I am on the ledge outside the cave. It is covered with snow and the wind is howling. I look toward the entrance: It is no longer there.

I set my carving down and walk out on to the ledge. The sun is shining on a brilliant, cloudless sky. I breathe deeply and whisper, "I will make the light, Gendy. Tell The Giver of Life. I found the way." My breath smokes in the cold air.

I seek out Ogg and say, "I am leaving the encampment."

"Where are you going?" he asks.

"To the plain beyond the forest," I answer.

"Will anyone go with you?"

"What I must do must be done by me alone," I say.

"And what do I tell the people?"

"Tell them," I reply, "that I have gone to mark the light of the sun."

His jaw loosens and his mouth falls open. His red tongue slips along his lips. He closes his mouth, nods, and asks, "When will you return?"

I shrug.

Ogg pulls on his beard and says, "Do not stay away too long. The people must see you to know that you are their leader."

III. THE ANCIENT OF DAYS
Irving A. Greenfield

We move in a long line through the forest. The day is bright with sun and the sky above the light green of the new leaves is very blue.

I walk in front of my people. Thorp and Shute follow directly behind me. Slung between them is the board on which my carvings are mounted. I do not want my people to lose sight of their purpose.

The faces and eyes of many are clouded with doubt. They all are leaving a place where there is food and shelter; they are going to a strange place where they must not only provide for themselves, but must also keep their word to The Giver of Life. That they must turn their effort from hunting to building is something that troubles them greatly. It also troubles me.

I do not know whether I will be able to hold my people together when they actually begin to build. I do not know whether our skill can make out of felled trees what I carved out of small limbs.

The days and nights are warm.

I do not lead my people directly through the forest to the plain where Gendy's bones lie buried. I take a winding course. Some days we do not move at all; we rest. The hunters go out and bring back fresh meat. When we are well fed and no longer footsore, we move on.

When we started I did not think of moving my people from our encampment on the bank of the river to the plain in anything but a straight line of march. Even now I cannot say why I do not go to the plain. But each day we spend in the forest seems to give my people something they did not have before we left our encampment.

Nightly as I move from fire to fire, I hear talk about what we will build.

Some claim it is for one purpose; others say it is for something else. People often come to look at my carvings. The task that lies before us is beginning to bind my people to one another.

If I can think of any reason to remain in the forest, it is to overcome my people's fear of leaving the forest, of moving out on to the plain to live in a place where the spirits of the dead also live.

My people are of the forest. And I am taking them out in the open where they will do what they have never done before.

Our march through the forest brings other people of our tribe to us.

Some follow at a distance. These I have our hunters watch. I do not want to give these silent watchers the chance to raid our column.

There are also others who come and speak with me.

They ask our purpose and I tell them, "We are going to build for The Giver of Life." Most do not understand. They shake their heads even when I show them my carvings and go their way. Several ask if I will give them meat when the snow flies. I tell them that The Giver of Life will keep His word if we keep ours. A few join our line for no

other reason than to receive meat when the snow comes.

The days pass. The sun gives the day more light than there is darkness at night.

My people are weary of moving through the forest. I have taken them from one end of it to the other and back again.

Some of the men ask me if The Giver of Life has given me a sign where we are to build.

I shake my head and the next morning we are on the march again.

When the same question is asked over and over again, and when the people speak about it over their fires at night, I know they are ready to leave the forest.

The next day as the sun is almost at the end of its journey across the sky and the clouds are pink I lead my people out of the forest.

They do not follow!

I stop and turn. Even Thorp and Shute hang back.

"Come," I call. "Come!"

They do not move.

"The place where we will build is there," I tell them, gesturing toward the plain.

"Ronstrom," one of the men shouts, "no man lives here! Spirits of the dead claim this for their own!"

"We will build there!" I answer, pointing to the distant slight rise in the earth.

"This is not for the living," another man calls.

"We come for The Giver of Life!" I shout back.

"He will protect us. He has given us food. He will protect us from harm."

Still none move. The people talk among themselves. Then one calls out, "Let Him give us a sign that He is with us!"

Anger rises up within me. "I am your sign!" I thunder at them. "I am your sign." I turn and without looking back I continue to walk to the place where Gendy's bones lie buried. A wind comes up. It tugs at my hair and my beard. And in its sighing, I hear, "You have spoken well, Ronstrom. The people come."

I turn. Moving slowly toward me are my people.

"Ronstrom," Thorp calls out, "Ronstrom. . . ."

I stand on the small hill and wait for my people. I look up at the clouds. Shafts of light come through them and touch the earth where we will build. What must be built suddenly comes before my eyes and I say aloud, "It will be built!"

My words ride on the wind and rise up over the plain until the sky is filled with their sound.

My people fall to their knees and cry, "He has given us a sign. He has given us a sign."

IV. THE ANCIENT OF DAYS
Irving A. Greenfield

The day comes when the sun is at its fullest and already begins to die. I bring my people together to watch the first light touch my marker. With the yellow light of the sun still glowing brightly on its tip, I tell my people, "Tomorrow I will go into the forest and mark the trees that we will use to build——"

They shout their approval.

Then I say, "We will build so that what we build will be left standing long after our days."

"Yes, Ronstrom," the people answer. "Yes, Ronstrom. We will build so that it stands long after our days."

They fall silent again and wait to hear me say more.

I cannot speak!

My head is suddenly filled with the vision of what happened to the structures we first built.

I see again how they were torn down.

I see how the uprights were uprooted from their holes.

I see how the crosspieces were torn from their notches.

I see the flames that chewed through the thick trunks of the trees that we used.

I gesture to my people, turn, and leave. The vision of burning wood is still in my head.

If it happened that way once, it could happen again. No matter how thick the trunk, fire can always chew it to ashes.

I stand at my hut and look.

If we build our structures of wood, they will not last after our days. They will become ashes before our eyes.

I shake my head and turn away from the forest.

The light of the sun is high above the edge of the earth. It touches the mountains where the Rock People live.

I glance back to where Gendy's bones are buried. Then I look at the mountains where the Rock People live.

"Stone," I whisper aloud. "Stone. . . ." The whisper becomes a shout. "We will build in stone! We will build in stone!"

My people hear me and come running.

"We will build in stone," I tell them.

They do not understand.

I point to the mountains. "There!" I shout. "It will come from there!"

Thorp is at my side. Behind us are several more men. We have traveled many days. Now we stand at the base of the mountains.

I look up at the living rock. At the top, where

the face is straight up, the grayish-brown stone touches the blue of the sky.

If I could, I would take my stone from those heights, from the place where the rock thrusts itself out of the body of the mountain. I would, if I could build with such rock, as giants might.

Such rock is not for men to use and my eyes crawl unwillingly down the side of the mountain. . . .

Thorp asks, "How Ronstrom—how will we do it?"

He has asked the same question over and over again. I answer, as always, "We will find the way to do it."

He leaves my side and goes to where the stone begins. "This is not wood!" he cries. "We cannot burn it down. Our axes will not chop it down!"

I nod.

"Then say how we will do it?" he challenges.

If I am to use stone to build I must answer him. I can no longer just say to him, *It will be done*. I somehow must tell him how it will be done.

My eyes rise to the heights, where the living rock is touched by the dying sun. Slowly I lower them until I see Thorp.

He is, even as I am, and those behind me are, in the shadow of the mountain. One arm is outstretched and pointing to me. The other arm is extended in back of him. Its hand is balled into a fist. Below the fist and scattered around him are several huge blocks of stone cast off by the living rock that towers high above us and touches the blue sky.

"Then say how we will do it, Ronstrom?" Thorp shouts again.

I bound forward. I move so swiftly that Thorp leaps out of my path.

"There," I say, pointing to the pieces of stone scattered around the two of us. "There is what we will use. The mountain has given us what we need. We will take those pieces and build with them."

Thorp says nothing. His red tongue moves over his lips. He walks among the pieces of stone. Silently he looks at each one.

I watch him.

Once in a while, he glances up at me.

The shadows deepen. Twilight comes.

Thorp leaves the stones.

The other men make camp. In the darkness of the night our fires burn brightly. We eat.

Thorp looks up at the dark mass of the mountain. His face is the color of the flames. Their light glows in his eyes.

"Our days," he said with a soft sigh, "are not enough to finish what we will start."

"We will build," I tell him.

"We will build," he answers.

I nod, stand, and go to where the stones lie at the base of the mountain. "I will raise you up," I whisper. "I will make more of you than you are. . . ."

The wind suddenly comes. Laughter ripples through the night.

I look toward the fires.

They burn low. Except for the two who keep vigil, the others are already asleep.

THE GLOBAL REALITY I		THE HUMAN JOURNEY II		THE PROFOUND STYLE III		THE HISTORICAL LEAGUE IV	
The Earthrise Consciousness	one tiny world	The Historical Moment	50's--searching for answers	The Corporate Cares	revolutionary detachment	The Civilizational Challenge	all the earth belongs to all
	global inter-relatedness		60's--protesting injustice		total engagement/obedience to era		society as dynamical process
	21st century beginning now		70's--anger or self-actualizatn		focused/singular thrust		the moral issue
	societal complexity		the leap into building new era		missional steadfastness		whistle point social strategy
The Crisis of Perpetuality	futility of doing	The Journey of the Revolutionary	the moment of crisis	The Human Exemplars	the warrior: social strategist	The Covenant With History	global/local transparency
	contingency of accomplishment		forging revolutionary response		the saint: the laid down life		loyal to Being & all that has being
	feeling of usefulness		building a plan/model		the sage: consciousness enabler		question of a corporate body
	unbelievable vitality		re-engagement in historical proc.		the poet: transparency in mundane		question of the self's expenditure
The Question of Fulfillment	quest after results	The Journey of the Spirit	awakening and initiation	The Qualities of the Long March	corporateness: hist'cal strategy	The Vocation of the Way	thinking of the Way
	courage in relation to Being what life story		journey to the center of being		care: expended life for brother		action of the Way
	final allegiance		dark night and long march		creativity: demands truth		presence of the Way
			the return to service		courage: reveals the deeps		finality of the Way
The Escape of Re-entrenchment	flight to one's roots	The Way of Service	identification with the masses	The Anointed	civilizational pivot	The Being of the Religious	awakening the earth
	reduced conservatism		disorientation in history		chosen by the times		engaging in historical process
	personal enrichment		compulsion for profound fulness		historical action		the fulfillment of the given life
	defiance in relation to times		rejection by the world		significated death		forming the new religious

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- I. Earthrise Consciousness: The image of earthrise is now 10 years old and has literally altered the way in which we as persons understand ourselves, our world and our times.
 - A. One tiny world: Across the globe people experience the picture of the earth rising over the moon's horizon as totally new--an image of blending into wholeness.
 - B. Global inter-relatedness: People have directly encountered the reality of an event which happens in one part of the globe as having radical repercussions in all other parts of the planet.
 - C. 21st Century beginning: Already we see the end of the 20th Century in the trends of the future which are radically blowing in our faces in the contemporary moment.
 - D. The complexity and fulness of life abounds on every front of our experience; the fact that every part of society is related in tension to every other part is now an obvious statement.

- II. Perpetuality: All action is experience today as temporal, and yet we will be doing all the same temporal actions every day for the rest of our lives.
 - A. Futility of doing: Society today knows about the endlessness of doing yet whatever happened, we mysteriously didn't happen it.
 - B. Contingency of accomplishment: The "prime" of my thrust in history is already over--yet the fear of the next radical challenge is too overwhelming.
 - C. Used-upness: Solitary giants in history know there are no new solutions to world problems and thus the experience is that of being used by history.
 - D. Unbelievable vitality: We are having the time of our lives in the very midst of the exhaustion of the perpetuality: tomorrow is the battle and death.

- III. Fulfillment (Perfection): The search in our time for meaningful vocation has become radically intensified and re-focused.
 - A. The human factor: Life intrudes into the midst of daily life with the question of results and yet at the same time does not allow the luxury of glorying in the fruits of action.
 - B. The courage in relation to Being-itself: Society today is awake to the fact that there is a profound crisis in style and is asked the question by history of the courage to be comprehensive.
 - C. The question of myth: The world is demanding the articulation of a myth which communicates the significance of life's journey and by which local people can grasp the fulfillment of their given lives.
 - D. Final allegiance: The only human myth which finally gives life meaning is that of a life-long loyalty to service of the whole of creation in radical obedience to the directions of history itself.

- IV. Geo-Socio Re-entrenchment shows up as a plateauing on the way towards total expenditure and in seeing the opportunity to leap into a new swirl of life demand which will open up new alternatives.
- A. The 1970's have revealed a tendency to return to the roots thereby closing down the promise of the future by focusing solely on ones cultural heritage and traditions.
 - B. Personal enrichment is a human response accompanied by the renewed search for vocational significance; the quest for life to be comfortable.
 - C. Reduced Conservatism is the response which wildly searches for the manageable, what can be dealt with and coped with.
 - D. Defiance in relation to the challenge: The globe cries out--will we leap back into recuotionism and parochialism or make the courageous leap forward toward being co-creators in bringing off the last 20 years of the 20th Century?

- I. Historical Moment: Society itself has been on an amazing journey in the latter half of this Century.
- A. The 50's found the globe engaged in a frantic search for answers to the deep questions which were raised by the Second World War; here man discovered the bottomlessness of life.
 - B. The 60's were a time of moving out into the action of protesting social injustice around the world, which occurred on the other side of confronting the abyss of meaninglessness and no answers in the 50's; here mankind discovered the overwhelming fullness of possibility.
 - C. The 70's were a time of deep struggle over against the failure of social action and protest which manifest itself in angry, extremist activity in relation to the establishment and also in the growth of movements focused on self-actualization.
 - D. The current moment is one of transition into the last two decades of Century 20. It is a time of a great leap into a serious building of the structures of the New Social Vehicle.
- II. The Journey of the Revolutionary: Those who care with their lives and deaths for history itself have always been on a unique journey.
- A. The decision to stand as a revolutionary in history is always born out of the discernment of a moment of crisis in the historical process--a moment of obvious global crisis.
 - B. Those who have heard the Cry of history at these crisis points withdraw to form themselves into a revolutionary cadre to respond to the crisis.
 - C. This cadre dares to forge a revolutionary plan and model to dramatically address this crisis and to move all of history in new directions.
 - D. When the model is forged, they re-engage themselves in history, impacting the masses of society with new images of the future and the practical methods for effective historical engagement.
- III. The Journey of the Spirit: When a human being decides to be a revolutionary servant of history, simultaneously a profound journey into the spirit deeps occurs.
- A. The journey begins with one's awakening or initiation to the realm of the spirit and the profundity of humanness itself as its universal dynamics are manifest.
 - B. The decision to indeed affirm this awakening sets one on a journey to the very center of being itself, which involves the resolution to be on the journey, a maturation in the spirit, and the utter abandonment of one's life and death to be the endless journey of humanness.
 - C. At the center of being, one suddenly sees the implications of having decided to be on the journey; namely, one is responsible to Being itself for the whole of the world forever and ever--this is the experience of the dark night of the soul and the clear vision of the long march of care.
 - D. At this point one experiences the resolve to return from the center to a life service of the suffering world--a life of daring to lead every human being on the journey to the center of authentic living and the return to the fulfillment of the life of service.

- IV. The Way of Service: The Journey of return from the center is a journey which creates and molds profound servanthood in society.
- A. Here one experiences a wild, passionate identification with the masses of the 4 billion people who die and never live which manifests itself in the resolve to communicate to every local man and woman the profundity of their given lives.
 - B. Here one experiences a strange disorientation in reation to history as one sees his engagement in the context of the overwhelming needs of the globe which creates a profound confusion at the point of engagement.
 - C. Nevertheless one finds an inexplicable compulsion at work in his life which drives one into daring to "meddle with the course of history" demanding that every situation be a situation of profound humanness.
 - D. The final shock of the Way of Service is the fact that, on the other side of one having decided to be "not of this world, but in it", the world itself turns on its servant in rejection and repudiation for being one who refuses to play the world's game and ever seeks to change it.

- I. The Corporate Cares: Authentic living in our times means caring comprehensively for the world as part of a corporate community of servants.
 - A. Detachment means living for nothing less than the All, giving up all goods, all relationships and all attachments in order to wholly serve the world.
 - B. Engagement means living a life of unmitigated expenditure and unqualified commitment to a particular historical task.
 - C. Singleness of Purpose means living and dying for one deliberately chosen mission to the exclusion or subordination of all others.
 - D. Steadfastness is perhaps the deepest and most mysterious power of this corporate caring style, which makes it a never-failing presence and attitude of courage.

- II. The Human Exemplars: The life style of profound humanness can be epitomised by the historical image of the Anointed one: the one who has chosen and been chosen to take the world's suffering upon his own shoulders; he is the coalescence of four basic modes of authentic living.
 - A. The Warrior, who is engaged in a relentless war against innocent suffering which makes him an ever-vigilant strategist, a social engineer, a self-sufficient thinker and a corporate man of action.
 - B. The Saint, who lives his life and dies his death not for himself but so that new life is enkindled by the burning out of his life.
 - C. The Sage, who dares to know what he knows and to make that knowing available to whoever he encounters, so that he is himself an invitation to enlightened living.
 - D. The Poet, who brings vitality by showing the deeply human poem hidden in all truth and the deeply human truth hidden in any captivating poetry.

- III. The Long March of Care Qualities: Those who follow this Way find themselves to be part of a people on a long march towards a new world.
 - A. The people on this long march embody the quality of Corporateness as they struggle with new strategies to force the coming of the new era.
 - B. The people on this long march embody the quality of Care as they hear the Cry of brothers doomed to die and respond by laying down their very lives on behalf of these.
 - C. The people on this long march embody the quality of Creativity in continual beckoning of others to new levels of consciousness and to dare to stand as the lucid ones.
 - D. The people on this long march embody the quality of Courage as they dare to open the depths of the mundane, thus calling people to truly transparent living in every moment.

IV. The Anointed: The symbolic figure of profound care is anointed by history to act on behalf of all.

- A. Civilization Pivot: Just as animate life depended on the snout's decision to walk on its fins, civilization depends now, as it has in every age, on those who pioneered new ways of living in the new world.
- B. Chosen by the Times: The Anointed knows that this role is played entirely by his own free election and yet history itself chooses its agents.
- C. Historical Action: The Anointed know that whatever word he proclaims and whatever deed he performs, he is participating in the course of history.
- D. Significant Death: The Anointed knows that he can decide how to use the power of this death to effect his purpose and to serve the whole of the future.

- I. In every time, this Historical League stands present to the Civilizational Challenge as society forever moves from its past to its future.
 - A. In our time, man's consciousness has been indelibly impacted by the reality of living as a part of All the Earth.
 - B. 20th Century people understand their society as a dynamical process of interrelated networks and forces that are the substance of local, national, and global community.
 - C. In the midst of these dynamical interrelationships people across the world are being forced to face up to the social imbalances that sustain and define the moral issue of our time: the 15%/85%.
 - D. The League is at the forefront of forging and calling people to participate in a social strategy that will deal with the fundamental contradictions that block our visions for Century 21.

- II. This League moves in Covenant with History allowing their understanding of its movement and direction to claim their obedience, to determine the nature and location of their engagement, and to decide their colleagues in that engagement--History creates the League, and the League serves History.
 - A. While the engagement of Members of the League always occurs in particular local communities, their vision and loyalty are always directed toward the global aspects of social realities as they anticipate the global restructuring of human society that will rise from the local.
 - B. The League always pushes beyond the surface manifestations of the struggle, operating in covenant with Being Itself, always living in the Realm of Being while serving as as the catalyzing mediators of vitality in the human situation.
 - C. Operating in the context of history-long and world-wide, the effectivity of the League within society depends upon its manifesting itself and functioning as a corporate body.
 - D. Yet, its essential composition is each self's expenditure in the task of rebirthing profound humanness.

- III. In every time, and in our time, there is an Historical League who live the Vocation of the Way--a surrender to the practical engagement that reinforces and accelerates the trends that are the human journey of that time.
 - A. This League participates in the Thinking of the Way as an unexplainable sensitivity and creativity that perceives profound significance in the daily occurrences and extraordinary occurrences of life.
 - B. The League experiences the Action of the Way as the discipline of being tuned to every operating force and of being receptive to every piece of data that will inform the necessary deed.
 - C. It experiences the Presence of the Way as the occasional wink of the Mystery and as an empowerment in the midst of engagement that seems beyond the limits of inherited and learned skills.
 - D. Its members experience the Finality of the Way in the awesome vision of their whole life being claimed, used up, and cast aside as the human enterprise moves through their short span of time.


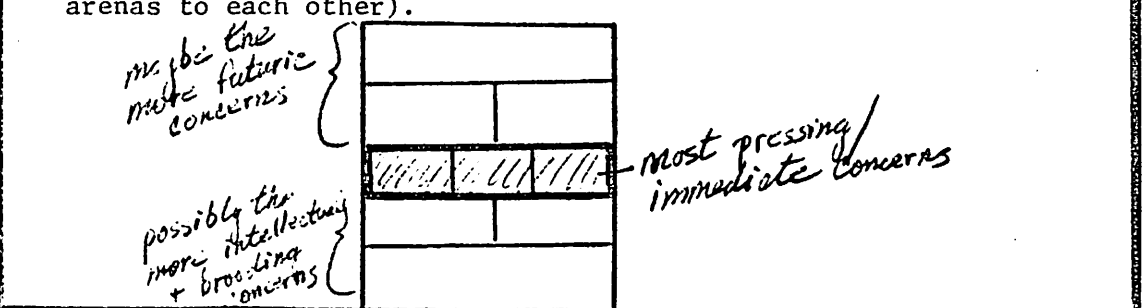
- IV. The League always shows up being the Religious--those who have articulated the demand of their time and have plunged the profound depths of spirit that enable a sustained and whole response to that claim.
- A. Self-consciously aware of the implications of their historical moment, they set about the task of awakening the Earth to the profoundness of Life at that moment.
 - B. They embody and call men and women to significant engagement in history over against the social challenges of that moment.
 - C. They operate in the context of their fulfillment having already been taken care of and are therefore free to call others to the fulfillment of historical engagement.
 - D. In doing so, their actions and their lives are used up in forming the New Religious, those who become history's vanguard, grappling with this step and the next step in the human journey.

HISTORY IS NEVER WITHOUT ITS LEAGUE.....

	I Shimmerings of the Future	II Manifest Global Reality	III New Styles in Society	IV Local Action Motivity
Corporate Conversation	<ol style="list-style-type: none"> 1. Key images from discourse? 2. Own life experiences flashed before eyes? 3. What was it <u>really</u> about? 	<ol style="list-style-type: none"> 1. Most addressing phrases? 2. Broodings/insights you have had on this arena? 3. The key issue of our times this speaks to? 	<ol style="list-style-type: none"> 1. What made you spin off in the discourse? 2. What is the struggle with style in our times? 3. What is the new style of authenticity that history is birthing? 	<ol style="list-style-type: none"> 1. Where did you experience an "Ah! Ha!"? 2. What situations have you been in recently where the League manifest itself? 3. What futuristic forms of the League occur to you?
Wall of Wonder	<ol style="list-style-type: none"> 1. Appoint 2-3 scribes and give cards and markers. 2. Ask group to name key events of the 20th Century which ground this discourse? 3. Plot these on the part of the chart called the World. 4. What events in your own community ground this global reality? 5. Plot on the Community part of the chart. 6. What events have happened in both community and world that are clear "Shimmerings" of the future? 7. Plot these in the appropriate section of chart. 8. As you look at this, what poetry begins to get a hold of this era? 	<ol style="list-style-type: none"> 1. Appoint scribes and equip with materials. 2. Ask group to name events which occasioned consciousness of the journey for society? 3. Plot these on the chart in either the world or community. 4. What events have broken open the local to the global reality? 5. What events reveal the human response to this happening? 6. Plot the answers to both these questions. 7. What analogy would you create to describe the feel of these times (eg "it's like. . .")? 	<ol style="list-style-type: none"> 1. Appoint scribes and equip with materials. 2. What events have occurred which have made people aware of new styles? (world/commun.) 3. Plot these on the Wall in both categories. 4. What events reveal the struggle with the death of old styles? 5. What events give you glimpses of a new style of authentic living emerging? 6. Plot all these responses. 7. What kinds of music be- to get a hold of what this journey is like? 	<ol style="list-style-type: none"> 1. Appoint scribes and equip with materials. 2. What events in your community have altered its direction? 3. Plot these on the Wall of Wonder. 4. What global events are "the future blowing wildly in our faces"? 5. Plot on the Wall. 6. What events have called local people forth to action in their community? 7. Plot on Wall. 8. What sounds, smells, sights come to you as you look at this?

The Voyage of Discovery	THE IMPACT OF THE TIMES an exercise in practical comprehensiveness (Exercise #1)	July 1979
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Mvt.	Steps	Procedures
Exercise Prelude		<ol style="list-style-type: none"> 1. Sing: "I've Got Plenty of Nothing." 2. <u>Context</u>: Humanness involves consciousness of the whole world as it impinges on us. this is a practical matter of having the context within which enables a comprehensive response and decision-making process to take place. 3. Divide the group into four teams--break to team space.
I	A. locating global concerns/ issues	<ol style="list-style-type: none"> 1. <u>Context</u>: In this exercise we will be using a series of screens to push ourselves in relation to the comprehensive. We are after as broad a picture of what is happening in our times as possible. 2. Pass out a picture of the world map (or grid). 3. In teams, go around the table with each person naming one event from the global news that has impacted them recently. Add others as they occur after everyone has given one. Have everyone take notes on this by writing the event on the map (or grid) in the approximate location where it occurred. 4. Have each individual on the team circle the particular global events that concern them deeply (circle 5-8).
	B. grounding global trends concerns	<ol style="list-style-type: none"> 5. Pass out the Global Symposium Chart (or see plan B if this is not appropriate). 6. Quickly talk through the trends articulated here. Have each person circle the boxes they are most passionately concerned about in relation to the future of the world. 7. In each box they have circled have them write a grounding of their concern (e.g. where does this concern most often manifest itself?) 8. Have each of the teams quickly report their key global concerns and the global trends (i.e. get a representative sampling of responses from each teams). Have people add to their own brooding as others talk. <p><u>PLAN B</u>: Quickly ground the Social Process triangles by talking through the first level (economic/political/cultural). Ask the teams to discuss the trends of the future that seem to be unfolding in each of the processes--where is the new breaking loose? Then have each ground these locally and name their particular concerns in relation to the new directions. Proceed with #8.</p>
	C. naming community challenges	<ol style="list-style-type: none"> 9. Pass out a clean sheet of paper to each person. Have them draw a grid (or picture) of their community on it. 10. On the grid, list at least 10 challenges that are currently facing your community and plot them according to the approximate location in the community where they are most frequently manifest.

Mvt.	Steps	Procedures
II	A. listing the covenants	1. <u>Context</u> : We are now going to look for a moment at the issue of covenants in our lives. Give the group some examples of what covenant is: marriage, parenthood, the nation, responsibility in a village, doctor to a patient, etc. 2. Pass out a blank sheet of paper to each person. 3. List at least 10 covenants that currently "claim your life" (i.e. are important to you and claim time and attention).
	B. the covenant concerns	4. Make a list of concerns, long-range issues, pre-occupations, broodings, these covenants bring to mind. 4. Pass out (or draw) an 8x8 chart and have people fill it in randomly with the issues and concerns from the grid, trends chart, and covenant sheets.
	C. concerns organizing	5. What other things/concerns have come to you as you've been working on the 8x8? Put these into the 8x8 chart.
III	A. impact focusing/ naming	1. Now group these 64 items into 7-10 lists by putting like symbols (O, X, , , *, etc.) by items which have a <u>similar impact on you</u> (e.g. immediate pressing concerns, long-range issues, things to be brooding on, etc.) (NOTE: you may want to use a gimmick like colored pencils to facilitate this).
	B. impact prioritiz- ing	2. Draw a linear chart with as many divisions as number of clustered impacts. Title each division with the nature of the impact and re-list the <u>concrete data underneath</u> .  3. <u>Priority conversation</u> (in relation to the master impact categories): *which of these are things that must be dealt with immediately? *which of these are crucial arenas of brooding for the next year? *which of these are models that you're working on? *which of these are futuristic concerns? *which of these are intellectual wrestlings? *ETC. (create any other categories that are helpful to you)
	C. organizing priority impacts	4. Now draw these into a rational chart with the most pressing concern arenas in the center of the chart (see example below), and the other arenas around it. (NOTE: you're after a picture of the relationship of these arenas to each other). 

Mvt.	Steps	Procedures
		<p>5. After you have this chart completed with the impact titles in place, re-list the concrete data related to each title in the box underneath the appropriate title.</p>
<p>Exercise Postlude</p>		<p>1. <u>Context:</u> Through-out the Voyage we are going to be building our own Journal of reflections. These reflections are for you alone--we will not be sharing any of the concrete things you write, so be honest and very frank with yourself.</p> <p>2. Look over the comprehensive brooding screen you have just created. Mark three (3) things that surprise you. Write these in your journal.</p> <p>3. Now write a short paragraph/essay which starts with the sentence "To care for all means. . . ."</p> <p>4. After completing your essay, draw a symbol that will remind you of care's comprehensiveness.</p> <p>5. <u>Reflection on the exercise:</u> *what part of the exercise was the most fun?/ the hardest?/ the part you wish you'd another ½ hour to work on? *how was this exercise helpful? *how did this exercise shift your standpoint?</p>

The Voyage
of Discovery

Exercise #2: Definitudes of the Human Journey

July
1979

RATIONAL OBJECTIVE: To provide a practical and rational yet revelatory framework in which one can understand their own life as journey/voyage of discovery.

EXISTENTIAL AIM: To occasion healing and the appropriation of one's journey to date and to call into question any future directions that aren't about profound human living.

EXERCISE PRELUDE	EXERCISE DRAMA			EXERCISE POSTLUDE
	I	II	III	
<p><u>The Preparation</u></p> <p>1. Sing: "Shall We Dance"</p> <p>2. Context: Profound Humanness Chart - internal states./ external manifestations when life gets "profounded."</p> <p>3. Divide into teams</p>	<p>Corporate Montage</p> <p>A. assign each team one box on the P.H. Chart.</p> <p>B. Team conversation on their assigned box.</p> <p>C. Together the teams create the montage (on the large P.H. Chart on the wall.)</p>	<p>Journey Timeline</p> <p>A. individuals brainstorm 15 crucial turning points of their life.</p> <p>B. Lay out life timeline, birth to death and plot events.</p> <p>C. Create master chart of your journey - title sections.</p>	<p>Prof. Hum. Reflection</p> <p>A. Art form the corporate montage and relate to key turning points of your journey.</p> <p>B. Name these points and create 4 short lines of poetry for each which describe the happening of P.H. in terms of your journey.</p> <p>C. Give your whole future a title.</p>	<p><u>Journal Essay:</u></p> <p>1. List 3 revelatory insights into your journey.</p> <p>2. Write: "My journey in profound humanness is..."</p> <p>3. Brainstorm a list of art forms you need in your home to hold you before your own profound humanness journey.</p>
(15 Min)	(45 Min)	(30 Min)	(30 Min)	(30 Min)

The Voyage
of Discovery

DEFINITUDES OF THE HUMAN JOURNEY
an exercise in practical transparency

July
1978

(Exercise #2)

Mvt.	Steps	Procedures
	Exercise Prelude	<ol style="list-style-type: none"> 1. Sing: "Shall We Dance". 2. Context: The Profound Humanness chart is a screen to help get ahold of one's experience of life in its depths. When a person's life gets "profounded" there is a shift in the internal states of being. That shift in the internal is accompanied by external manifestations all of which make up the experience of profound living. 3. For this exercise we need to divide ourselves into 12 teams. Let's do this by counting off by 12.
I	A. assigning P.H. Cate- gories	<ol style="list-style-type: none"> 1. Pass out the Profound Humanness poetry charts. Read the poetry and ask for other associations/words in relation to the categories. (NOTE: Have them take notes on this conversation on their Profound Humanness charts.) 2. Each team selects one slip of paper out of a hat. On it they will find the category of the Profound Humanness chart they are assigned to work with.
	B. conver- sing as teams	<ol style="list-style-type: none"> 3. Each team holds a conversation on their category. Have them read the notes from step 1 of this movement. <ul style="list-style-type: none"> --What do you see in relation to your category? --What illustrations of this experience come to mind out of movies, books, pictures? --What mood do you associate with this category?
	C. creating the team montage	<ol style="list-style-type: none"> 4. Pass out a piece of backing paper to each team (it is the same size as the box on the large wall chart). 5. As a team find pictures in magazines that illustrate the life experience this box is pointing to. Cut out the pictures and arrange them on the backing paper to create a montage. Glue them down. 6. Put your team's montage on the large Profound Humanness chart on the wall in the appropriate space. 7. As a whole group art form the corporate montage: <ul style="list-style-type: none"> --What objects strike you? --What people, faces, activities catch your attention? --What emotions do you see?/ emotions you feel? --Where do you see yourself?
II	A. turning points brainstorm	<ol style="list-style-type: none"> 1. As individuals brainstorm 10-15 crucial events in your life, turning points on your journey..
	B. creating life timeline	<ol style="list-style-type: none"> 2. Pass out a blank sheet of paper to each person. 3. Draw a horizontal line on your paper. At the left end, put the date of your birth and at the right end the date of your death. Then divide the line into 5-year segments. 4. Plot the events you brainstormed onto that timeline.

Mvt.	Steps	Procedures
	C. charting individual journeys	5. Chart your life to date into its major sections by drawing a verticle line at the two or three most crucial turning points. 6. Title each of the sections
III	A. relating turns to art form	1. Star the two or three major/key turning points in your life's journey. 2. As you look at the Profound Humanness montage, which picture comes alive in relations to one of your turning points? 3. Write the title of the Profound Humanness box on your timeline beside the related turning point.
	B. creating P.H. poetry	4. Write four (4) short lines of poetry for this turning point which describe the happening of profound humanness at this particular point.
	C. claiming the future	5. Give a title to the entire future section on your timeline.
POSTLUDE		1. List three insights you have had that revealed to you the depth of your life journey. (i.e. three places a trap door opened under your feet) 2. Using these revelatory insights write an essay in your journal which begins with the line: "My journey in Profound Humanness is a journey. . . ." 3. Brainstorm a list of art forms you need to have in your home to hold you before your own profound consciousness. 4. Corporate reflection on the exercise: --What came to you as a refreshing surprise? --Which part was most revelatory? Why? --What methods from this exercise do you want to fool around with some more?

RATIONAL OBJECTIVE: to ground the image of "profound humanness embodied" in the midst of ordinary concrete situations that occur in the local community.

EXISTENTIAL AIM: to hear the call of the Way and to be excited at the practical possibility of intentionally styling life as the presence of humanness.

EXERCISE PRELUDE	EXERCISE DRAMA			EXERCISE POSTLUDE
	I	II	III	
<p><u>The Preparation</u></p> <p>1. Sing: "Name"</p> <p>2. Context: exemplars are poetic images of profound humanness embodied.</p> <p>3. break into 6 teams</p>	<p>Role Play</p> <p>A. Set up situation (e.g. paralyzed community meeting)</p> <p>B. Assign groups to plan drama (one group plays the community)</p> <p>C. Five mini dramas are presented.</p>	<p>Meditative Council</p> <p>A. Corporate reflection - the social mode of each?</p> <p>b. Individual reflection - meditative friends brainstorm lists.</p> <p>C. Plotting the friends on the exemplar charts.</p>	<p>Implementary Steps</p> <p>A. Note points of weakness or overkill.</p> <p>B. Mark 4 places your exemplar council needs to be strengthened this next year.</p> <p>C. Brainstorm 10 tactics which would implement this.</p>	<p><u>Journal Essay</u></p> <p>1. List 3 ways in which you are an exemplar of humanness.</p> <p>2. Write: "The style of authenticity I am called to embody in my community is ..."</p> <p>3. Brainstorm a list of external signs of this style.</p>
(15 Min)	(45 Min)	(30 Min)	(30 Min)	(30 Min)

The Voyage
of Discovery

THE SYTLE OF EXEMPLARY LIVING
an exercise in practical sociality
(Exercise #3)

July
1979

Mvt.	Steps	Procedures
	Exercise Prelude	<ol style="list-style-type: none"> 1. Sing: "Mame" 2. <u>Context:</u> The Profound Humanness Chart is like a 12-sided diamond which articulates both the internal states and external manifestation of being a profound human. The Five Exemplars are one screen to point to the style of living that one sees when profound humanness is being embodied. 3. Divide the group into 5 teams.
I	A. setting the role play situation	<ol style="list-style-type: none"> 1. <u>Context the role play:</u> We are going to experiment with the embodiment of the the examplars through doing a bit of drama. Here's the situation--we are a group of people at a meeting of our community. We are trying to reach a consensus on some community issue but are paralyzed by our own despair and story of impossibility 2. Have the group "get into it" by actually playing this situation out for a few minutes so that everyone gets a concrete feel for the community---(you'll probably have to appoint someone to chair the meeting to keep the ball rolling). Give about 3 minutes for this.
	B. planning the role play drama	<ol style="list-style-type: none"> 3. Assign each of the teams one of the exemplar categories. 4. As teams discuss the role of the assigned exemplar (refer to the discourse to enable this). What is this one's uniqueness? 5. Now plan how this style would manifest itself in the midst of the community meeting that we have just rehearsed. 6. Each team chooses one of its members to enact/embody the style that the team has been discussing in the community meeting as it is re-played.
	C. doing the exemplar dramas	<ol style="list-style-type: none"> 7. The Voyage Guide decides which team's representative will go first. That team member comes forward and puts on a mask of the role that he/she will be playing. (NOTE: It is crucial that the Guide create 5 masks <u>prior</u> to the beginning of the exercise that are somewhat different and somewhat related to the exemplar category). 8. The rest of the group now begins to re-play the drama of the community meeting with the exemplar person jumping into the drama at the points consensed on by the team. He/she is out to embody profound humanness under the mask of saint, sage, warrior, poet, or annointed in the midst of the community meeting. 9. The drama is to proceed until each team's representative has had a chance (one at a time) to act out the assigned role. Allow about 4 minutes per team, then move on the the next team.
	A. reflecting on the dramas	<ol style="list-style-type: none"> 1. <u>Corporate reflection on the drama:</u> <ul style="list-style-type: none"> *what words/phrases/lines do you remember from the dramas? *where did you laugh?/what surprized you?/what was painful? *how would you talk about the social mode/form for each of the examplars? (i.e. what do you <u>see</u> when sage-hood, saint-hood, etc. is being embodied?

Mvt	Steps	Procedures
		<ul style="list-style-type: none"> *what actions did each of them use? *what did each want to have happen to the group? *which of the roles most caught your imagination?/Why?
	<p>B.</p> <p>brainstorming impacting styles</p>	<p>2. Pass out a blank sheet of paper to each person.</p> <p>3. Have each person individually make a list in response to the following questions:</p> <ul style="list-style-type: none"> *what artforms have had a definite impact on you? (what books/pictures/statues/quotes do you never leave behind?/ what movies do you talk about most often?/ what songs are your favorite?)-- list at least 3. *list 3 fictitious characters that are symbols of authenticity for you (symbols of being on the Way). *list 3 of your closest traveling companions on the Journey. *list 3 people from a culture other than your own who have been an address to you. *list 3 people who have "moved in on your life"/disrupted your routines/called you into question? <p>4. Now go back through your list of 15 and make a <u>short</u> note on what/how each of these has addressed you.</p>
<p>II</p>	<p>C.</p> <p>plotting persons/ styles on exemplar charts</p>	<p>5. Pass out (or draw) a blank copy of the exemplar charts.</p> <p>6. Quickly rehearse the stylistic manifestation of each:</p> <ul style="list-style-type: none"> *<u>General</u>: the style of taking responsibility for the whole situation; taking charge; maneuvers to ensure effective, victorious action. *<u>Sage</u>: the bearer and transmitter of wisdom, pulling from his knowledge of past and vision of the future; the imaginal educator par excellence. *<u>Poet</u>: "sees through" every situation to its underlying significance; finds ways to convey and dramatize the deeps of life. *<u>Saint</u>: one who pours out his energy and life on behalf of all people to ensure the possibility of the full life for all; the one whose body is on the line for history. *<u>Anointed</u>: one who sees clearly his life and action as the pivotal link between all the past and the future; one who has clearly heard the call of history and seen "I am the one". <p>7. Now go back to you list of people and place each person in the exemplar category that they most closely relate to. (NOTE: it may be easier for some groups to take the categories one by one--e.g. "go through your list and pick all of the those who come to you as the general, etc., etc. till all categories are covered)</p> <p>8. As you are working on this plotting, add other names to any of the categories that occur to you.</p>

Mvt.	Steps	Procedures
III	A. reflecting on exemplar plotting	1. Which of the 5 exemplar roles did most of your names fit under? 2. Which of the 5 exemplar roles has the least names? 3. Have the rest of the group share some of the names from the boxes that some found were scarce in names. Make sure everyone has some names under each category. 4. <u>Corporate reflection:</u> *what surprised you in doing this?/intrigued you? *what did you discover about exemplary living? *what qualities make these exemplars important to humanness?
	B. exemplar screen evaluation	5. Now go back to your charts: *circle the name of one person you'd most like to have working in your community during the next year. Why?/what life-giving qualities does he/she embody? *if you were assigned to visit 50 villages around the world to help them build and call forth primal community, which one off of your charts would you take with you? (circle him/her) *circle the person whose style you need to appropriate/adopt? 6. Mark the names of three (3) people on your charts with whom you need to have a lively/ongoing dialogue this next year.
	C. exemplar dialogue tactics	7. Corporately discuss briefly: What kinds of things come to your mind that could open up an exciting/impacting dialogue with these exemplars in the coming year. 8. Individually write yourself a memo on how you will concretely do this in the coming year (look especially at the names you have circled and the places on your chart where there are not very many names).
Exercise Postlude		1. Write down in your Journal 2-3 situations you have been in recently which needed someone to be one of these exemplars? what role was really needed there? 2. In your Journal write a paragraph/essay which begins with the sentence, "The style of authenticity that I am called to embody is. . . ." 3. Write down 3 things you need to do in your community to ensure that that authentic style is manifest. 4. <u>Reflection on the exercise:</u> *relate this exercise to a kind of weather condition. *what does it smell like?/what color would you paint it? *where was it helpful?/ how? *if you were going to do some more work in this arena, what would you do? *what is your title for the exercise?

RATIONAL OBJECTIVE: to articulate the journey of the 20th Century and to understand the great turning point of the present moment.

EXISTENTIAL AIM: to be seized by the indicative call of history to be a paravocated thrust and to surrender to the Way of service.

EXERCISE PRELUDE	EXERCISE DRAMA			EXERCISE POSTLUDE
	I	II	III	
<p><u>The Preparation</u></p> <p>1. Sing: "Everything's Coming Up Roses"</p> <p>2. Context: Wall of Wonder points to the journey of history.</p> <p>3. Divide into teams.</p>	<p>Charting the Journey</p> <p>A. Choose major turning points on the journey (Wall of Wonder)</p> <p>B. Create titles for each section and the whole to date.</p> <p>C. Cluster events which illustrate/ground master titles.</p>	<p>Practical Prophecy</p> <p>A. Game: time machine to the year 2000 - what were the key events of the last two decades?</p> <p>B. What happened in 1980-1985 which enabled/set-up these others.</p> <p>C. Chart and title the future till 2000.</p>	<p>Myth Declaration</p> <p>A. Corporately brainstorm poetry to articulate this journey (deal with past, present, future images).</p> <p>B. Assign teams to write the 20th century Journey Myth.</p> <p>C. Corporately read the myth.</p>	<p><u>Journal Essay</u></p> <p>1. Evaluation of Journal writings thus far.</p> <p>2. Write: "The unique contribution I intend to make to my era is..."</p> <p>3. List the 5 landmarks, decisions for your journey this next year.</p>
(10 Min)	(30 Min)	(20 Min)	(60 Min)	(30 Min)

The Voyage
of Discovery

THE DESTINY OF THE PEOPLE OF THE WAY
an exercise in practical mythology

July
1979

(Exercise #4)

Mvt.	Steps	Procedures
	Exercise Prelude	<ol style="list-style-type: none"> 1. Sing: "Everything's Coming Up Roses". 2. Context: During our "Voyage" we have been working on the <u>Wall of Wonder</u> as a way to reflect on the discourses. We are now going to pull this together and look at the journey of the Twentieth Century from 1950 -- on.
I	A. locating divisions on chart	<ol style="list-style-type: none"> 1. As a whole group art form the Wall of Wonder: <ul style="list-style-type: none"> --What is the first thing that grabs your attention? --What is the most surprising thing there? / most exciting? / most mind Blowing? / most frightening? --What happened to you as you worked on this? (How are you different than when we began?) 2. As a group, consense on the major breaks or division of the chart: "In this journey where are the major turning points?" (Push on the intuitive feel for this, a turning point from what to what?)
	B. titling the chart divisions	<ol style="list-style-type: none"> 3. Divide into teams, one team for each division on the chart. Make assignments. 4. In the teams, carefully look at the data under your assigned division. Create a title for that section of the chart. 5. Corporately get up the titles and consense on them. Push for titles which reveal the journey we have been on. 6. Title the whole century to date.
	C. ground- ing chart titles	<ol style="list-style-type: none"> 7. Divide back into teams. 8. Teams cluster the data and events of their section of the chart to illustrate and ground the master titles of the chart.
II	A. time machine game:2000	<ol style="list-style-type: none"> 1. As a whole group play the "Time Machine game". You have been catapulted into the year 2000. As you look back on the last two decades of the 20th Century, what were the key events of these last two decades? (NOTE: Record these on an extension of the Wall of Wonder chart!)
	B. projecting 1980-85	<ol style="list-style-type: none"> 2. From the perspective of the year 2000, what happened in 1980-85 that was catalytic of these events? (NOTE: Record these on the extension.)
	C. charting the future	<ol style="list-style-type: none"> 3. <u>Artform the Future</u>, from the perspective of now. <ul style="list-style-type: none"> --What shocks you here? / What dismays you? / fills you with excitement? --What do you wish you could be a part of here? 4. Chart the divisions of the future part of the chart. 5. Corporately title the sections and give a title to the whole.

Mvt.	Steps	Procedures
		<p>6. Reflection: How do these two parts of the chart relate to each other? What do you see now that you didn't see before? What title would you give the entire last half of the journey of Century 20?</p>
III	<p>A. choosing song images & tune</p>	<p>1. Context: It is crucial to be able to tell a rational story (like the chart) but it is equally important to tell an imaginal, more poetic story of the 20th Century journey. 2. Quickly brainstorm some poetic images for each section of the chart. (NOTE: Poetic doesn't mean abstract, they must be related to the real events of the century) 3. Now tell the group we are going to write a musical myth of this journey. It is to be serious and profound. 4. Tune Choosing: --What KIND of music/tune would be appropriate to communicate this journey? (e.g. slow, melodic, brassy, etc.) --Brainstorm tunes which meet these criteria. --Consense on a tune.</p>
	<p>B. writing the song</p>	<p>5. Break into teams and assign each to write one verse for the musical myth using the poetry and data and title of their section. (The teams may have to brainstorm some additional images.</p>
	<p>C. singing & reflecting on the song</p>	<p>6. Come back as a whole group and have each team sing their verse in the order of the chart. (Get a copy to the typist and produce for all.) 7. Reflection on musicale: --What did you hear that will stay with you? --Where were you delighted? / caught off-guard? --What happened to your team as you wrote this? What happened to your understanding of this journey?</p>
	<p>Postlude</p>	<p>1. Pass out the individual Journal brooding screen. 2. Quickly walk through the screen dealing with any unclarities. 3. Give the group time to work solitarily on the screen. 4. Write an essay that starts with the phrase, "The unique contribution I intend to make to my era is. . ." 5. In relation to this paragraph list at least 5 decisions you discover you have made in relation to your journey this next year. 6. Reflection on the whole exercise: --What was the most intriguing part of this exercise? --What surprised you? --What was difficult? --How was this helpful? --How are you different than you were before the exercise? --What methods do you plan to continue to experiment with?</p>

JOURNAL PULL-TOGETHER



The world is a person speaking to me. — record the conversation here.

My community is a person speaking to me. —record the conversation here.



The Journey of Century 20

1950

1955

1960

1965

1970

1975

1980

1985

1990

1995

My Journey

Where is history calling you to leap in the dark?



I am the one set free to...



Where are you being called to risk all ?

My Covenant with the League involves the following: