

tation of the first poems we heard. More often they have a flush left margin, and an image or t do not have a metrical design.

Acquaintance with the main body of Engli is absolutely essential—it is clearly the whole ca what has been written in the last hundred ye without meter, is no more than an icing. And I do not really mean an acquaintanceship—I engrossed and able affinity with metrical vers without this felt sensitivity to a poem as a *str lines and rhythmic energy and repetitive sou* be forever less equipped, less deft than the i dreams of making a new thing can afford to verse, after all, developed from metrical verse. are not so very different. One is strictly patter is not. But both employ choice of line-length, o enjambment, heavy and light stresses, etc.

Of course I don't suggest a return to metri Neither do I mean to suggest that the conte poem is any less difficult or complex than poe past. Nor am I advocating, necessarily, that begin the remedy by writing metrical verse. I w to. But it would be a defeating way to begin. Th

SUBSTITUTIONARY DEATH

THE gospel of Christ teaches that violator of God's law, and is under se demned by that broken law to die, gether beyond his power to save himse fate.

Jesus came into the world to take r his guilt upon Himself, accept his senti in his place; and man's only hope of se this fact of Christ's substitutionary dea upon the sinner's personal acceptance stitute and Saviour. Christ's death up the vicarious atonement.

The death of our Lord is, then, the fact of human salvation. In that divin for sins was met, paid, discharged, and saved simply by accepting His sacrific

retroactive

ret-ro-ac-tive
ret-ro-cede
ret-ro-ces-sion
ret-ro-fire
ret-ro-grade
ret-ro-gress
ret-ro-gres-sion
ret-ro-rock-et
ret-ro-spect
ret-ro-spec-tion
ret-ro-spec-tive
re-turn
re-turn-able
re-turn-ee
re-uni-fi-ca-tion
re-uni-fy
re-union
re-unite
re-us-able
re-use
rev
rev-ved
rev-ving
re-val-u-ate
re-val-u-a-tion
re-val-ue
re-vamp
re-vanche
re-vanch-ist
re-veal
rev-eil-le
rev-el
rev-eled
or rev-elled
rev-el-ing
or rev-el-ing

rev-e-la-tion
rev-el-er
or rev-el-ler
rev-el-ry
re-venge
re-venge-ful
re-venge-er
rev-e-nue
rev-e-nu-er
re-ver-ber-ate
re-ver-ber-a-tion
re-vere
rev-er-ence
rev-er-end
rev-er-ent
rev-er-en-tial
rev-er-ie
or rev-ery
re-vers
lapel (see reverse)
re-ver-sal
re-verse
opposite (see reversa)
re-vers-ibil-i-ty
re-vers-ible
re-vers-ibly
re-ver-sion
re-ver-sion-ary
re-vert
re-vert-ible
re-view
re-view-er
re-vile
re-vil-er
re-vis-able

re-vise
re-vis-er
or re-vi-sor
re-vi-sion
re-vi-sion-ism
re-vi-so-ry
re-vi-tal-iza-tion
re-vi-tal-ize
re-viv-al
re-viv-al-ist
re-vive
re-viv-i-fy
re-vo-ca-ble
re-vo-ca-tion
re-voke
re-vok-er
re-volt
re-volt-ing
rev-o-lu-tion
rev-o-lu-tion-ary
rev-o-lu-tion-ist
rev-o-lu-tion-ize
re-volv-able
re-volve
re-volv-er
re-volv-ing
re-vue
re-vul-sion
re-wake
re-wake-en
re-ward
re-wind
re-wound
re-wind-ing
re-work

February 18th.

THE INITIATIVE AGAINST DESPAIR

"Rise, let us be going." MATTHEW xxvi. 46.
The disciples went to sleep when they should have kept awake, and when they realized what they had done it produced despair. The sense of the irreparable is apt to make us despair, and we say—"It is all up now, it is no use trying any more." If we imagine that this kind of despair is exceptional, we are mistaken, it is a very ordinary human experience. Whenever we realize that we have not done that which we had a magnificent opportunity of doing, then we are apt to sink into despair; and Jesus Christ comes and says—"Sleep on now, that opportunity is lost for ever, you cannot alter it, but arise and go to the next thing." Let the past sleep, but let it sleep on the bosom of Christ, and go out into the irresistible future with Him.

There are experiences like this in each of our lives. We are in despair, the despair that comes from actualities, and we cannot lift ourselves out of it. The disciples in this instance had done a downright unforgivable thing; they had gone to sleep instead of watching with Jesus, but He came with a spiritual initiative against their despair and said—"Arise and do the next thing." If we are inspired of God, what is the next thing? To trust

as it truly is.

What is poetry's role when the world is burning? I

rommental disaster and the relentless wars aroun

had, it seems, a paralyzing, sterilizing effect on mi

erry. It is less the magnitude of the crises than ou

unity to them, this death on which we all thrive, th

best energies into esoteric language games, or co

into nostalgias of form or subject matter, or shrill

a culture whose privileges we are not ready to ren

accurately, do not even know how to renounce. Th

clarity, some galvanizing combination of hope ar

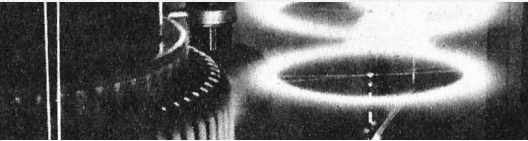
much needed now, but it sometimes seems that v

plural seriously, I don't exempt myself—are anxio

devastation to reach our very streets, as it one day

certainly will.

But the fight is quiet sometimes too. Even for those
fer: "It will be the task of our generation, not to s



Memento Mori

It doesn't take much to remind me

what a maybe I am,

what a soap bubble floating over the children's party.

Standing under the bones of a dinosaur

evidences of down-slope creeps; bi

about the mechanism responsible for

One explanation is the view of T

University that an electrostatic f

responsibility for the transport of

place. Gold, who has propounded ti

now points to new supporting evid

sample studies.

Examination of the core samples

Storms shows distinct stratification

some as thin as one centimeter, d

and grain size and distribution. I

Gold believes, is caused by a gent

that is proceeding faster than the

caused by meteoroid impact.

If the lunar surface were bombard
energies of 200 to 800 electron-v
surface would be charged diff
and the mouthfuls of colorful willflowers
by a roadside, grateful for the sweet weeds

always pulls me up by the reins and settles me down

has figured out a way to avoid dying

who ever breasted the waters of time

And the realization that no one

built in 1722 of sandstone and limestone in the city of

a structure I just noticed in a magazine—

Even the Church of St. Anne will do,

stand that the flavor can really vary from tree to tree

uprisingly pleasant. Subsequent "tastings" from

ly first experience chewing the inner bark of

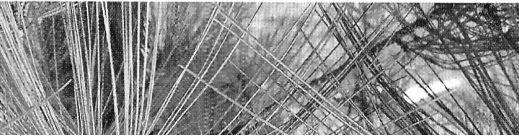
quins.

atory term used by the Mohawk Indians to des

of food scarcity. The word "Adirondack," mea

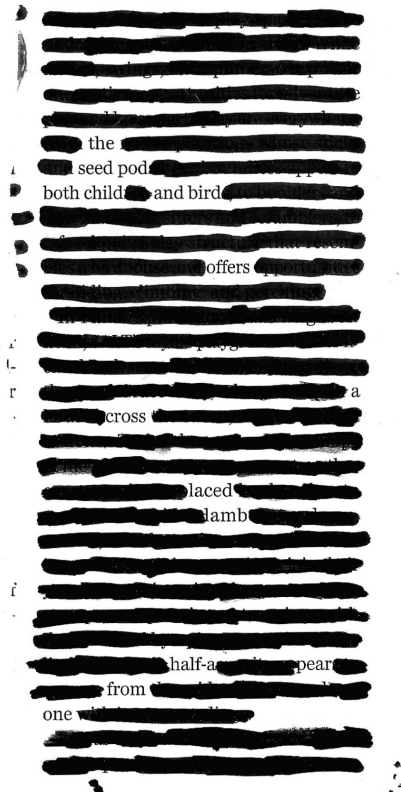
number of Native American tribes are the in

white pine in spring



LENT 1: Wednesday, February 18 (Ash Wednesday) – Tuesday, February 24

1. Fold the zine by following the instructions here.
2. Once a day, choose a zine page and craft a poem from the text on that page by crossing out text with a black marker. Your poem is written by leaving specific words untouched. (See the example below.)



How to create your zine

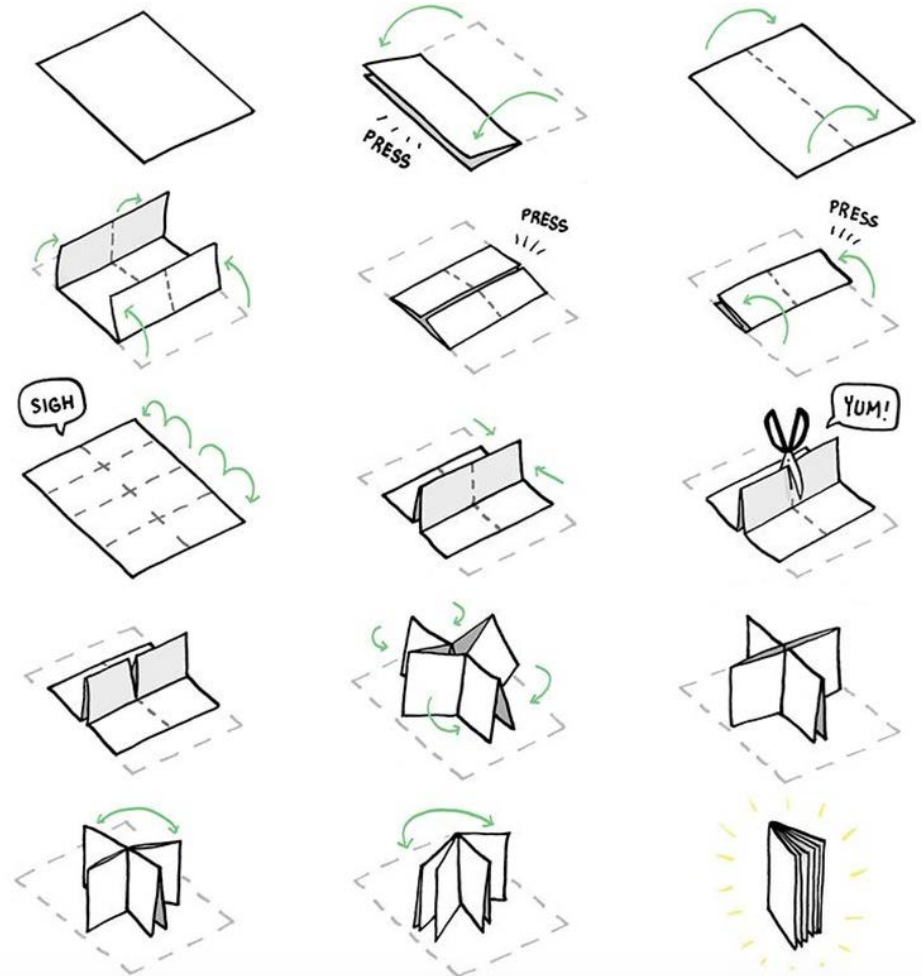


Image courtesy of the Thomas Tallis School

Each page of prose begins with a title. Keep or get rid of it as you see fit. Whether you read pages in their entirety prior to marking them is up to you.

...or visit
[www.resurrectionphl.org/
lenten-devotional-zine-1](http://www.resurrectionphl.org/lenten-devotional-zine-1)
to see these instructions

