

Luke 15:11-32
July 30, 2017

BEHIND WHOSE EYES?

OVER THE COURSE OF THE SUMMER MONTHS, WE HAVE BEEN FOCUSING OUR ATTENTION ON A SERIES THAT INCLUDED 4 BOOKS, 4 MOVIES AND 4 SONGS.

THE SELECTIONS CHOSEN BY DR. DAVENPORT HAVE NOT NECESSARILY HAD AN OVERT CHRISTIAN FOCUS BUT, IN EXPLORING THE CONTENT, THE LESSONS FOR US AS CHRISTIANS HAVE BEEN OBVIOUS.

WHEN WE FIRST DISCUSSED MY PREACHING ON THIS DATE, IN THE MIDDLE OF THE SERIES, DR. DAVENPORT SAID THAT I MIGHT FIND IT FUN TO JUST CONTINUE WITH THE SERIES, SELECTING MY OWN TITLE TO EXPLORE.

I AGREED BUT AS THE DATE CAME CLOSE, THE PROBLEM I ENCOUNTERED WAS THAT WE HAD MADE OUR WAY THROUGH THE BOOKS AND WERE INTO EXPLORING MOVIES.

I HAVE A CONFESSION TO MAKE ABOUT *ME* SELECTING A MOVIE.

WHEN I WATCH A MOVIE, I ENTER THE WILLING SUSPENSION OF DISBELIEF AND ENTER THE STORY AS IT IS.

IT MAY HAVE SOMETHING TO DO WITH MY BEING A SOCIAL WORKER, BUT I WATCH IT FOR WHAT IS IN FRONT OF ME, TOTALLY IMMERSSED IN THE STORYLINE.

LATER YOU AND I COULD SHARE A CONVERSATION AND YOU COULD ENLIGHTEN ME AS TO ALL THE SYMBOLISM

PORTRAYED AND I WOULD UNDERSTAND IT BUT I WOULD NOT BE THE PERSON TO BRING IT TO OUR DISCUSSION.

SO, WHILE I ADMIT TO HAVING GAINED *LOTS* OF INSIGHT INTO THE MOVIES PRESENTED IN THE SERMONS, I WOULD NOT BE YOUR CHOICE FOR LEADING YOU THROUGH A MOVIE.

SECONDLY, I ALSO CONFESS, THAT IF YOU LOOKED ON MY BOOKSHELVES AT HOME YOU WOULD FIND THAT BOOKS THAT HAVE IMPACTED MY SPIRITUAL GROWTH HAVE BEEN OVERTLY FOCUSED.

SO TODAY I INVITE YOU TO JOIN WITH ME IN EXPLORING YET ANOTHER BOOK BY LOOKING AT THE PARABLE OF THE PRODIGAL SON THROUGH NOT ONLY THE SCRIPTURE BUT ALSO REMBRANDT'S PAINTING *THE RETURN OF THE PRODIGAL* AND HENRI NOUWEN'S BOOK THE RETURN OF THE PRODIGAL SON.

WE WILL REFERENCE MANY TIMES THE REMBRANDT PAINTING HERE IN THE FRONT OF THE SANCTUARY THAT NORMALLY HANGS IN OUR GALLERY.

IF YOU WOULD LIKE TO CHANGE WHERE YOU ARE SITTING AND MOVE CLOSER TO THE FRONT OF THE SANCTUARY TO BETTER VIEW IT, FEEL FREE TO DO SO NOW.

**LET'S BEGIN WITH THE SCRIPTURES: LUKE 15: 11-32.
LISTEN NOW TO THE WORD OF GOD.**

MAY GOD BLESS TO OUR UNDERSTANDING THIS READING OF GOD'S HOLY WORD.

THE PRODIGAL SON WAS ONE OF THE LAST PAINTINGS BY REMBRANDT AND WAS DONE TWO YEARS BEFORE HE DIED.

AT THIS POINT IN HIS LIFE HE HAD EXPERIENCED LIFE TO THE FULLEST, HAVING BEEN SUCCESSFUL MONETARILY AND THE MOST POPULAR ARTIST IN AMSTERDAM.

HE HAD ALSO GONE THROUGH FINANCIAL RUIN AND FORCED INTO POLITE BANKRUPTCY AND LIFE IN A POOR SECTION OF TOWN.

IT IS AS IF THIS PAINTING IS REMBRANDT'S FINAL WORD, HIS SPIRITUAL TESTAMENT TO THE WORLD, DERIVED IN LARGE PART FROM LIVING HIS OWN LIFE.

RATHER THAN BEING A STRICT INTERPRETATION OF THE PARABLE, THIS PAINTING REFLECTS THE SPIRITUAL STORY PORTRAYED.

USING LIGHT AND SPACE, REMBRANDT'S SIX CHARACTERS GIVE US DEPTH OF UNDERSTANDING OF THE MESSAGE OF THE GOSPEL.

THE PAINTING IS VOID OF EXTREME EMOTION BUT IS RAISED TO A CALM THAT GIVES THE EMOTIONS LASTING CHARACTER, NO LONGER SUBJECT TO CHANGING TIMES.

AS OBSERVERS, WE UNDERSTAND THE DEPTH OF THE EXPERIENCE BETWEEN THE FATHER AND HIS YOUNG SON.

HENRI NOUWEN, AUTHOR OF THE RETURN OF THE PRODIGAL SON, FIRST ENCOUNTERED REMBRANDT'S PAINTING IN A POSTER TACKED TO THE OFFICE DOOR OF A FRIEND AND COLLEAGUE.

HE FOUND HIMSELF IMMEDIATELY DRAWN TO IT TO THE POINT OF BEING UNABLE TO FOCUS HIS ATTENTION ON THE CONVERSATION.

AT THAT TIME, HE HAD JUST SPENT SIX EXHAUSTING WEEKS LECTURING TO CHRISTIAN COMMUNITIES ACROSS THE UNITED STATES, CALLING THEM TO DO ANYTHING THEY COULD TO PREVENT THE WAR AND VIOLENCE IN CENTRAL AMERICA.

HE WAS IMMEDIATELY DRAWN TO THE BODY OF THE YOUNGER SON RESTING AGAINST HIS FATHER.

NOUWEN SAYS, “AFTER A LONG AND SELF-EXPOSING JOURNEY, THE TENDER EMBRACE OF FATHER AND SON EXPRESSED EVERYTHING I DESIRED AT THE MOMENT.

I WAS, INDEED, THE SON EXHAUSTED FROM LONG TRAVELS; I WANTED TO BE EMBRACED; I WAS LOOKING FOR A HOME WHERE I COULD FEEL SAFE.”

I DISCOVERED THE PAINTING THROUGH THE WRITING OF HENRI NOUWEN.

I, TOO, FOUND MYSELF DRAWN TO IT AND AS I READ THE BOOK, I SPENT AS MUCH TIME LOOKING AT THE FRONT COVER OF THE PAINTING AS READING THE BOOK.

BY THE TIME, I HAD FINISHED THE BOOK, MY OWN COPY OF THE POSTER WAS ON ITS WAY TO MY DOORSTEP.

REFLECT FOR A MOMENT ABOUT THOUGHTS OR FEELINGS YOU MAY HAVE HAD AS YOU ENCOUNTERED THE PAINTING FOR THE FIRST TIME OR EVEN AS YOU GAZE AT IT NOW.

AS WE FOCUS ON THE FIGURE OF THE YOUNGER SON WE ARE DRAWN TO THE BEAUTY OF THE SOFT YELLOWS AND BROWNS AS HE RESTS AGAINST THE RICH RED OF HIS FATHER’S ROBE.

THE TRUTH, HOWEVER, IS THAT HE IS DRESSED IN RAGS THAT CARRY THE HISTORY OF THE MISERY HE HAS EXPERIENCED.

NOUWEN NOTES, “IN THE CONTEXT OF A COMPASSIONATE EMBRACE, OUR BROKENNESS MAY APPEAR BEAUTIFUL, BUT OUR BROKENNESS HAS NO OTHER BEAUTY BUT THE BEAUTY THAT COMES FROM THE COMPASSION THAT SURROUNDS IT.”

TO UNDERSTAND THAT COMPASSION WE MUST FIRST UNDERSTAND THE REALITY BEHIND IT.

BEFORE THIS YOUNG SON RETURNED HOME, HE LEFT.

IT IS EASY WITH THE FAMILIARITY OF THE STORY AND THE BRIEFNESS WITH WHICH HIS LEAVE TAKING IS PRESENTED FOR US TO MINIMIZE THE IMPACT OF WHAT OCCURRED.

DR. KENNETH BAILEY HELPS US TO UNDERSTAND THE BRASHNESS OF THIS ACT OF THIS YOUNG MAN ASKING HIS FATHER FOR HIS INHERITANCE.

FOR OVER 15 YEARS DR. BAILEY INQUIRED OF RESIDENTS OF MOROCCO TO INDIA, SUDAN TO TURKEY ABOUT THE IMPLICATIONS OF THE SON’S REQUEST FOR HIS INHERITANCE. AGAIN, AND AGAIN HE RECEIVED THE SAME RESPONSES, INDICATING THAT IT SIMPLY WOULD NOT HAVE OCCURRED BECAUSE SUCH A REQUEST WOULD MEAN THAT HE WANTS HIS FATHER TO DIE.

THE YOUNGER SON ASKED NOT ONLY FOR A DIVISION OF THE MONEY BUT ALSO A DISPOSITION OF IT.

HE IS SAYING TO HIS FATHER, “I SIMPLY CANNOT WAIT FOR YOU TO DIE.”

IT IS A HEARTLESS ACT THAT REJECTS ALL THE VALUES AND TRADITIONS OF THE HOME AND COMMUNITY IN WHICH HE WAS RAISED.

THIS IS THE CHILD WHO IS RESTING IN THE ARMS OF HIS FATHER.

HIS FATHER’S ARMS ARE THE ARMS OF COMPASSION THAT SURROUND HIM.

IN ALL ITS EXTRAORDINARINESS, THE DIRTY RAGS FILLED WITH LIFE LESSONS BECOME BEAUTIFUL AGAINST THE STRENGTH OF THE COMPASSION.

AS WE LOOK AT THE LIFE OF REMBRANDT, IT IS EASY TO SEE THE PARALLELS BETWEEN HIM AND THE YOUNGER SON.

BIOGRAPHERS DESCRIBE HIM AS AN ARROGANT YOUNG MAN CONVINCED OF HIS OWN GENIUS WHOSE MAIN CONCERN WAS MONEY WITH LITTLE REGARD FOR OTHERS.

HIS SELF-PORTRAITS REFLECT THIS SAME ARROGANCE AND AFFILIATION FOR THE HIGH LIFE.

YET THIS SHORT PERIOD OF PROSPERITY WAS FOLLOWED BY GRIEF, HEARTACHE AND DISASTER.

OVER A PERIOD OF 7 YEARS HIS FIRST THREE CHILDREN AND HIS WIFE, WHOM HE LOVED AND RESPECTED DIED.

HE LOST POPULARITY AS A PAINTER AND SUFFERED FINANCIAL DIFFICULTY THAT RESULTED IN HIS SELLING ALL HIS POSSESSIONS, INCLUDING THE HEADSTONE OF HIS WIFE.

LIKE THE PRODIGAL SON, REMBRANDT RESPONDED TO THE CIRCUMSTANCES IN A PURIFYING WAY.

JAKOB ROSENBERG WRITES, “REMBRANDT BEGAN TO REGARD MAN AND NATURE WITH AN EVEN MORE PENETRATING EYE, NO LONGER DISTRACTED BY OUTWARD SPLENDOR OR THEATRICAL DISPLAY.”

NOUWEN HELPS US TO UNDERSTAND THAT SPIRITUALLY OUR OWN LEAVE TAKING IS MORE THAN A HISTORICAL EVENT BOUND TO TIME AND PLACE.

HE REMINDS US, “IT IS A DENIAL OF THE SPIRITUAL REALITY THAT I BELONG TO GOD WITH EVERY PART OF MY BEING, THAT GOD HOLDS ME SAFE IN AN ETERNAL EMBRACE, THAT I AM INDEED CARVED IN THE PALMS OF GOD’S HANDS AND HIDDEN IN THEIR SHADOWS...HOME IS THE CENTER OF MY BEING WHERE I CAN HEAR THE VOICE THAT SAYS, “YOU ARE MY BELOVED...”

NOUWEN SAYS THAT MANY OF HIS OWN DAILY PREOCCUPATIONS SUGGESTS THAT HE BELONGS MORE TO THE WORLD THAN TO GOD.

“A LITTLE CRITICISM MAKES ME ANGRY AND A LITTLE REJECTION MAKES ME DEPRESSED.

A LITTLE PRAISE RAISES MY SPIRITS AND A LITTLE SUCCESS EXCITES ME.

IT TAKES LITTLE TO RAISE ME UP OR THRUST ME DOWN.”

NOUWEN REMINDS US THAT GOD HAS NEVER PULLED BACK HIS ARMS, NEVER WITHHELD HIS BLESSINGS.

“THE FATHER IS ALWAYS LOOKING FOR ME WITH OUTSTRETCHED ARMS TO RECEIVE ME BACK AND WHISPER AGAIN IN MY EAR, ‘YOU ARE MY BELOVED, ON YOU MY FAVOR RESTS.’”

AS I GAZE AT THE YOUNGER SON, I FIND THAT LIKE HIM THERE WERE TIMES IN MY YOUNGER LIFE WHERE I SET OUT TO MAKE MY MARK;

I SET OUT TO DETERMINE MY OWN SET OF VALUES AND DEFINE WHO I WAS.

THERE WAS A POINT IN MY LIFE THAT THE CONFLICT OF THOSE VALUES AS OPPOSED TO MY FATHER’S VALUES THREATENED ME WITH DISINHERITANCE BUT SOMEHOW, WE BOTH MANAGED TO SURVIVE THAT PERIOD AND ARISE ON THE OTHER SIDE WITH A NEW APPRECIATION FOR ONE ANOTHER.

TODAY I, LIKE NOUWEN, FIND THAT THERE ARE WEEKS THAT SEND ME INTO A DISTANT LAND THAT LOOKS FOR THE CONDITIONAL LOVE OF THE WORLD AND I ENTER INTO WORSHIP WITH A NEED TO REST IN THE ARMS OF THE FATHER, A NEED TO REMEMBER THAT I AM A CHILD OF GOD AND COMPASSION AWAITS.

AS YOU GAZE AT THE FIGURE OF THE YOUNGER SON, CAN YOU SEE BOTH THE STARKNESS OF HIS LIFE AND THE COMPASSION HE IS EXPERIENCING?

ARE THERE TIMES WHEN YOU HAVE NEEDED AND RECEIVED SIMILAR EXPERIENCES OF BEING THE BELOVED?

AS WE GAZE AWAY FROM THE FATHER AND THE YOUNGER SON, WE SEE THAT THEY ARE SURROUNDED BY A GROUP OF FOUR ON-LOOKERS, TWO MEN AND TWO WOMEN.

YOU MAY NOT BE ABLE TO SEE THE ONE WOMAN ON THE FAR LEFT AND BEHIND THE FATHER. I WILL SHARE WITH YOU THAT IF YOU GO TO THE POSTER FRAMED IN THE ADULT SUNDAY SCHOOL ROOM WITH A FLASHLIGHT, YOU WILL BE ABLE TO SEE.

MY DREAM IS TO ONE DAY SEE THE REAL PAINTING AT THE HERMITAGE IN ST PETERSBURG, RUSSIA BUT FOR NOW MUST SEE WITH A FLASHLIGHT.

A STUDY BY BARBARA JOAN HAEGER PLACES THE CONTEXT OF THE PAINTING INTO THE VISUAL TRADITION OF REMBRANDT'S TIME, AND FOUND THAT THE PARABLE OF THE PHARISEE AND THE TAX COLLECTOR AND THE PARABLE OF THE PRODIGAL SON WERE CLOSELY LINKED.

THIS STUDY FINDS THAT THE SEATED MAN BEATING HIS BREAST AND LOOKING AT THE RETURNING SON IS A STEWARD REPRESENTING THE SINNERS AND THE TAX COLLECTORS, WHILE THE STANDING MAN LOOKING AT THE FATHER IS THE ELDER SON, REPRESENTING THE PHARISEES.

BY PUTTING THE ELDER SON IN THE PAINTING AS THE MOST PROMINENT WITNESS REMBRANDT GOES BEYOND THE BIBLICAL TEXT AND PERHAPS EVEN THE TRADITION OF THE TIME.

REMBRANDT GOES TO THE SPIRIT OF THE TEXT. NOUWEN WRITES, "THEY (THE PRESENCE OF BOTH

BROTHERS), HELP ME TO SEE *THE RETURN OF THE PRODIGAL* AS A WORK THAT SUMMARIZES THE GREAT SPIRITUAL BATTLE AND THE CHOICE THE BATTLE DEMANDS. BY PAINTING NOT ONLY THE YOUNGER SON IN THE ARMS OF THE FATHER, BUT ALSO ELDER SON WHO CAN STILL CHOOSE FOR OR AGAINST THE LOVE THAT IS OFFERED HIM, REMBRANDT PRESENTS ME WITH THE ‘INNER DRAMA OF THE SOUL’-HIS AS WELL AS MY OWN...

REMBRANDT’S PAINTING SUMS UP HIS OWN SPIRITUAL STRUGGLE AND INVITES HIS VIEWERS TO MAKE PERSONAL DECISIONS ABOUT THEIR LIVES. THUS, REMBRANDT’S BYSTANDERS MAKE HIS PAINTING A WORK THAT ENGAGES THE VIEWER IN A VERY PERSONAL WAY.”

NOUWEN EXPLORES THE RESENTMENT OF THE OLDER BROTHER, NOTING THAT AS HE EXPRESSES THIS RESENTMENT, THE FATHER RESPONDS, “MY SON, YOU ARE WITH ME ALWAYS, AND ALL THAT I HAVE IS YOURS. BUT IT WAS ONLY RIGHT WE SHOULD CELEBRATE AND REJOICE BECAUSE YOUR BROTHER HERE WAS DEAD AND HAS COME TO LIFE; HE WAS LOST AND IS FOUND.”

THE FATHER INVITES THE ELDER SON TO JOIN HIM IN THE JOY AND THE LIGHT.

REMBRANDT PAINTS THIS JOY NOT WITH SIGNS OF A PARTY AND ITS GAIETY BUT WITH LIGHT.

THE LIGHT THAT SHINES ON THE FATHER FLOWS THROUGH THE YOUNGER SON BUT THE LIGHT THAT SHINES ON THE ELDER SON IS COLD AND RESTRICTED.

AND SO, WE SEE THE FIGURE OF A MAN WHO STAYED HOME AND BECAME LOST.

HE DID ALL THE THINGS EXPECTED OF HIM, FULFILLED ALL HIS DUTIES BUT INCREASINGLY BECAME UNHAPPY ON THE INSIDE.

TRULY REMBRANDT'S PAINTING COULD HAVE BEEN ENTITLED LOST SONS.

CERTAINLY, REMBRANDT HAD A HISTORY THAT WOULD HAVE GIVEN HIM INSIGHT INTO THE ELDER BROTHER.

THERE ARE ACCOUNTS OF HIS GOALS BEING MORE CONCERNED WITH PLEASING HIS CONSTITUENTS THAN HIS ART AND MORE CONCERNED WITH MONEY THAN PEOPLE.

NONE OF HIS LEGAL BATTLES AND NONE OF HIS QUEST FOR FAME LEFT HIM FEELING SATISFIED.

NOUWEN RELATES THAT AS THE OLDEST SON IN HIS FAMILY, HE GREW UP WITH A NEED TO PLEASE AND A SCORE KEEPING SYSTEM OF JUDGMENT AND RESENTMENTS.

HE EXPLORES THE INABILITY OF JOY AND RESENTMENT RESIDING TOGETHER, THAT MUCH IN THE WAY THE ELDER SON COULD NOT ENTER THE JOY OF THE FATHER BECAUSE OF HIS ANGER, THAT HE, NOUWEN, FOUND HIMSELF ALWAYS STRIVING TO BE THE BEST BUT AT THE EXPENSE OF THOSE AROUND HIM WHICH LEFT HIM FEELING DISSATISFIED AS IF HE HAD NOT RECEIVED HIS DUE.

NOUWEN ACKNOWLEDGES THAT AS AN INDIVIDUAL, HE COULD NOT RID HIMSELF OF THESE FEELINGS.

NOUWEN STATES, "I CAN ONLY BE HEALED FROM ABOVE, FROM WHERE GOD REACHES DOWN.

**WHAT IS IMPOSSIBLE FOR ME IS POSSIBLE WITH GOD,
‘WITH GOD EVERYTHING IS POSSIBLE.’”**

**ANSWERING THE REACHING OUT OF GOD REQUIRES
THAT WE STEP OUT IN FAITH AND TRUST THAT WE ARE
TRULY GOD’S BELOVED.**

**AND TO COMPLETE THE CIRCLE TRUST MUST BE
ACCOMPANIED WITH GRATITUDE.**

**“THE DISCIPLINE OF GRATITUDE IS THE EXPLICIT
EFFORT TO ACKNOWLEDGE THAT ALL THAT I AM AND
HAVE IS GIVEN TO ME AS A GIFT OF LOVE, A GIFT TO BE
CELEBRATED WITH JOY,” STATES NOUWEN.**

**I HAVE MY OWN STORY OF THE ELDER SON AND IN
TRUTH WAS PROBABLY THE EASIEST CHARACTER WITH
WHOM I COULD IDENTIFY.**

**IN MY FAMILY OF ORIGIN THERE WERE THREE
CHILDREN, EXACTLY FIVE YEARS APART.**

**I WAS THE SMACK IN THE MIDDLE CHILD AND THE
OLDEST OF THE TWO GIRLS.**

**MY YOUNGER SISTER WAS MULTI HANDICAP WITH A
PRIMARY DIAGNOSIS OF CEREBRAL PALSY WITHOUT
SPASTICITY.**

**IT TOOK MANY YEARS AND NUMEROUS DOCTORS
BEFORE THE DIAGNOSIS WAS MADE.**

**MY PARENTS’ RESPONSE TO BOTH THE LACK OF
DIAGNOSIS AND LATER THE DIAGNOSIS, WAS TO
INDULGE MY SISTER IN ANY WAY POSSIBLE.**

**THIS OFTEN MEANT THAT TIME AND ATTENTION AS
WELL AS MATERIAL THINGS WENT TO HER.**

AS A CHILD, I FELT THAT THIS MEANT THAT I WAS SHORTED THE TIME AND ATTENTION THAT I WAS DUE.

I ALSO RESENTED THAT BEHAVIORAL EXPECTATIONS OF HER WERE DIFFERENT THAN FOR ME.

THOSE RESENTMENTS ENDED IN THE LAP OF MY SISTER AND CARRIED BEYOND OUR FORMATIVE YEARS.

AS AN ADULT, I FELT GUILTY ABOUT MY FEELINGS BUT AS NOUWEN POINTED OUT, COULD NOT RID MYSELF OF THEM BUT GOD COULD.

GOD REACHED OUT TO ME WITH UNCONDITIONAL LOVE THROUGH THE VERY PERSON THAT I HAD RESENTED.

AS SHE GREW INTO ADULthood WITH ALL OF HER LIMITED ABILITIES BOTH PHYSICALLY AND INTELLECTUALLY, SHE ACCEPTED ME FOR WHO I WAS AND SIMPLY LOVED ME.

IT WAS THROUGH MY SISTER'S ACCEPTANCE OF ME THAT I REACHED OUT IN TRUST AND SAW HER WITH A DIFFERENT SET OF EYES.

IT WAS THROUGH THIS FRAIL WOMAN THAT I LEARNED ABOUT GRATITUDE AND BEGAN TO PRACTICE THE DISCIPLINE OF GRATITUDE.

SHE TAUGHT ME THAT WITH GOD ALL THINGS ARE POSSIBLE.

AND AS THE RESENTMENTS MELTED AWAY, THE JOY TOOK ITS PLACE.

AND IS NOT THAT THE LESSONS OF REMBRANDT'S PAINTING?

WE, AS ONLOOKERS, ARE PRIVY TO AND INVITED INTO THAT SAME DEPTH OF RELATIONSHIP. WE ARE INVITED INTO THE COMPASSION, THE LIGHT AND THE JOY.

ALL WE HAVE TO DO IS ACCEPT THE LOVE.

NEXT WEEK REMBRANDT'S *RETURN OF THE PRODIGAL SON* WILL RETURN TO OUR GALLERY.

YOU MAY HAVE HEARD DR. DAVENPORT SAY THAT IT IS POSITIONED SO THAT WHEN WE ENTER THE GALLERY AND HEAD TO THE SANCTUARY FOR WORSHIP, IT IS IN OUR VISION.

PERHAPS, IN FUTURE WEEKS,, AS WE PREPARE FOR WORSHIP, OUR FIRST STEP CAN BE TO SPEND A MOMENT GAZING AT THIS WORK AND DECIDING BEHIND WHOSE EYES AM I TODAY. AMEN

*Barbara Y Ferguson
Eastminster Presbyterian Church
Evansville, Indiana*