Introspection: an investigation into light seen in the flesh

Jaymes Helmstetler
Poetry, to me (and I suspect to many of us), is like a second language—like "speaking in tongues." We are told that the ability to speak with tongues is a gift (D&C 46:24), as is the ability to interpret what is said (D&C 46:25). We are also told that we should "study and learn, and become acquainted with . . . tongues . . ." (D&C 90:15).

In an effort to help us achieve this purpose and appreciate his gift, I invited Brother Helmstetler to submit an interpretation of his poem, the meaning of which was too obscure for me to grasp without his help. Here is the poem, with references. His commentary follows on page 32. Your comments are invited.

—Ed

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by Jaymes Helmstetler

1. A darkened sun is upon the spiritual and temporal dead or considered so from below.
   But, the lee congregation, high in dream, pierces the tempestuous fumes belching from the Ulcer of the bottomless pit. They hear the endless veil, having received the scalpel to liberate jailed pain of the epidermal world, to see life in its likeness perceiving and knowing as they IS.

2. In clear pattern, Selene, typically glorified, progresses expediently from paradise to plasmic station the fruitful macro-genetic type fallen to order as anon, crimson courses the vein of man, his earthly kingdom in forebodic quake as stellar tears descend.

3. Awake! Rise and shine!

Dark Mourning, from east to west, disarms the nightgown of grief to arrest real joy basked in the vermillion robe of the

SECOND SUN!
The first stanza deals with signs of the times and integrates the same into personal promise. "Lee congregation, high in a dream" is an allusion to Lehi's dream. Reference is also made to temple ceremony.

Stanza two sees the fall of man as a sign of the times as well. It is an allegorical comparison between the course of man and the destiny of the earth.

The second coming and the resurrection are the themes of stanza three. "Dark Mourning" intends to evoke imagery of the morning, a morning that perhaps always has been, but has been a light shining in the darkness. "To arrest real joy" is an allusion to the terrestrial. "Second sun" is in keeping with the allegory, but evokes an image of the Savior.

Generally, yet simply, this poem speaks and investigates simultaneous typological occurrence—that the atonement of the Savior, salvation and redemption, is infinite and eternal in all aspects. Into every kingdom, into every space reaches the great and last sacrifice of Christ, exemplary of pure love and demonstrating that "against such there is no law."

Proceeding forth, filling the immensity of space, both physical and spiritual, the light of Christ permeates all things: he is in all things and the life of all things, all things are by and of him. Whatever the realm, or kingdom, the light of Christ is present, though individuality may interpretively reflect this illuminance according to conditional degree of a particular sphere.

All things have a language, spoken or otherwise. By interpretive acumen can we begin to understand. It need not be supposed that the noise of man is the only language nor his present acquisition of thought the last word.

All kingdoms have a law given by which they may communicate with the at present finite mind of man. When man obeys a given law, the blessing and understanding are given. "All beings who abide not in those conditions are not justified;" therefore a particular kingdom's law refuses to speak and remains mute insofar as the unqualified are concerned.

Commentary
by Jaymes Helmstetler

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