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## **The Deepest Story**

Genesis 1:1-2:4

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February 11, 2007

[Children's Sermon]

Guys, I want to tell you a story, okay? So pay attention. A long time ago, there was a brownstone house. Across the street was a huge park. In the house, there lived a boy with red hair and freckles, who loved bugs.

Okay, time's up. Let's pray.

Did you like the children's sermon? No? Why not? You expected a story? That was just a bunch of boring facts. There are *lots* of brownstone houses and *lots* of boys with red hair. Who cares?

Well, you cared. You paid attention because you thought those facts were part of a story. Actually, those facts *are* a part of a story—*my story*. I'm the kid who liked bugs. It's just that the story isn't over.

Did you know your life is a story that God is telling? We like stories. That's why we pretend we're in them. We play army or princess or whatever. Your life is more amazing than any story you've ever heard. You matter. You just haven't gotten to the end of the story yet.

So your life isn't just a bunch of facts. Things don't happen to you by chance. It's all a part of an incredible story that God is telling. You matter. Let's pray.

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Genesis 1:1: "In the beginning God created the heavens and the earth." Three weeks ago we preached on that verse and noted that if that's true, the question "Does God exist?" is far too big for any specialist. It's a question science can't answer.

The next week (two weeks ago) we read the story. Verse 2:

*In the beginning God created the heavens and the earth. The earth was without form and void, and darkness was upon the face of the deep; and the Spirit of God was moving over the face of the waters. And God said, "Let there be light"; and there was light. And God saw that the light was good; and God separated the light from the darkness. God called the light Day, and the darkness he called Night. And there was evening and there was morning, one day.*

There's a second day, a third day, a fourth day, and a fifth day. God speaks, separates, creates, makes, and lets light, water, and land, then a second series of three lights, waters of life, and life on land.

On that sixth day, God creates Adam (mankind) in His image. The sixth day is the first of the seven days to carry a definite article. At the end of the sixth day, God sees that “everything is very good.” On *the* seventh day, “It is finished.”

Chapter 2 verse 3:

*So God blessed the seventh day and hallowed it, because on it God rested from all his work which he had done in creation. These are the generations of the heavens and the earth when they were created.*

In the last Genesis sermon, we noted that there is a beginning and an end, as well as a plot. We realized that the creation account is not just an account but a story. It’s the Father’s story telling us of the day we were born.

I told you about the day my son Jonathan was born:

1. There is a hospital record (an account) of my son’s birth. It’s full of facts.
2. But then there is also the story I told my son about the day he was born. It contains some facts. But more than facts, it has the deepest meaning.

Science is like reading the birth account written into the things that have been made. Genesis 1 is the Father’s story told to His children. It contains facts *and* the plot, which gives meaning to all facts.

Well, last time we realized that God not only tells us our story, but He actually speaks us into existence and sustains us with His Word. In other words, we are characters in the story He is telling. And that raises some fascinating questions like:

- A. What kind of story is it? What is its genre?
- B. What kind of character am I?—a hero, a villain, an extra?
- C. What am I if I’m the product of an author or a narrator—a narrator who’s telling my story?

[Trailer for the movie *Stranger Than Fiction*. While the character Harold Crick goes about his everyday life, he hears a female narrator telling his story.]

*Karen Eiffel is writing her new novel*

Narrator: “This is the story about a man named Harold Crick. Harold lived a life of solitude. He would walk home alone; he would eat alone.”

*Harold Crick is her main character*

Narrator: “When others’ minds would fantasize about their upcoming day . . .”

Harold, speaking to his toothbrush: “Hello?”

*Little does she know . . .*

Narrator: "Harold just counted brush strokes."

Harold: "OK, who just said, 'Harold just counted brush strokes'?"

*Harold really exists*

Harold, to a male coworker: "Dave, I'm being followed."

Dave: "How are you being followed? You're not moving."

Harold: "It's by a woman's voice. She's narrating."

Dave: "Oh."

Narrator: "Harold couldn't concentrate on his work."

Harold to the Narrator: "I can't think while you're talking!"

Psychologist: "You have a voice speaking to you?"

Harold: "*About* me, accurately, and with a better vocabulary."

Narrator: "Harold found himself exasperated. . . ."

Harold: "Shut up!"

Narrator: ". . . cursing the heavens in futility."

Harold: "No, I'm not, I'm cursing *you*, you stupid voice, so *shut up* and leave me alone!"

Professor Jules Hilbert: "So you're the young gentleman who called me about the narrator. The thing we need to determine conclusively is whether you're in a comedy or a tragedy. Have you met anyone recently who might loathe the very core of you?"

Harold: "I'm an IRS agent."

Tax client shouting: "Get bent, tax man!"

Harold: "Everyone hates me." [A group boos at Harold.]

Professor Hilbert: "Well, that sounds like a comedy."

That's the trailer for the recent movie *Stranger Than Fiction*. (I believe the DVD is released later this month.) It's the story of Harold Crick, who initially has no story. He's an accountant who counts his toothbrush strokes and lives by the law—the tax law, the knowledge of good and evil.

Harold's existence is facts that he can control . . . until a voice begins to narrate his facts and turn them into a story. Well, Harold panics and wants to know, What kind of story is it? Comedy? Tragedy? What's the genre?

So:

- A. If your life is part of a story someone else is telling, what kind of story is it? Is it a good story?
- B. Even if it's a good story, what kind of character are you? Are you a hero, a villain . . . maybe an extra?

An extra is a character not central to the plot. Remember the movie *Galaxy Quest*? Some actors on the TV show *Galaxy Quest* discover that an entire alien civilization has been built around their TV show. Now they're not just actors, for the story has become real life. They're being asked to save the world.

This is "Guy," an extra on the TV show:

[Clip #1 from *Galaxy Quest*]

Guy, in a spaceship: "I changed my mind. I want to go back."

Alexander: "After the fuss you made about getting left behind?"

Guy: "Yeah, but that's when I thought I was the crewman that stays on the ship, and something is up there and it kills me, but now I'm thinking I'm the guy who gets killed by some monster five minutes after we land on the planet!"

Jason: "You're not going to get killed on the planet, Guy."

Guy: "Oh, I'm not? Then what's my last name?"

Jason: "It's . . . um . . . um . . ."

Guy: "Nobody knows. Do you know why? Because my character isn't important enough for a last name. Because I'm going to die five minutes in!"

Gwen: "Guy, you *have* a last name."

Guy: "Do I? *Do I?* For all you know I'm just CREWMAN #6! [hysterical] It's Fleegman! Guy Fleegman!"

Alexander [rolling his eyes]: "Are we there yet?"

[Clip #2 from *Galaxy Quest*. A limping, blue creature is attacked by a group of the same blue creatures. We see the aliens smile with sharp, razor teeth as they descend on Limpy, ripping him apart. The group is silent, horrified.]

Guy: "I am so sick of being right."

Gwen: "Let's get out of here before one of those things kills Guy!"

[Clip #3 from *Galaxy Quest*]

Guy: "Listen, I'll go in, create a distraction. I have this . . . [holds up the gun] I may be able to hold them back long enough for the aliens to escape."

Fred: "It's suicide."

Guy: "I'm just a glorified extra, Fred. I'm a dead man anyway. If I'm going to die, I'd rather go out a hero than a coward."

Fred: "Maybe you're the plucky comic relief. Did you ever think of that?"

Guy: "Plucky?"

What are you?  
The plucky comic relief?  
Are you an extra?

C. What say do you have in the matter? I mean, do you have free will? If you're a character in an author's story, what the heck is free will? I mean, isn't every decision part of the story the author is telling?

Well, what if the author were to let you help him tell the story?

- Then your will would only be free if it served the plot, right? For only decisions that serve the plot are part of the story the author is telling.
- But your will wouldn't be free if it didn't serve the plot, right? Your decisions would be futile, empty, and void. You would be choosing nothing and nowhere.

Jesus said, "Whatever you [all] ask in my name, I'll do it for you." In *my name*, and who is He? He's the Plot—the Word of the Author—the Narrator.

So what would happen if you argued with the narrator? In one of the *Winnie the Pooh* episodes, Pooh questions the narrator, and Tigger says, "That's the narrator. You don't argue with the narrator."

Howard Crick argued with the narrator. He screamed, "I'm not cursing the heavens! I'm cursing you, you stupid voice!"

What would happen if you cursed the voice—the Word—the Plot? What would happen if you argued with the Narrator?

[Clip from the movie *George of the Jungle*. Max and Thor stand outside a gorilla's cage.]

Max: "Oh, no!"

Narrator: "'Oh, no' was right, for the exhausted ape-nappers had . . ."

Thor: "Hey! Why don't you say something constructive for a change, like what we should do now."

Narrator: "Because I don't like you."

Thor: "Well, I hate you, you snotty son of a—"

Narrator: "I'll pretend I didn't hear that." [Narrator rewinds the story.] "Having some fun now, hmm?"

Max: "Thor, were you fighting with the narrator?"

Thor: "Well, he started it."

Narrator: "Did not."

Thor: "You did too!"

Narrator: "Did not."

Thor: "You did too!"

Narrator: "Did not!"

Thor: "You did too!"

Max: "Thor, stop it!"

That's from *George of the Jungle*. The bad guys argue with the narrator, and the narrator rewinds the film. If you argue with the narrator, you reject the plot and write yourself out of the story and into nowhere. To argue with the narrator is to un-create yourself: that is, desecrate yourself.

In C. S. Lewis' novel *Perelandra*, Satan tempts the new Eve on the planet Venus to disobey God. She says:

Surely what you are saying is like fruit with no taste! How can I step out of His will save into something that cannot be wished? Shall I start trying not to love Him—or the King—or the beasts? It would be like trying to walk on water or swim through islands. Shall I try not to sleep or to drink or to laugh? I thought your words had a

meaning. But now it seems they have none. To walk out of His will is to walk into nowhere.

In other words, to argue with the narrator would be to un-create yourself—to walk backwards into chaos and the void.

Well then, why would anyone ever want to argue with the narrator? Perhaps we'd like the narrator's job. We'd like control. We'd like to feel safe.

Before Howard Crick hears the narrator's voice, his life is all facts and no story—no life. He is the walking dead, but at least he feels safe, for he thinks he's in control. Once he hears the narrator's voice, all his facts start to have meaning. He begins living in a story: He falls in love, he learns to play guitar, his life becomes a love story and a musical, and he experiences joy . . . and pain . . . *real pain* he can't control.

You know, if I was my own author and narrated my own story, it would have no pain, no loss, and no failure. It would read like this:

Peter woke up, went to the beach, drank ten beers, then fell asleep.

Peter woke up, went to the beach, drank ten beers, then fell asleep.

Peter woke up, went to the beach, drank ten beers, then fell asleep . . . etc., etc., etc.

But not even that, for I'd never get thirsty. I'd never get tired; I'd never wake up; I'd never *live*. My story would have no genre, no drama, no plot . . . no story, for I would tolerate no pain. In other words, it would have no faith, no hope, and no love.

A story of faith must include doubt and loss.

A story of hope must include a battle with despair.

A story of love must wrestle with *not* love.

“Faith, hope, and love abide.” They are eternal. If God is growing those things in this world, it won't happen through us writing our own stories.

- That is, we won't create ourselves but only desecrate ourselves.
- That is, we naturally want to write ourselves out of the story.
- That is, we naturally want to sin. It is our nature.

The greater the story, the greater the pain.

So if I'm part of a truly great story, of course I'll try to seize control and write myself out of the story unless, of course, I have an immense amount of faith, hope, and love in the plot.

We all have pain. And did you know everyone dies?

[Movie clip #2 from *Stranger Than Fiction*]

Narrator: “Little did he know that events had been set in motion that would lead to his imminent death.”

Harold, looking up: “What? *Why?* Hello? Come on!”

Harold Crick finds out that he’s going to die. So he finds the author—the narrator—and begs her to rewrite the story. Well, it’s then that she reveals the plot by letting Harold read the story. She doesn’t put a period on the end, so he won’t die yet.

Well, Harold reads the story and discovers that the plot is so good that he begs the author not to rewrite the story and change the meaning. Harold wants to die for the plot . . . or should I say *with* the plot?

We’re all going to die, but if you have faith, hope, and love in the Plot, you won’t try to write yourself out of the story and into nowhere and nothing. And if God is the Author, maybe death isn’t the deepest story.

Well, Harold Crick dies with the plot and then lives. That’s the plot.

“In the beginning was the Plot, and the Plot was with God, and the Plot was God. All things were made through Him, and without Him was not anything made that was made.” “The Plot became flesh and dwelt among us full of grace and truth.”

Do you have faith, hope, and love in and for the Plot? Would you die for the Plot? With the Plot? Well, you see, it matters what kind of story is being told. What exactly is the plot?

We said Genesis 1 is like the Father’s story, and science is like reading the birth record written into the things that have been made.

- A. If my son Jonathan ever grew to hate me, he might one day go back to California to find the birth record in order to invalidate my story (like a mad scientist or a Pharisee). He might try to control the facts to write himself out of my story *if* he hated me. But if he hoped in me:
  
- B. He might also go back and try to find the birth record, not to write himself out of my story but rather to understand my story and then surrender to my story as his story. The facts would clarify my story.

It’s in that spirit that Christendom spawned the scientific revolution. But in the last century, the Father’s story came under attack from some who said, “There is no author, no narrator, no plot, and no story. It’s all facts because the birth record contradicts the Father’s story.” They say the universe is 13 to 15 billion years old according to the birth record. But the Father’s story says that it was created in six days.

As the Father’s children, we want to reconcile our Father’s story and the birth record, not to prove our Father exists but to better understand His story—*History*.



To some, what I'm about to say may seem like a diversion. But remember that all facts are part of our Father's story, and a few more facts helped Harold Crick find the author.

To others, it may seem like I'm skimming over all the juicy bits. But you can investigate this on your own, and soon we'll need to get back to the story.

There are numerous ways that Christians have attempted to reconcile the Genesis story and the scientific record. Here are just a few. Some defend a young earth and some an old earth.

RECONCILING THE GENESIS STORY AND THE SCIENTIFIC RECORD: (Just a few ways)	
<b>Young Earth</b>	<b>Old Earth</b>
1. "Creation Science"	3. "Theistic Evolution"
2. Apparent Age Theory	4. "Divine Fiat"
	5. The Creation of Eden for Israel
	6. Day Age Theory
	7. <b>Relativity</b>

1. **CREATION SCIENCE.** This group argues that the universe is just a few thousand years old. They say the seven days are seven twenty-four-hour days. They have produced an industry of "science" to defend that position. That the seven days are *only* twenty-four-hour days is rather unbiblical, and to me their science seems really poor.
2. **APPARENT AGE THEORY.** If you asked this group, "Did Adam have a navel?" they'd say, "Yes." See, it's a good question. They think God created the world recently; He just created it old. So Adam had a navel, trees had rings, and the Grand Canyon had what looked like millions of years of sedimentary strata. Well, God sure could have done that. It just seems a bit out of character.
3. **THEISTIC EVOLUTION.** This group says that God created through evolutionary processes. So Genesis 1 is true but largely metaphorical. Well, there are some textual problems with that position, and some scientific problems. Natural selection is a given, but evolution is a long way from explaining life or even the fossil record.
4. **DIVINE FIAT.** Some argue that Genesis 1 refers to days of "Divine Fiat" such that what's important is that God speaks six things on six days. When the things happen is parenthetical and not bound by the six days. This position seems to be supported by the language and vocabulary of the text, yet when God speaks, worlds do spring into existence. His words are not a "manner of speaking" but the substance of reality.
5. **THE CREATION OF EDEN.** (I referred to this last time.) Some think the Creation account is the account of the creation of the land of Eden. Well, Genesis is at least the story of Israel and Eden in some form, yet that's not all. Exodus 16 and 31 say that in six days the Lord made the heavens and the earth.

6. DAY AGE THEORY. These folks argue that the days refer to vast ages and that the story is told from the vantage point of the surface of the earth. They will also argue that the days are indeterminate and they overlap in such a way that they correlate remarkably well with astrophysics and the fossil record. God creates, makes, and lets, which matches well with the fossil record. Read *Creation and Time* or *The Creator and Cosmos* by Hugh Ross, and the science fills you with a real sense of awe and wonder.

Yet all of this still leaves us with some very big questions about the story, genre, and characters. And the biggest of all, perhaps the sum of all, is: What went wrong? The creation story ends like this:

*And God saw everything that he had made, and behold, it was very good. . . . a sixth day. Thus the heavens and the earth were finished, and all the host of them. And on the seventh day God finished his work which he had done, and he rested on the seventh day from all his work which he had done. So God blessed the seventh day and hallowed it, because on it God rested from all his work which he had done in creation. These are the generations of the heavens and the earth when they were created.*

Finished, finished, done, done, done, and all declared very good. Everything He made, *very good*.

Have you read the paper this week? Genocide in Darfur Sudan, millions dead or homeless through war and natural disaster . . . This world is plagued with chaos: formless and void. It's not *all* very good, and we're not very good. Nobody lives happily ever after in this world. Everything dies.

So what went wrong?

Well, if you're a Bible student, you might point to chapter 3. We wrote ourselves out of the story and became the walking dead. Adam and Eve chose to know the facts: the knowledge of good and evil. They chose the law so they could write their own story and be their own narrator. But facts without a plot have no meaning, and everything dies.

So it was good, but now it's over. The seventh day is over. The story has ended. Adam and Eve have been exiled east of Eden, into the wilderness, formless and void. The story's over. That's how we read it . . . like orphans.

One morning during World War II, after London had been bombed mercilessly the night before, Leslie Weatherhead found a young boy sitting in some rubble. His clothes were torn and tattered, his face covered with soot and streaked with tears. Weatherhead said, "Son, where are your mother and father?" "Dead, sir." Weatherhead then asked about relatives. "All dead, sir," the boy replied. "Where is your home?" The boy pointed down the street at a pile of bombed-out rubble. "Son, who are you?" The boy looked up and said, "I ain't nobody, nothin'."

Why? Because all of his stories had come to an end. He had been written out of the story into nowhere, nothin' . . . like an orphan.

Like Adam east of Eden.  
Like Israel in the wilderness.  
Like a man or the Son of Man

descended into death.

Well, what would you tell that boy? What would you hope for that boy? You would desperately try to find a deeper story; some faith, hope, and love. You would find a way to say, “Maybe your story’s not over. Maybe you’ll see your parents again one day. Maybe there’s a greater good. I know this hurts like hell, but maybe heaven is stronger in the end.”

Well, we’ve taken control of our story and tried to write ourselves out of the Father’s story ever since the Fall. It’s called *sin*, and now we feel like orphans. But, you know, there are often stories within stories.

Maybe the Fall is not the deepest story.  
Maybe your sin is not the deepest story  
but more like a story within a story.

And here’s one more very hard question for the reader of Genesis 1: How could a character in God’s story write himself out of that story? I mean, who has more *authority*?—the character or the author? You or God? Even if you had free will:

- Could your free will trump God’s free will?
- Could your hatred overpower His love?
- Could you turn Him into a fact in your story such that you no longer were a fact in His story—God’s story—the One “who accomplishes all things according to the counsel of His will”?

So what’s the deepest story?  
Your badness . . . or God’s goodness?

Several years ago I realized that there was one more way to reconcile the Genesis story and modern science:

7. RELATIVITY. You know, Einstein’s theories of relativity are no longer just theories but tested hypotheses verified through experimentation (unlike evolution). Relativity and quantum mechanics teach us that we should not take space and time so seriously, for they are relative to things like light and even word. It’s something Scripture told us all along. We just didn’t believe it.

Gerald Schroeder is a Jewish physicist from MIT who now teaches in Jerusalem. In his books, he reminds us that time is relative to differences in velocity and gravity, and that it’s dilated by the expansion of the universe. Therefore, the universe is different ages in different places. To answer the question “How old is the universe?” you must determine the frame of reference—that is, where the observer is standing.

We always assume *our own* frame of reference: planet Earth, now, me. But in the beginning, there was no planet Earth. Where would the Author be standing?

Well, Schroeder writes that if we here on earth measure the age of the universe at 15 billion years and then ask how long 15 billion years is from the standpoint of Creation (that is, from the

moment matter formed, from the perspective of the entire universe tuned to the cosmic background radiation from the Big Bang; that is, from the standpoint of the Big Bang) . . . if the universe is 15 billion years old from earth's perspective, it's about six days old from creation's perspective.

So 15 billion years is literally six days. That's just physics. Deal with it. I suppose you can argue details, but it's very clear that time is relative. It's relative to the speed of light, and God is light.

So 15 billion years is literally six days. "And these are the generations of the heavens and the earth." "A day is as a thousand years and a thousand years is as a day." It's what the Bible said all along. We just didn't believe it.

So I'm Old Earth and Young Earth. I'm even younger than the young earthers. When I read Schroeder's book, a ton of scientific problems dissolved away. And then a ton of theological problems did as well. Because what does this mean? It means the seventh day is not over.

In fact, it appears that we are at the end of the sixth day, on the edge of the seventh day. But, you see, the story isn't over. We're still being made in God's image. So God will still say, "It's finished," and "Behold, it's all very good."

Now, if that's just science, I should drop it. But it's what the Bible said all along. We just didn't believe it.

After day seven, the next verse in Genesis says, "When no plant of the field was yet in the earth . . . then the Lord God formed man of dust." You see, by chapter 2, we're back in day six. And He's still making mankind in His image. He doesn't stop at the Fall. In fact, Jesus in John 5 literally says, "My Father has been working until now and I am working." That means His Father had not yet rested in space and time since the beginning.

After the description of the seventh day in Genesis, God never says that He is finished with His work until John 19 verse 30.

Jesus,

The Word made flesh,  
The Plot made flesh,  
The Ultimate Eschatos Last Adam,  
The perfect image of the invisible Creator,  
He lifts His head as He hangs on the tree of law.  
It's the end of the sixth day—Friday.

- He lifts His head and cries, "It is finished."
- He is the edge of the seventh day.
- He is the point at which eternity touches time and gives meaning to all things.
- He is the plot to the deepest story.

The deepest story is not the Fall and not your sin. The deepest story is that God is making you in His image. Jesus is His image, and you are His Body. The deepest story is that God is making you in His image.

And although we wrote ourselves out of the story, and although we cursed the voice and crucified the Plot on our tree, although we tried to make Him a fact in our story, even *that* is a story within the Father's story (on the sixth day).

So the Father is still telling our story. When we crucified the Plot, we revealed the Plot. And there we fall in love with the Plot and so surrender our story to His story. We are created in His image.

Jesus Christ and Him crucified. That's the plot.  
We die with Him and live with Him in the seventh day.

So on the sixth day, He took break and broke it saying, "This is my body broken for you. Take and eat." He took the cup saying, "This is the covenant in my blood. Take and drink." This is the edge of the seventh day.

He died and rose from the dead saying, "My Father is your Father." Come to this table, believe the Gospel, and see: You are not an orphan. You are not an extra. You ingest the Plot—the Center. You carry His name—Jesus' name. You are not an orphan, you are not an extra, and the genre is *Gospel*. So although you tried to write yourself out, He wrote you back in with blood. That's *Gospel*. He makes all things new: the deepest story. That means it's eternal.

Several years ago my friend Elaine went through one particularly difficult struggle with the Evil One. Elaine's father had been a Satanic priest, and her mother seemed powerless to help. She had a horrid childhood.

Late one night, Susan and I prayed with her over a very old and horrible memory—one of the first as a little child. The way Jesus heals her is that He reveals His presence in these old memories through visions. And then His presence reveals the deepest story: His relentless love. "Where sin increased, grace abounded all the more."

Well, this night Jesus revealed His presence in this memory where Elaine had come to believe she was like an orphan but worse than an orphan. Then Jesus gave new meaning to all the old facts in Elaine's story.

My wife Susan will sometimes have the same visions as Elaine. At one point that night, she leaned over to me and whispered, "Peter, Jesus has something to give Elaine. It's a birth record." So I said, "Elaine, Jesus has a present for you. Will you let Him give it to you?" Finally she did. I said, "What did He give you, Elaine?" She said, "Oh, it's only a piece of paper." I said, "Read it."

So in this vision, in prayer, she did. All at once she gasped and cried, "It's a birth certificate, and it's, like, glowing with light! It's written in blood!" On the birth certificate was her name. Then I said, "Elaine, what's the date on the birth certificate?" She paused and then exclaimed, "Oh, there isn't a date . . . it's eternal!"

You see, that means it's the deepest story, a gift from the seventh day. With her birthright in one hand and a flaming sword in the other, she battles the ancient Serpent refusing to believe his lies. She undoes the powers of chaos and the void.

She's in Africa right now, ministering to orphans: that is, telling them the deepest story.

We'll talk about the deepest story much more next week, but come to the table and ingest the Plot. Jesus said, "Whoever eats my flesh and drinks my blood has eternal life"—an eternal birth certificate. So come to the table. It's the edge of the seventh day. Surrender your story and believe the deepest story. Lose your life and find it.

[Communion]

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[Movie Clip from *Winnie the Pooh*. Tigger is clinging to a tree branch high in the air.]

Narrator: “Well, Tigger, your bouncing really got you into trouble this time.”

Tigger: “Say, who are you?”

Narrator: “I’m the Narrator.”

Tigger: “Well, please, for goodness sakes, narrate me down from here!”

Narrator: “Very well. Hold on tight.” [The page of the book begins to turn on its side.]

Tigger: “Oooh! Ooo...ooo!”

Christopher Robin: “You can let go now, Tigger.”

Tigger, covering his eyes: “N-n-never!”

Narrator: “But Tigger, look for yourself. You’re perfectly safe. [Tigger gingerly steps onto the sides of the words on the page, sits on them, then grins.] What did I tell you, Tigger? Come on . . . there we go.” [The page turns back upright, and Tigger slides to the ground.]

Tigger: “Good ole’ terra firma!” [He kisses the ground.] “Say, I’m so happy I feel like bouncing!”

Do you get it? Tigger bounced himself out of the story, and he needed the narrator to save him. So the narrator turned the world upside down and told Tigger to let go of control and stand on the *word* . . . the plot. And the word delivered him to earth—to a new heaven and new earth.

If you watched that movie when you were a little kid and thought, “That’s so cool; I wish it was real,” *it is!* It is real! We’ve bounced ourselves out of the story. The Father delivers us with the Word—His very Word from the bosom of the Father. He delivers us into a new heaven and new earth. *That’s* the plot; *that’s* the story. It’s called the Gospel, and you need to believe it. Why? Because when you believe it, it changes the meaning of every fact in your story. And it changes you.

In Jesus’ name, believe the Gospel.

Relevant Texts and Quotations (from bulletin)

*IN THE BEGINNING GOD CREATED THE HEAVENS AND THE EARTH.*  
~ GENESIS 1:1-3 (RSV)

*THE MASTER GAVE HIS TEACHING IN PARABLES AND STORIES, WHICH HIS DISCIPLES LISTENED TO WITH PLEASURE—AND OCCASIONAL FRUSTRATION, FOR THEY LONGED FOR SOMETHING DEEPER. ~ THE MASTER WAS UNMOVED. TO ALL THEIR OBJECTIONS HE WOULD SAY, “YOU HAVE YET TO UNDERSTAND, MY DEARS, THAT THE SHORTEST DISTANCE BETWEEN A HUMAN BEING AND TRUTH IS A STORY.”*

*~ ANTHONY DeMELLO*

*BUT THE REALITY OF THE OUTCOME OF ALL ANNUNCIATIONS IS A REALITY WHICH IS SCOFFED AT BY MOST OF THE WORLD. IT IS ONE OF THE GREATER TRIUMPHS OF LUCIFER THAT HE HAS MANAGED TO MAKE CHRISTIANS (CHRISTIANS!) BELIEVE THAT A STORY IS A LIE, THAT A MYTH SHOULD BE OUTGROWN WITH PUBERTY, THAT TO ACT IN A PLAY IS INCONSISTENT WITH TRUE RELIGION.*

*~ MADELEINE L'ENGLE*

*IT WILL HELP MUCH TOWARDS OUR UNDERSTANDING OF THE IMAGINATION AND ITS FUNCTIONS IN MAN IF WE FIRST SUCCEED IN REGARDING ARIGHT THE IMAGINATION OF GOD, IN WHICH THE IMAGINATION OF MAN LIVES AND MOVES AND HAS ITS BEING. ~ [WITH THIS IN MIND] WE DISCOVER...THAT WHERE A MAN WOULD MAKE A MACHINE, OR A PICTURE, OR A BOOK, GOD MAKES THE MAN THAT MAKES THE BOOK, OR THE PICTURE, OR THE MACHINE. WOULD GOD GIVE US A DRAMA? HE MAKES A SHAKESPEARE. OR WOULD HE CONSTRUCT A DRAMA MORE IMMEDIATELY HIS OWN? HE BEGINS WITH THE BUILDING OF THE STAGE ITSELF, AND THAT STAGE IS THE WORLD....HE MAKES THE ACTORS, AND THEY DO NOT ACT—THEY ARE THEIR PART. HE UTTERS THEM INTO THE VISIBLE TO WORK OUT THEIR LIFE—HIS DRAMA....ALL THE PROCESSES OF THE AGES ARE GOD'S SCIENCE; ALL THE FLOW OF HISTORY IS HIS POETRY....MAN IS BUT A THOUGHT OF GOD.*

*~ GEORGE McDONALD*

*“I BEGIN TO WONDER,” SAID THE LADY AFTER A PAUSE, “WHETHER YOU ARE SO MUCH OLDER THAN I. SURELY WHAT YOU ARE SAYING IS LIKE FRUIT WITH NO TASTE! HOW CAN I STEP OUT OF HIS WILL SAVE INTO SOMETHING THAT CANNOT BE WISHED? SHALL I START TRYING NOT TO LOVE HIM—OR THE KING—OR THE BEASTS? IT WOULD BE LIKE TRYING TO WALK ON WATER OR SWIM THROUGH ISLANDS. SHALL I TRY NOT TO SLEEP OR TO DRINK OR TO LAUGH? I THOUGHT YOUR WORDS HAD A MEANING. BUT NOW IT SEEMS THEY HAVE NONE. TO WALK OUT OF HIS WILL IS TO WALK INTO NOWHERE.”*

*~ C. S. LEWIS, PERELANDRA*

*WHENEVER YOU READ A GOOD BOOK, IT'S LIKE THE AUTHOR IS RIGHT THERE, IN THE ROOM TALKING TO YOU, WHICH IS WHY I DON'T LIKE TO READ GOOD BOOKS.*

*~ JACK HANDY, DEEP THOUGHTS*

*BUT YOU DENIED THE HOLY AND RIGHTEOUS ONE, AND ASKED FOR A MURDERER TO BE GRANTED TO YOU, AND YOU KILLED THE AUTHOR OF LIFE, WHOM GOD RAISED FROM THE DEAD. TO THIS WE ARE WITNESSES.*

*~ ACTS 3:14-15*

*LET US LAY ASIDE EVERY WEIGHT, AND THE SIN WHICH SO EASILY ENSNARES US, AND LET US RUN WITH ENDURANCE THE RACE THAT IS SET BEFORE US, LOOKING UNTO JESUS, THE AUTHOR AND FINISHER OF OUR FAITH, WHO FOR THE JOY THAT WAS SET BEFORE HIM ENDURED THE CROSS, DESPISING THE SHAME, AND HAS SAT DOWN AT THE RIGHT HAND OF THE THRONE OF GOD.*

*~ HEBREWS 12:1B-2 (NKJV)*

*AND GOD SAW EVERYTHING THAT HE HAD MADE, AND BEHOLD, IT WAS VERY GOOD. AND THERE WAS EVENING AND THERE WAS MORNING, A SIXTH DAY. THUS THE HEAVENS AND THE EARTH WERE FINISHED, AND ALL THE HOST OF THEM.*

*~ GENESIS 1:31-2:1 (RSV)*

*FOR A THOUSAND YEARS IN YOUR SIGHT  
ARE BUT AS YESTERDAY WHEN IT IS PAST,  
OR AS A WATCH IN THE NIGHT.*

*~ PSALM 90:4*

*BUT DO NOT OVERLOOK THIS ONE FACT, BELOVED, THAT WITH THE LORD ONE DAY IS AS A THOUSAND YEARS, AND A THOUSAND YEARS AS ONE DAY.*

*~ 2 PETER 3:8*

*THE TEXT SAID THAT “THERE WAS EVENING AND THERE WAS MORNING,” IT DID NOT SAY: “THE FIRST DAY,” BUT SAID, “ONE DAY.” IT IS BECAUSE THERE WAS NOT YET TIME BEFORE THE WORLD EXISTED. BUT TIME BEGINS TO EXIST WITH THE FOLLOWING DAY. NOW WHAT MAN OF INTELLIGENCE WILL BELIEVE THAT THE FIRST, AND THE SECOND, AND THE THIRD DAY, AND THE EVENING AND THE MORNING EXISTED WITHOUT THE SUN, MOON, AND STARS?*

*~ ORIGEN, 250 A..D.*

*AS FOR THESE “DAYS” IT IS DIFFICULT, PERHAPS IMPOSSIBLE TO THINK—LET ALONE EXPLAIN IN WORDS—WHAT THEY MEAN.*

. . . SEVEN DAYS BY OUR RECKONING AFTER THE MODEL OF THE DAYS OF CREATION, MAKE UP A WEEK. BY THE PASSAGE OF SUCH WEEKS TIME ROLLS ON, AND IN THESE WEEKS ONE DAY IS CONSTITUTED BY THE COURSE OF THE SUN FROM ITS RISING TO ITS SETTING; BUT WE MUST BEAR IN MIND THAT THESE DAYS INDEED RECALL THE DAYS OF CREATION, BUT WITHOUT IN ANY WAY BEING REALLY SIMILAR TO THEM.  
 ~ ST. AUGUSTINE, 420 A.D.

THE BEGINNING OF TIME IS CALLED "ONE DAY" RATHER THAN "THE FIRST DAY," IT IS BECAUSE SCRIPTURE WISHES TO ESTABLISH ITS RELATIONSHIP WITH ETERNITY. IT WAS, IN REALITY, FIT AND NATURAL TO CALL "ONE" THE DAY WHOSE CHARACTER IS TO BE ONE WHOLLY SEPARATED AND ISOLATED FROM ALL THE OTHERS. IF SCRIPTURE SPEAKS TO US OF MANY AGES, SAYING EVERYWHERE, "AGE OF AGE, AND AGES OF AGES," WE DO NOT SEE IT ENUMERATE THEM AS FIRST, SECOND, AND THIRD. IT FOLLOWS THAT WE ARE HEREBY SHOWN NOT SO MUCH LIMITS, ENDS, AND SUCCESSION OF AGES, AS DISTINCTIONS BETWEEN VARIOUS STATES AND MODES OF ACTION.  
 ~ BASIL, 370 A.D.

THE WORLD WAS CREATED "OCT. 3RD, 4004 B.C."  
 ~ BISHOP USHER, 1650 A.D.

HOW CAN SIX DAYS CONTAIN THE AGES OF THE UNIVERSE? AND IF THEY ARE TRULY AGES, THEN WHY REFER TO THEM AS DAYS? ~ THE ANCIENT REALIZATION THAT SOMEHOW THE DAYS OF GENESIS CONTAINED THE GENERATIONS OF THE COSMOS IS BASED ON TWO BIBLICAL VERSES: "THESE ARE THE GENERATIONS OF THE HEAVENS AND THE EARTH WHEN THEY WERE CREATED IN THE DAY THAT THE ETERNAL GOD MADE EARTH AND HEAVENS" (GEN. 2:4); AND "THIS IS THE BOOK OF THE GENERATIONS OF ADAM IN THE DAY THAT GOD CREATED ADAM" (GEN. 5:1). . . THREE ASPECTS OF THE UNIVERSE PRODUCE IDENTICAL EFFECTS ON RADIATION FREQUENCY. POSITIVE DIFFERENCES IN VELOCITY, GRAVITY, AND THE STRETCHING OF SPACE AS THE UNIVERSE EXPANDS ALL INCREASE (STRETCH) THE WAVELENGTH OF RADIATION. SINCE THE FREQUENCY OF RADIATION (AND HENCE THE BEAT OF THE COSMIC CLOCK) IS LOWERED IN DIRECT PROPORTION TO THE INCREASE IN WAVELENGTH, THIS INCREASE IN WAVELENGTH SLOWS THE PERCEIVED PASSAGE OF TIME. . . TO MEASURE THE AGE OF THE UNIVERSE, WE LOOK BACK IN TIME. FROM OUR PERSPECTIVE USING EARTH-BASED CLOCKS RUNNING AT A RATE DETERMINED BY THE CONDITIONS OF TODAY'S EARTH, WE MEASURE A FIFTEEN-BILLION-YEAR AGE. AND THAT IS CORRECT FOR OUR LOCAL VIEW. THE BIBLE ADOPTS THIS EARTHLY PERSPECTIVE, BUT ONLY FOR TIMES AFTER ADAM. THE BIBLE'S CLOCK BEFORE ADAM IS NOT A CLOCK TIED TO ANY ONE LOCATION. IT IS A CLOCK THAT LOOKS FORWARD IN TIME FROM THE CREATION, ENCOMPASSING THE ENTIRE UNIVERSE, A UNIVERSAL CLOCK TUNED TO THE COSMIC RADIATION AT THE MOMENT WHEN MATTER FORMED. THAT COSMIC TIMEPIECE, AS OBSERVED TODAY, TICKS A MILLION MILLION TIMES MORE SLOWLY THAN AT ITS INCEPTION. . . THAT'S THE PEER-REVIEWED PHYSICS AND THE BIBLICAL TRADITION OF THIS DISCUSSION. NOR FOR THE MODERN THEOLOGY. ~ WHAT DOES ALL THIS MEAN FOR THE AGE OF THE UNIVERSE? ~ IN TERMS OF DAYS AND YEARS AND MILLENNIA, THIS STRETCHING OF THE COSMIC PERCEPTION OF TIME BY A FACTOR OF A MILLION MILLION, THE DIVISION OF FIFTEEN BILLION YEARS BY A MILLION MILLION REDUCES THOSE FIFTEEN BILLION YEARS TO SIX DAYS! ~ GENESIS AND SCIENCE ARE BOTH CORRECT. WHEN ONE ASKS IF SIX DAYS OR FIFTEEN BILLION YEARS PASSED BEFORE THE APPEARANCE OF HUMANKIND, THE CORRECT ANSWER IS "YES."  
 ~ GERALD SCHROEDER, THE SCIENCE OF GOD

THESE TWO CHARTS WERE COPIED FROM THE SCIENCE OF GOD BY GERALD SCHROEDER.

FROM THE BIBLE'S PERSPECTIVE LOOKING FORWARD IN TIME FROM START OF DAY ONE	FROM EARTH'S PERSPECTIVE LOOKING BACKWARD IN TIME FROM THE PRESENT.
DAY ONE 24 HRS	8 BILLION YRS
DAY TWO 24 HRS	4 BILLION YRS
DAY THREE 24 HRS	2 BILLION YRS
DAY FOUR 24 HRS	1 BILLION YRS
DAY FIVE 24 HRS	1/2 BILLION YRS
DAY SIX 24 HRS	1/4 BILLION YRS
NEAR END OF DAY SIX	
TOTAL: SIX 24-HOUR DAYS	15-3/4 BILLION YRS

## The Six Days of Genesis



DAY NUMBER	START OF DAY (YEARS B.P.)	END OF DAY (YEARS B.P.)	MAIN EVENT(S) OF THE DAY	
			BIBLE'S DESCRIPTION	SCIENTIFIC DESCRIPTION
ONE	15,750,000,000	7,750,000,000	THE CREATION OF THE UNIVERSE; LIGHT SEPARATES FROM DARK (GEN. 1:1-5)	THE BIG BANG MARKS THE CREATION OF THE UNIVERSE; LIGHT LITERALLY BREAKS FREE AS ELECTRONS BOND TO ATOMIC NUCLEI; GALAXIES START TO FORM
TWO	7,750,000,000	3,750,000,000	THE HEAVENLY FIRMAMENT FORMS (GEN. 1:6-8)	DISK OF MILKY WAY FORMS; SUN, A MAIN SEQUENCE STAR, FORMS
THREE	3,750,000,000	1,750,000,000	OCEANS AND DRY LAND APPEAR; THE FIRST LIFE, PLANTS, APPEAR (GEN. 1:9-13); KABALAH STATES THIS MARKED ONLY THE AGO FOLLOWED ALMOST START OF PLANT LIFE, WHICH THEN DEVELOPED DURING THE FOLLOWING DAYS	THE EARTH HAS COOLED AND LIQUID APPEARS 3.8 BILLION YEARS IMMEDIATELY BY THE FIRST FORMS OF LIFE: BACTERIA AND PHOTOSYNTHETIC ALGAE
FOUR	1,750,000,000	750,000,000	SUN, MOON, AND STARS BECOME VISIBLE IN HEAVENS (TALMUD HAGIGAH 12A) (GEN. 1:14-19)	EARTH'S ATMOSPHERE BECOMES TRANSPARENT; PHOTOSYNTHESIS PRODUCES OXYGEN-RICH ATMOSPHERE
FIVE	750,000,000	250,000,000	FIRST ANIMAL LIFE SWARMS ABUNDANTLY IN WATERS; FOLLOWED BY REPTILES AND WINGED ANIMALS (GEN. 1:20-23)	FIRST MULTI-CELLULAR ANIMALS; WATERS SWARM WITH ANIMAL LIFE HAVING THE BASIC BODY PLANS OF ALL FUTURE ANIMALS; WINGED INSECTS APPEAR
SIX	250,000,000	APPROX. 6,000	LAND ANIMALS; MAMMALS; HUMANKIND (GEN. 1:24-31)	MASSIVE EXTINCTION DESTROYS OVER 90% OF LIFE. LAND IS REPOPULATED: HOMINOIDS AND THEN HUMANS

AND ON THE SEVENTH DAY GOD **FINISHED** HIS WORK WHICH HE HAD DONE, AND HE RESTED ON THE SEVENTH DAY FROM ALL HIS WORK WHICH HE HAD DONE. SO GOD BLESSED THE SEVENTH DAY AND HALLOWED IT, BECAUSE ON IT GOD RESTED FROM ALL HIS WORK WHICH HE HAD DONE IN CREATION. . . . WHEN NO PLANT OF THE FIELD WAS YET IN THE EARTH AND NO HERB OF THE FIELD HAD YET SPRUNG UP—FOR THE LORD GOD HAD NOT CAUSED IT TO RAIN UPON THE EARTH, AND THERE WAS NO MAN TO TILL THE GROUND; BUT A MIST WENT UP FROM THE EARTH AND WATERED THE WHOLE FACE OF THE GROUND—THEN THE LORD GOD FORMED MAN OF DUST FROM THE GROUND, AND BREATHED INTO HIS NOSTRILS THE BREATH OF LIFE; AND MAN BECAME A LIVING BEING. . . . AND THIS WAS WHY THE JEWS PERSECUTED JESUS, BECAUSE HE DID THIS ON THE SABBATH. BUT JESUS ANSWERED THEM, “MY FATHER IS WORKING STILL, AND I AM WORKING.” . . . WHEN JESUS HAD RECEIVED THE VINEGAR, HE SAID, “**IT IS FINISHED**”; AND HE BOWED HIS HEAD AND GAVE UP HIS SPIRIT.  
~ GENESIS 2:2-3, 2:5-7, JOHN 5:16-17, 19:30 (RSV)

FOR HE HAS SOMEWHERE SPOKEN OF THE SEVENTH DAY IN THIS WAY: “AND GOD RESTED ON THE SEVENTH DAY FROM ALL HIS WORKS.” . . . SO THEN, THERE REMAINS A SABBATH REST FOR THE PEOPLE OF GOD, FOR WHOEVER HAS ENTERED GOD’S REST HAS ALSO RESTED FROM HIS WORKS AS GOD DID FROM HIS. LET US THEREFORE STRIVE TO ENTER THAT REST, SO THAT NO ONE MAY FALL BY THE SAME SORT OF DISOBEDIENCE. FOR **THE WORD** OF GOD IS LIVING AND ACTIVE, SHARPER THAN ANY TWO-EDGED SWORD, PIERCING TO THE DIVISION OF SOUL AND OF SPIRIT, OF JOINTS AND OF MARROW, AND DISCERNING THE THOUGHTS AND INTENTIONS OF THE HEART. AND NO CREATURE IS HIDDEN FROM HIS SIGHT, BUT ALL ARE NAKED AND EXPOSED TO THE EYES OF HIM TO WHOM WE MUST GIVE ACCOUNT.  
~ HEBREWS 4:4, 4:9-13

IN THE BEGINNING WAS **THE WORD**, AND **THE WORD** WAS WITH GOD, AND **THE WORD** WAS GOD. HE WAS IN THE BEGINNING WITH GOD. ALL THINGS WERE MADE THROUGH HIM, AND WITHOUT HIM WAS NOT ANY THING MADE THAT WAS MADE.  
~ JOHN 1:1-3

**BLESSED BE THE GOD AND FATHER OF OUR LORD JESUS CHRIST, WHO HAS BLESSED US IN CHRIST WITH EVERY SPIRITUAL BLESSING IN THE HEAVENLY PLACES, EVEN AS HE CHOSE US IN HIM BEFORE THE FOUNDATION OF THE WORLD, THAT WE SHOULD BE HOLY AND BLAMELESS BEFORE HIM. . . . FOR WE ARE HIS WORKMANSHIP, CREATED IN CHRIST JESUS FOR GOOD WORKS, WHICH GOD PREPARED BEFOREHAND, THAT WE SHOULD WALK IN THEM. . . . TO PUT OFF YOUR OLD SELF, WHICH BELONGS TO YOUR FORMER MANNER OF LIFE AND IS CORRUPT THROUGH DECEITFUL DESIRES, AND TO BE RENEWED IN THE SPIRIT OF YOUR MINDS, AND TO PUT ON THE NEW SELF, CREATED AFTER THE LIKENESS OF GOD IN TRUE RIGHTEOUSNESS AND HOLINESS.**  
~ EPHESIANS 1:3-4, 2:10, 4:22-24

**BUT FAR BE IT FROM ME TO BOAST EXCEPT IN THE CROSS OF OUR LORD JESUS CHRIST, BY WHICH THE WORLD HAS BEEN**

*CRUCIFIED TO ME, AND I TO THE WORLD. FOR NEITHER CIRCUMCISION COUNTS FOR ANYTHING, NOR UNCIRCUMCISION, BUT A NEW CREATION.*

*~ GALATIANS 6:14-15*

*THEREFORE, IF ANYONE IS IN CHRIST, HE IS A NEW CREATION. THE OLD HAS PASSED AWAY; BEHOLD, THE NEW HAS COME.*

*~ 2 CORINTHIANS 5:17*

*THEN ILUVATAR AROSE, AND THE AINUR PERCEIVED THAT HE SMILED; AND HE LIFTED UP HIS LEFT HAND, AND A NEW THEME BEGAN AMID THE STORM, LIKE AND YET UNLIKE TO THE FORMER THEME, AND IT GATHERED POWER AND HAD NEW BEAUTY. BUT THE DISCORD OF MELKOR ROSE IN UPROAR AND CONTENDED WITH IT, AND AGAIN THERE WAS A WAR OF SOUND MORE VIOLENT THAN BEFORE, UNTIL MANY OF THE AINUR WERE DISMAYED AND SANG NO LONGER, AND MELKOR HAD THE MASTERY. THEN AGAIN ILUVATAR AROSE, AND THE AINUR PERCEIVED THAT HIS COUNTENANCE WAS STERN; AND HE LIFTED UP HIS RIGHT HAND, AND BEHOLD A THIRD THEME GREW AMID THE CONFUSION, AND IT WAS UNLIKE THE OTHERS. FOR IT SEEMED AT FIRST SOFT AND SWEET, A MERE RIPPLING OF GENTLE SOUNDS IN DELICATE MELODIES; BUT IT COULD NOT BE QUENCHED, AND IT TOOK TO ITSELF POWER AND PROFUNDITY. AND IT SEEMED AT LAST THAT THERE WERE TWO MUSICS PROGRESSING AT ONE TIME BEFORE THE SEAT OF ILUVATAR, AND THEY WERE UTTERLY AT VARIANCE. THE ONE WAS DEEP AND WIDE AND BEAUTIFUL, BUT SLOW AND BLENDED WITH AN IMMEASURABLE SORROW, FROM WHICH ITS BEAUTY CHIEFLY CAME. THE OTHER HAD NOW ACHIEVED A UNITY OF ITS OWN; BUT IT WAS LOUD, AND VAIN, AND ENDLESSLY REPEATED; AND IT HAD LITTLE HARMONY, BUT RATHER A CLAMOROUS UNISON AS OF MANY TRUMPETS BRAYING UPON A FEW NOTES. AND IT ESSAYED TO DROWN THE OTHER MUSIC BY THE VIOLENCE OF ITS VOICE, BUT IT SEEMED THAT ITS MOST TRIUMPHANT NOTES WERE TAKEN BY THE OTHER AND WOVEN INTO ITS OWN SOLEMN PATTERN.*

*IN THE MIDST OF THIS STRIFE, WHEREAT THE HALLS OF ILUVATAR SHOOK AND A TREMOR RAN OUT INTO THE SILENCES YET UNMOVED, ILUVATAR AROSE A THIRD TIME, AND HIS FACE WAS TERRIBLE TO BEHOLD. THEN HE RAISED UP BOTH HIS HANDS, AND IN ONE CHORD, DEEPER THAN THE ABYSS, HIGHER THAN THE FIRMAMENT, PIERCING AS THE LIGHT OF THE EYE OF ILUVATAR. . .*

*~THE STORY OF CREATION IN J.R.R. TOLKIEN'S, THE SILMARILLION*