Theopoetics is far more than theo-poetry or an exploration of spiritual aesthetics; it is a quest for a nuanced position from which to effect social change. My creative practice research involves a process of theopoesis with the medieval contemplative theology of Julian of Norwich (c. 1342–c. 1416) and its intersections with trauma spirituality. Trauma theology, following Professor Shelly Rambo, invites a bearing witness to the traumatic wound: encounter can lead to integration and transfiguration, instead of problematic redemption. In Julian’s paradoxical incarnational theology, the ‘wound’ becomes a site of crossing. The body becomes a gateway to divine love without negating the sacred, fragile quality of material reality. At the end of Julian’s argument, while there is no refuge from suffering, suffering has no refuge from love. In Negative Capability,
hope is held in grief with complex loss. The poem alludes to the ‘coincidence of opposites’ of the medieval theologian Nicholas of Cusa, and Psalm 126:5.

**Negative Capability**

Nothing
made of her, but
ruins

moonlit shapes
absence a shadow

dungeon
deep.

Falling from her eyes, tears
seed the ground

grow
night scents
a dream of peony petals

she cups the clay bowl
in her hands

full
of nothing.