THE EPOCH TIMES

ARTS© CULTURE

SACRED ART

Made for the Devout:

The Gloriously Colorful World of Hispanic Sacred Sculptures

The Hispanic Society's exhibition 'Gilded Figures: Wood and Clay Made Flesh'

LORRAINE FERRIER

npainted stone, marble, or bronze sculptures dominate Western sacred art, largely thanks to Renaissance giants such as Donatello and Michelangelo, Baroque sculptor Gian Lorenzo Bernini, and neoclassical sculptor Antonio Canova. Therefore, when we think of sacred art, polychrome sculptures may not be at the forefront of our minds—unless we've spent time in Latin America or the Iberian Peninsula, that is, Spain or Portugal.

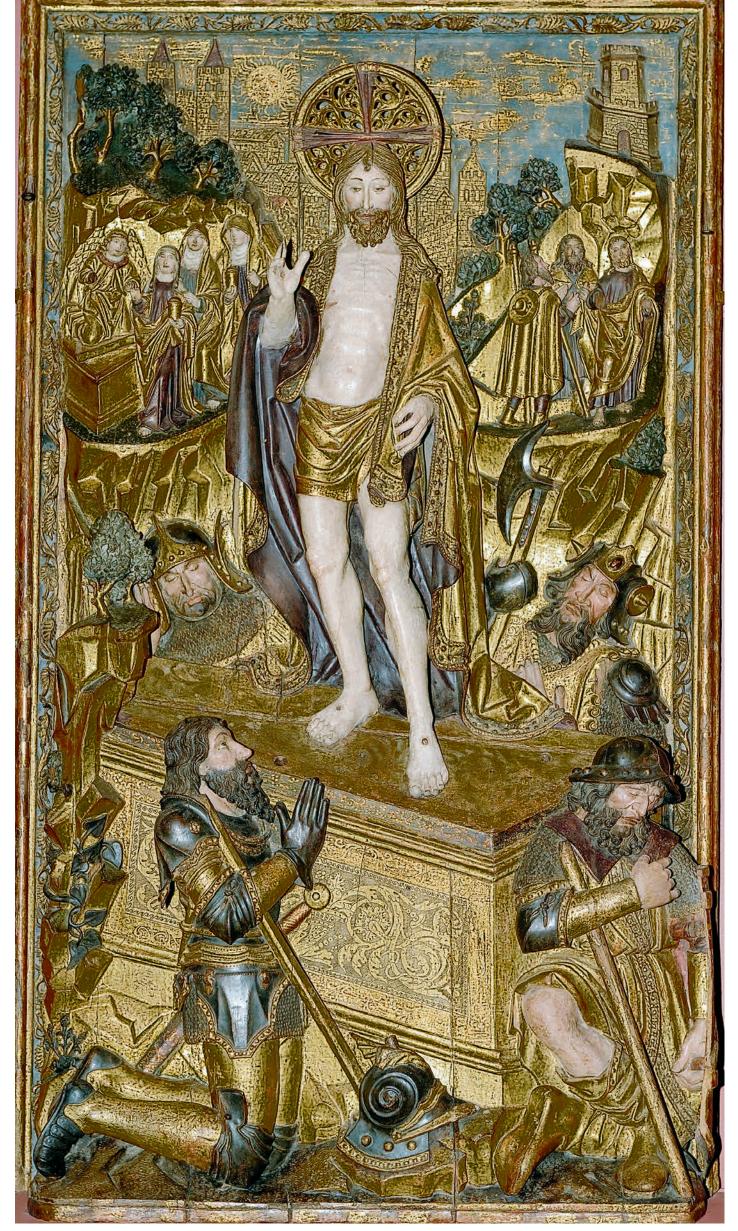
In the Hispanic world, sacred sculptures are polychromatic—colorfully painted. Each piece is purposefully infused with intense emotions, gestures, and vitality—all explicitly designed to teach Scripture and to inspire contemplation and devotion to God. Believers developed intimate relationships with these sublime, functional pieces.

The sacred sculptures of the Hispanic world acted as instruments of faith: to inspire devotion.

For many of us, the passion and sometimes graphic emotionality conveyed in Hispanic sacred art may feel foreign. Indeed, it's only relatively recently that scholars have taken more of an interest in the art form. That interest was piqued by the 2009 exhibition "The Sacred Made Real," which was organized by The National Gallery in London and The National Gallery of Art in Washington, Patrick Lenaghan told me in a telephone interview. Lenaghan is the head curator of prints, photographs, and sculpture at The Hispanic Society Museum & Library (HSM&L) in New York.

Hispanic polychrome sculpture between 1500 and 1800 is the focus of the society's recently opened exhibition "Gilded Figures: Wood and Clay Made Flesh." Curated by Lenaghan and his colleague Hélène Fontoira-Marzin, the HSM&L's head of conservation, the exhibition brings together over 20 wood and clay sculptures—nearly all of which are from HSM&L's own holdings.

Through these works, the exhibition explores the different types of public and private sacred art in Spain and how this Spanish art tradition influenced Latin American sculpture.



"The Resurrection," circa 1480-1500, attributed to Gil de Siloé. Wooden altarpiece (pine), polychrome; 831/8 inches by 475/8 inches by 145/8 inches.

Continued on Page 4



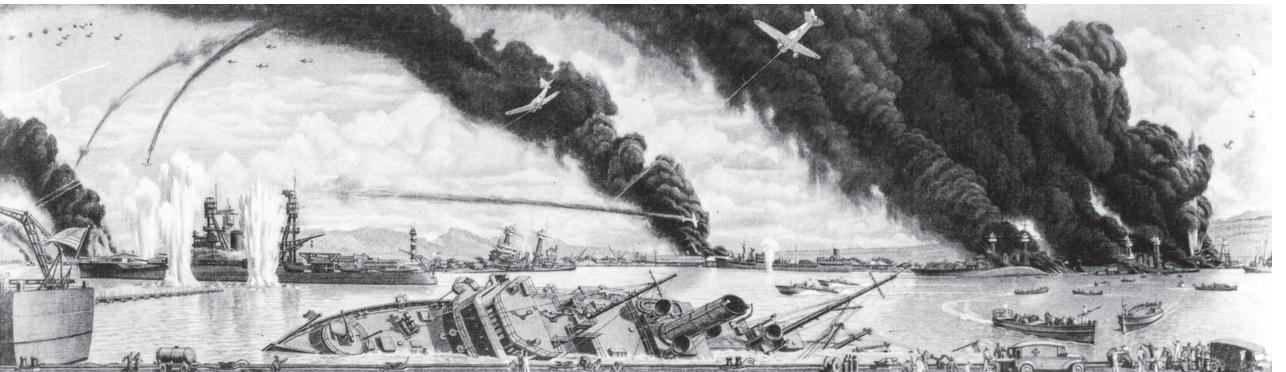
Ying and Yang by Sandra Kuck

Original artworks, canvas wraps, and prints of Award-winning oil paintings now available at

InspiredOriginal.Org/Store

INSPIRED





The damage inflicted at Pearl Harbor roused the sleeping giant. Drawing by Cmdr. Griffith Bailey Coale, Official U.S. Navy Combat Artist, 1944.

Week 48, 2021 THE EPOCH TIMES

HISTORY

An Event to Remember: The Consequences of Pearl Harbor

JEFF MINICK

any of the planes came in low over the harbor that Sunday morning, unleashing their torpedoes on the moored ships and dropping their bombs on other vessels or on aircraft parked wing to wing on airfields. As Navy Admiral William Furlong said of the first plane that passed over his ship, the pilot was so close that "I could have hit him with a spud."

In less than two hours, hundreds of attacking airplanes marked with Japan's Rising Sun had inflicted a disastrous defeat on American military forces. Every battleship in the harbor was damaged, two of them beyond all repair, including destroyed, and over 2,400 sailors, soldiers, and civilians lost their lives.

This year marks the 80th anniversary of that surprise attack on Pearl Harbor by the forces of imperial Japan. And that attack would change the face of the world forever.

The Sleeping Giant

There is no evidence that Japanese Admiral Isoroku Yamamoto, the mastermind behind the attack on Pearl Harbor, said that he feared this act of war would awaken a sleeping giant. Yet he spent the rest of Dec. 7 in what appeared to be a deep depression while his staff celebrated. He understood that a protracted war with America would end in Japan's defeat.

And that giant began rolling out of bed on the very day of the attack. In the Preface to Gordon Prange's "December 7, 1941: The Day the Japanese Attacked Pearl Harbor," edited by Katherine Dillon and Donald Goldstein, we read of a few military officers who failed to do their duty on that auspicious day. Then in the editor's introduction, they add:

"But for everyone who failed, hundreds rose to the occasion, performing under fire the tasks for which they had been trained. One admiral and two battleship captains died at their posts. Junior officers and enlisted men such as Ens. Francis C. Flaherty and Chief Water Tender Peter Tomich gave their lives to save the men in their charge. Two lieutenants of the Hawaiian Air Force got their planes up and shot down seven Japanese aircraft between them. Mess Attendant Doris Miller seized a machine gun and performed so valiantly that he became the first black man to receive the Navy Cross. Untold numbers worked without panic and without vainglory, simply because that was their job."

On Dec. 8, President Franklin Roosevelt appeared before Congress and opened his address with these famous words:

"Yesterday, December 7th, 1941, a date which will live in infamy, the United States was suddenly and deliberately attacked by naval and air forces of the Empire of Japan."

He closed his short speech by asking Congress to declare that a state of war existed between Japan and the United

Three days later, Adolph Hitler de-

clared war on the United States, in part because he believed that the Japanese empire was unbeatable. Less than four years later, both Hitler's

Third Reich and the islands of Japan lay prostrate, defeated and ruined.

America Goes to War

Historians continue to debate why our the USS Arizona, which to this day rests military was so poorly prepared to meet beneath the waters. Overall, 19 ships this attack, whether that circumstance and over 300 aircraft were crippled or stemmed from negligence or was deliberate, but that question is beyond the scope of this article. What did happen was that the sleeping giant awoke and was transformed into a tiger.

By the war's end, as many as 16 million American men and women had served in uniform. Soldiers, sailors, and airmen fought and died in faraway places that most Americans had never heard of, in battles like Guadalcanal and Midway, Tarawa and Iwo Jima, the Kasserine Pass and the Po River Valley.

Meanwhile, on the home front, American manufacturers pumped out engines of war-ships, tanks, aircraft, equipment—at an unbelievable rate. By the end of the war, for example, the Navy had grown from 700 commissioned ships to over 6,000. With few exceptions, civilians got behind their troops, planted Victory Gardens on their property for extra food, tolerated gas rationing cards, and closely followed accounts of the fighting in their newspapers and on the radio.

Aftermath at Home

America emerged from the war as the world's economic powerhouse.

Within just a few years, the nation went on a spending spree, buying everything from new cars to refrigerators, from televisions to homes. The G.I. Bill helped millions of ex-military men and women build homes, receive vocational training, or go off to universities, with the result that universities and colleges expanded or were built at an incredible rate. The subsequent "baby boom" of those years also meant the construction of vast numbers of elementary and secondary schools.

Victory in 1945 brought other sweeping cultural changes. Though many of the women who had worked in factories and offices married following the war and raised families at home, a large number remained in the workplace. And blacks who had fought against the Germans and the Japanese came home and fought for civil rights, eventually bringing an end to the Jim Crow laws of the South and winning equality in the public square.



planned and directed the attack on Pearl Harbor in 1941.

(Above left) Recognition of the brave enlisted blacks helped pave the way for the Civil Rights movement in the following decades. Adm. Chester W. Nimitz pins a Navy Cross on Mess Attendant 2nd Class Doris Miller aboard the USS Enterprise at Pearl Harbor. Official U.S. Navy photograph.

Meanwhile, technology and science brought enormous changes to American culture and society. Space travel, early computers, major advances in medical care, and all their ancillary advancements grew out of World War II and transformed American lives.

Global Generosity

In addition to the boom of prosperity at home, by war's end that seemingly catastrophic battle at Pearl Harbor had left the United States as the world's greatest international power alongside the Soviet Union.

And unlike communist Russia, which for over 40 years would oppress Eastern Europe and part of Germany, Americans sought to repair the war-broken world. This time, there was no repeat of the isolationist response that had followed the World War I. America sent vast sums of money to help rebuild Europe. It gave aid to its archfoes, Germany and Japan, so much so that within 25 years both those former enemies had become economic powerhouses.

The United States also dispatched funds and expertise to the new nations in Africa and Asia. Through various organizations, the best-known of which is the Peace Corps, Americans themselves traveled to these distant lands to help build schools and hospitals, to dig wells, and to improve agrarian

practices. These financial packages often came with strings attached or with the hopes of blocking the expansion of communism, but they nonetheless bestowed on America its deserved reputation as the most generous country in the history of the world. Even today, America continues to send its money and its people to improve the lives of people around the globe.

MPI/GETTY IMAGES

Commemoration and a Question

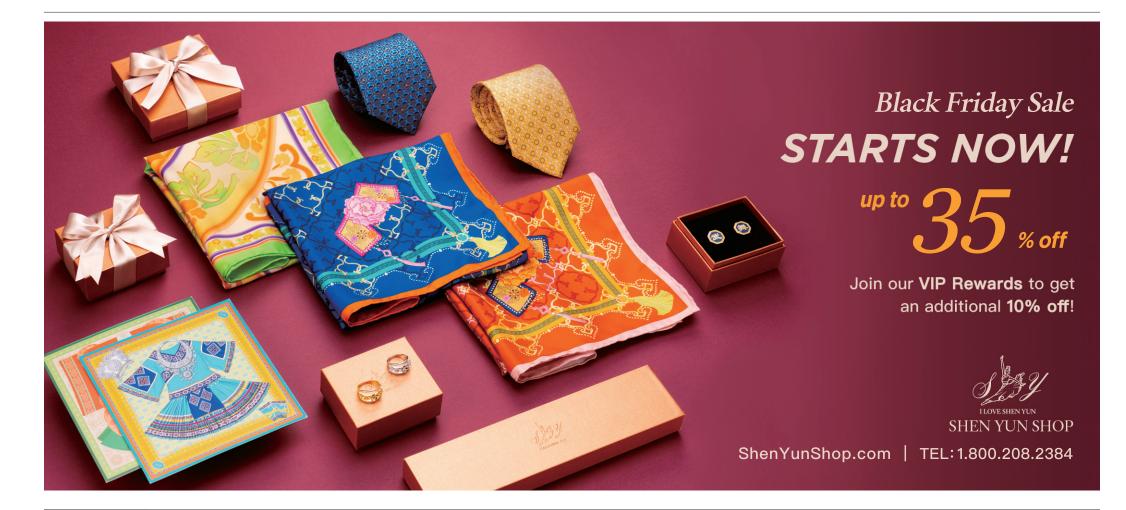
Even today, when time has blurred past events, when so many Americans once again have never heard of Leyte or the Kasserine Pass, and when some in our culture work to eradicate as much of our history as they are able, most of us possess at least some minimal awareness of Pearl Harbor and what happened on Dec. 7. Though the names of many of the battles fought in the Pacific might today bring blank looks from those who hear them, Pearl Harbor stands as a representative for all of them. When we remember that event, we remember that far-flung war.

We might also recollect that this horrific war, fought around the world, led for better or for worse to the emergence of our country as the greatest power and proponent of liberty that the world had ever seen. The blood of that Midwestern farm boy who died on the sands of Okinawa was just one of hundreds of thousands of such sacrifices on the altar of freedom.

And finally, we might pause to consider our present situation. Eighty years ago, the Japanese prodded a sleeping giant. Americans rose to the occasion to defend their way of life and their liberties. But what about us today? Are we still capable of performing the deeds done by those men and women who roused themselves to go off to war, who devoted themselves to the cause of liberty? Do we still possess their love of country and their determination to fight for freedom?

Let us hope this is the case.

Jeff Minick has four children and a growing platoon of grandchildren. For 20 years, he taught history, literature, and Latin to seminars of homeschooling students in Asheville, N.C. He is the author of two novels, "Amanda Bell" and "Dust On Their Wings," and two works of non-fiction, "Learning As I Go" and "Movies Make The Man." Today, he lives and writes in Front Royal, Va. See *JeffMinick.com to follow his blog.*





For the

full job

descriptions,

TheEpochTimes.

The positions

are remote.

com/c-job-

openings

NOW HIRING: LIFESTYLE SECTIONS

TRAVEL EDITOR **Full-Time**

The Epoch Times is seeking an experienced travel editor.

Types of stories include destination guides, local profiles, deep-dive features, travel news, and tips for a general audience. Stories touch on a variety of topics, including history, culture, nature, arts, family, and culinary arts, in ways that showcase and awaken readers to the beauty, wonder, and depth of heritage and tradition.

ASSISTANT FOOD EDITOR Full-Time

enced assistant food editor.

The Epoch Times is seeking an experi-

Applicants should have exceptional editing, writing, and management skills; expansive culinary knowledge and expertise; and a passion for shining the spotlight on culinary traditions, heritage, and home cooking.

FOOD REPORTER Freelance and Full-Time

The Epoch Times is seeking experienced food writers to contribute feature articles about time-honored culinary traditions and recipes, and the people and places behind them, from across the U.S. and around the world.

Applicants should have a passion for seeking out fascinating food stories; the ability to develop them with original reporting and careful research; and the skill to write in a way that engages, informs, and inspires.

Send résumé, cover letter, samples, and three references to features@epochtimes.com



"The Ecstasy of St. Mary Magdalene," 1692–1706, by Luisa Roldán. Polychromed terracotta; 12 inches by 17 1/2 inches by 9 7/8 inches.

SACRED ART

Made for the Devout:

The Gloriously Colorful World of Hispanic Sacred Sculptures

Continued from Page 1

Believers Depicted in the Sculptures The sacred sculptures of the Hispanic world acted as instruments of faith: to inspire devotion. Lenaghan said that the sculptures were made for believers to engage with. They're "part of a living culture."

One of the ways the faithful engaged with the art was to appear in the artwork itself. In the "Resurrection," a jubilant golden narrative sculptural relief by celebrated Spanish sculptor Gil de Siloé, Christ has risen and stands in the center atop his tomb. To the right, he's seen meeting disciples on the road to Emmaus. To the left, the three Marys come looking for the resurrected Christ. Surrounding Christ's tomb, soldiers are collapsed in a deep slumber. Only one of these men bears witness to Christ's miracle. He kneels in reverence—looking up at Christ in pious adoration. Lenaghan believes that de Siloé added the patron's likeness to the reverent man, depicting him as the captain of the soldiers, to recognize the patron's strong faith.



(Left) "Mater Dolorosa," or "Our Lady of Sorrows," 17th century, by an anonymous Mexican sculptor. Polychromed wood; 65 3/4 inches by 26 inches, in the "Gilded Figures: Wood and Clay Made Flesh" exhibition at The Hispanic Society Museum & Library

Believers

developed

with these

functional

sublime,

pieces.

intimate

Right) "St. Louis of France," circa 1620, by Juan de Mesa. Carved, gilded, and polychromed wood; 70 inches by 35 3/8 inches by 29 1/2 inches. Gallery of Nicolás

"Gil de Siloé was a very sophisticated" consistent aesthetic to her works. But sculptor in how he organized the scenes once a piece left her workshop, its color across the compositional picture plane and appearance could, and often did, to bring out the theological nuances and details that were appropriate to the context and the subject," Lenaghan said. He added that the piece points to a very relationships strong understanding of theology, but to be able to translate that into something that works visually is another thing.

Piously Decorating the Statues

Oftentimes, sculptures by the same sculptor could ultimately appear very different, due to the involvement of different artisans. Patrons often received their commissioned statues unpainted. It was up to them to arrange for a painter to embellish the works and make the pieces as lifelike as possible. For naturalistic appeal, they often embellished the sculptures with glass eyes, ivory teeth, and real eyelashes. In some cases, the works were dressed in costumes.

A few sculptors did oversee the painting of their pieces. For instance, royal sculptor Luisa Roldán's brother-in-law painted her sculptures, resulting in a



Repainting pieces to align with popular sensibilities was a common practice. In the exhibition, a couple of Roldán's terracotta sculptures demonstrate this practice well. Lenaghan explained that these pieces of Roldán's acquired a totally different look once they left the workshop, and were transformed from their original bright, high-keyed color palette to more sober hues.

The Hispanic Society's conservator Fontoira-Marzin spent the past 20 years patiently bringing the pieces back to their original state. Thanks to Fontoira-Marzin, visitors to the exhibition can now enjoy the colors of Roldán's terracottas close to her original intention.

Suffering of the Martyrs, **Suffering of the Statues**

Look closely at some of the sculptures in the exhibition and you can literally see "the scars of their use," Lenaghan said. The piece "Blessing Christ Child" by Alonso Martínez has abrasions on its neck and arms. Over the years, the statue of the naked Christ has been dressed in different costumes, causing the paint to wear away in those areas where the clothing was pulled on and off.

The way the owners of the sculptures often altered them is fascinating. In the exhibition, Pedro de Mena's beautiful bust of a man is sensitively rendered with glass eyes, a trim mustache, and a slightly opened mouth. On closer inspection, one notices that his throat has been slit and he is aghast. His facial expression is full of shock and despair. The bust is of St. Acisclus, a former Roman soldier martyred in the fourth century for staying true to

The bust was originally a fuller, more evocative figure. An old photograph shows the statue complete with forearms and a torso. Glass tears once fell down the man's face, and much more blood seeped from his neck. "Its original look made the point more emphati-



"Death," 7 inches by 45/8 inches by 3 1/4 inches



"Soul in Heaven," 6 7/8 inches by 4



"Soul in Hell," 7 inches by 5 3/4 inches by 3 1/8 inches



3/8 inches by 47/8 inches.

The Hispanic Society's exhibition 'Gilded Figures: Wood and Clay Made Flesh

cally about persevering in your faith in and silver grounds in their statues. This the face of such suffering," Lenaghan practice had existed in Spain, but the said. He believes the figure was toned Ecuadorian sculptors used it to more down and reduced to a bust, perhaps dramatic effect, frequently juxtaposing in a nod to the busts of antiquity, to it with gold. make the sculpture more desirable

"Soul in Purgatory," 65/8 inches

by 43/8 inches by 47/8 inches

Another case where the sculpture has been altered is that of a crucifixion. It's a piece that completely puzzled Lenaghan as to who the sculptor was. In it, Christ is on the cross and the Virgin Mary at his foot. The Hispanic Society bought it at an auction, with no time to make an attribution. He soon realized that the Virgin was by 19th-century Spanish sculptor Manuel González Santos, but the crucifixion didn't reflect the sculptor's style at all. Lenaghan was stunned when a friend strongly suggested that the work was by Pablo de Rojas, a major 17th-century Spanish sculptor. "I was stunned because it's quite a coup to have a statue by Pablo de Rojas," he said. Lenaghan now believes that the Virgin was added by an owner some 200 years later.

Influence on the New World

When the Spanish came to the New World, religious sculptures were important in converting the indigenous population to Catholicism. Wherever possible, Spanish sculptors passed on their Western techniques to local sculptors, resulting in Latin American devotional works acquiring a Spanish style. For instance, two pieces in the exhibition—"St. Francis" and the "Mater Dolorosa"—were believed to be Spanish works up until recently, when they were reattributed to Mexican artists.

Sometimes Latin American artists adapted the Spanish style, and the sculptures took on a distinctly local flair. For instance, in Spain gold was commonly used as a ground, a base layer on the sculptures to which paint was applied. Artists would then scratch designs through parts of the painted surface to reveal the gold beneath. Some of the gold remained concealed under the paint, which further enhanced the

Lenaghan explained that Quito was the fourth largest city in the New World—only Lima, Havana, and Mexico City outstripped it. Part of Quito's wealth came from its numerous silver mines. The "Virgin of Quito" and "St. Michael Archangel" are a couple of examples of Quito workmanship in the exhibition, where both gold and silver grounds were used. The use of the silver ground in those pieces produced a heightened intensity of the reds and blues, giving the works an electric quality.

One of the exhibition highlights is also from Quito: "The Four Fates of Man," attributed to Manuel Chili, better known as Caspicara. It's a particularly moving piece, explicitly taking the viewer through the various consequences of leading an immoral life versus a virtuous one following holy precepts. Little is known about the work; there are no known sculptural forms like it.

Caspicara may have had an approximate guide for the iconography and the theological concept from Neapolitan wax figures showing souls in hell, Lenaghan explained. He's impressed by the details on such a small set of figurines that speak to an incredibly talented and

Lenaghan said: "As the 18th century develops, and neoclassic canon and aesthetic begins to make inroads in Spain, there is more restraint and perhaps less overt emotion in some statues. ... But the emotional importance of the subjects being depicted ... never leaves the stage because in this pre-modern world, I think sanctity comes through suffering. And so you measure holiness by how much you've suffered, and your commitment to your faith."

The exhibition "Gilded Figures: Wood and Clay Made Flesh" at The Hispanic Society Museum & Library in New York paint pigments. Lenaghan explained runs through Jan. 9, 2022. To find out that artists in Quito, Ecuador, used gold *more, visit HispanicSociety.org*



ALL PHOTOS COURTESY OF THE HISPANIC SOCIETY MUSEUM & LIBRAR

wood armature with embroidered mantle including sequins, foil, and metal thread: 21 1/4 inches tall.



"The Mystical Marriage of St. Catherine," 1692–1706, by Luisa Roldán. Polychromed terracotta; 143/8 inches by 17 3/4 inches by 11 5/8 inches by 32 1/4 inches









1. "St. Acisclus," circa 1680, by Pedro de Mena. Polychromed and gilded wood; 19 3/4 inches by 16 5/8 inches by 8 1/2 inches.

2. "St. Michael Archangel," 1700-25, by an anonymous Ecuadorian sculptor. Polychromed and gilded wood; 51 inches tall.

3. "Blessing Christ Child," circa 1645, by Alonso Martínez (1612–1668) formerly attributed to Francisco de Ribas (1616-1679). Polychromed wood; 31 1/2 inches by 10 7/8 inches (figure and pedestal).

4. "Our Lady of the Apocalypse" or "Virgin of Quito," 1700–25, by an anonymous Ecuadorian sculptor. Polychromed and gilded wood; 31 1/4 inches by 11 1/2 inches by 16 3/8 inches (with wings).

A man of mystery:

of Nantes.

Frontispiece

Thousand

Leagues

the Sea."

Illustrated by

Édouard Riou

in the 1871

University

Hetzel editior

Under

from "Twenty

Captain Nemo at the port

SEAN FITZPATRICK

It's been 150 years since the publication of a classic story, one that lurks imperishably beneath the depths of the literary ocean. It may not be a volume that most have read—more's the pity—yet most know of its existence, as they might know of some deep-sea creature. At the very least, all know the name of its nameless hero-villain, whose fame subsists in his obscurity.

The man's secret is as inscrutable and impenetrable as the sea's profundities, for some mysteries are only a pleasure when they remain unsolved, and the mystery of this man remains inviolate. Such is the mystique of the sea's greatest fictional captain—a man with no name that everyone knows as "No one"—a man whose aura of benevolence and brutality resembles the mystery of the sea itself. The man? Nemo.

The Making of a Man of Mystery

Pierre-Jules Hetzel was Jules Verne's editor and publisher—and, as such, responsible for altering many aspects of Verne's books. In the case of "Twenty Thousand Leagues Under the Sea." Verne originally wove a sensitive political situation around the 1870 novel's central character. Verne created a Polish noble bent on avenging the deaths of his family members during the Russian suppression of the Polish-Lithuanian insurrection known as the January Uprising of 1863.

Hetzel, fearing the book would affront the Russian Empire, which was an ally of France, demanded that aspect of the plot be removed or obscured. Despite the author's objections to the ambiguity, the editor prevailed in order to avoid a ban and retain marketability.

The obscurity was brilliant, however, for it concealed the controversy but not the clues that suggested it. What resulted was the irresistible identity and motivation of Captain Nemo, allowing him to remain true to his name and not, as he himself says, what one would call a civilized man. Instead, he's an anonymous anomaly, undefiled even by the voyeurism of civilized readers.

Captain Among Captains

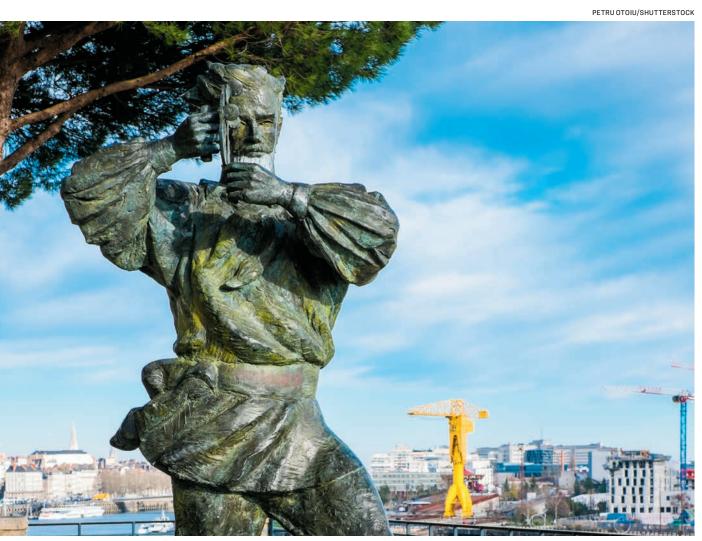
"Twenty Thousand Leagues Under the Sea" is an epic that is not so much about the innumerable mysteries of the sea as it is about the individual mystery of a man—a mystery which, even in its smallness, is far greater than any ocean. The exploration of the mysterious depths accentuates the deeper enigma and commands like a new self-submerging of the man who treads where no man has I lonah in the helly of the whale he built for trod. He is as silent as a fish, as solitary as an himself. Scorning his fellow men, he's a sailor oyster, as strong as a current, and as violent who becomes one in soul with the sea.

Here is Nemo; here is no man. Nemo is **Paradoxes and Puzzles** at once "Nemo," Latin for "Nobody," and at Agony and horror skulk behind this charthe same time, in Greek, it means the man who doles out what is due. Captain Nemo is the quintessential tortured genius seeking revenge. His madness is the source of both miracles and mayhem.

Although no man, he is also an everyman. It is part of the mystery of mankind to desire to exist where he cannot—where living is nearly doomed. Though this suicidal tendency has fathered heroes, there are places on this maninherited planet where no man may have his home. The kingdom of Nemo is preeminently one of those sanctuaries.







He is arguably the greatest in the catalog of literary sea captains, with actions that either test or trump the swashbuckling paragons of the genre. When hunted by oppressors, Captain Billy Bones of "Treasure Island" hides in an uninhabited inlet; Captain Nemo hides in an uninhabited element. When exasperated by the quandaries of existence, Captain Ahab of "Moby Dick" is bent on destroying its monstrous symbol; Captain Nemo creates the monstrous symbol as his refuge. Captain Hook of "Peter Pan" would have revenge on a pack of boys; Captain Nemo would have revenge on a nation of men. Rafael Sabatini's Captain Blood uses science to heal; Captain Nemo uses science to slaughter. Captain Van der Decken of nautical lore helms "The Flying Dutchman" with a wretched crew of the damned; Captain Nemo helms the ghostly "Nautilus" with a wretched crew who would

Nemo is a captain among these captains, a technological prophet who takes up quarters

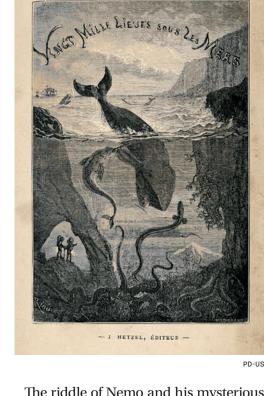
acter, driving him like furnace fires to the extremity of forsaking dry land and the inhabitants of the earth. Nemo's extremism is an element that muddies the waters of his past because it frames him in endless paradoxes and puzzles.

Nemo is a man who would be a fish. He flees domination only to become a despot, imprisoning in the name of liberty. He gives up everything to inherit riches untold. He doles out death to spread the sea's peace. Nemo is a mad mastermind, an ethical criminal, a villainous hero.

The epic is not so much about the innumerable mysteries of the sea as it is about the individual mystery of a man.

Sean Fitzpatrick serves on the faculty of Gregory the Great Academy, a boarding school in Elmhurst, Pa., where he teaches humanities. His writings on education, literature, and culture have appeared in a number of journals, including Crisis Magazine, Catholic Exchange, and the Imaginative Conservative.

Captain Nemo may battle against the civilized world, but he also enjoys its creations. Édouard Riou's illustration featured in the Hetzel edition.



The riddle of Nemo and his mysterious nemesis is somehow more compelling than marvels of machine and monster. These phenomena only serve to illuminate the point of true interest—the marvel of the man. While readers enjoy learning about the electronic pressure gauge of the "Nautilus," it is only because Nemo is the teacher. While the 25-foot shark enthralls readers, it is because Nemo is battling it with a dagger in a diving suit. Sunken ships. The North Pole. Leviathans.

Atlantis. Wonders every one, yet reduced to windows to simply peer through, compelled by an overpowering curiosity to gain further clarity into a withheld identity—for even such wonders are eclipsed by the mystery of the man who is their monarch.

A Man of the Infinite

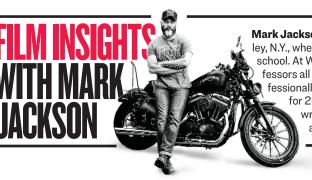
The questions concerning Captain Nemo are much like the impossible realm where this brilliant lunatic dwells, plots, and fumes, commanding the secrets of a secret world to survive and strike at his enemies.

In him, the charisma of the sea spreads before those who undertake the journey of 20,000 leagues submerged beneath its surface aboard the "Nautilus"—and, of course, Captain Nemo does not disappoint. His is the very voice of the sea, of the deep calling unto the deep:

"The sea is everything. It covers seven tenths of the terrestrial globe. Its breath is pure and healthy. It is an immense desert, where man is never lonely, for he feels life stirring on all sides. The sea is only the embodiment of a supernatural and wonderful existence. It is nothing but love and emotion; it is the Living Infinite."

Even though Captain Nemo will keep readers at arm's length along every league of the voyage—pounding at his pipe organ or piecing together his plot of war and revenge—he nonetheless engages us in his aquatic adventure with an eagerness to exhibit the wonders of his kingdom. These creations and creatures Jules Verne's famous scientific romance proffers in abundance.

Whether one will find Nemo hero or villain is uncertain. What is certain is that Nemo and his mystery will not disappoint.



Mark Jackson grew up in Spring Valley, N.Y., where he attended a Waldorf chool. At Williams College, his proessors all suggested he write proionally. He acted professionally writes professionally about acting. In the movies.

A Writer Comes of Age

MARK JACKSON

"The Tender Bar" is George Clooney's eighth directorial project. Adapted from J.R. Moehringer's Pulitzer-Prize-winning memoir, it's the story of how a young man came to be a writer.

We're introduced to the child version of said young man, J.R. (Daniel Ranieri), circa 1973, riding in a car with his mom, Dorothy (Lily Rabe). They're headed to his grandpa's (Christopher Lloyd) house in Manhasset, on Long Island, New York, because she wasn't able to make rent for five months.

Grandpa's house is sort of like the Weasely family's in the "Harry Potter" books, minus the magic. Or TV's "Shameless" family—always packed to the rafters with family and friends. There's always a din and hubbub happening, with grandpa sitting in the middle of it all, cheerily committing acts of flatulence and placing the blame elsewhere.

The Bartender

Ben Affleck, the, er, titular bartender—Tender Bar, bar-tender—is J.R.'s Uncle Charlie, the most stable older male figure in young J.R.'s life. J.R's real dad (Max Martini) is a no-good, narcissistic alcoholic known as "The Voice," a local radio DJ who ran out on J.R.'s mom, and he does stuff like call his son out of the blue, say he's got baseball tickets, and never show.

The best scene involving father and son is at once funny and tragic: Cool, chainsmoking, gangsta-leaning dad picks up J.R. in his rumbling Toronado (J.R. stands for "Junior" of course), and proceeds to go for a spin, like to the beach or somewhere. Except it eventually dawns on you that Senior is continuously making right turns,

Uncle Charlie notices that the kid's got talent with words—as in, they play that game (I don't know what it's called) where, if the topic is "Richard Nixon" and the clue is "Richard's ingredients," you gotta find something related that rhymes. Little J.R. comes up with "Nixon's fixin's" without batting an eyelash.

Uncle Charlie doesn't mince words. He tells the kid that he doesn't think sports are his thing and that he should stick to books, whereupon he introduces J.R. to a closet full of books and tells J.R. to read 'em all. Uncle Charlie's a closet bookworm, literally. But this business of hewing to the working class while being exceedingly well-read fits Affleck like a glove. It's one of his favorite things, having run interference while his buddy Matt Damon played halfback with this particular type of role in their award-winning movie "Good Will Hunting."

The actual Tender Bar where Charlie tends bar is named "The Dickens." It's got a mural of Charles Dickens on the wall and is as much lined with books as with beer pitchers and baskets of peanuts. This becomes J.R.'s adolescent world: There's a slew of barfly "uncle" regulars in there who help shape J.R.'s, er, Weltanschauung. But despite the movie's title, the bar is not emphasized; there's just as much featuring of the Weasely-like home shenanigans as well as the Yale University campus.

Yale comes into view in the second half, with Tye Sheridan as the collegiate J.R., who's goal in life (or rather his mom's goal for him to become a lawyer) is quickly subjugated by a romantic obsession with a young woman (Briana Middleton) who genuinely likes him but toys with him.

She's already got a better-looking, fidriven around the block. Quality dad time. J.R. is too young and naive in the ways of



J.R. (Daniel Ranieri) is mentored by his Uncle Charlie (Ben Affleck), in "The Tender

about saltof-the-earth America, and about chasing one's dreams.

'The Tender Bar'

Ben Affleck, Tye Sheridan

Lloyd, Max Martini, Briana

Middleton, Daniel Ranieri

Lily Rabe, Christopher

George Clooney

Running Time:

MPAA Rating:

Release Date:

Dec. 17, 2021

Director:

Starring:

Now that Ben Affleck is middle-aged, has publicly beat alcohol, and is back with the love of his life, Jennifer Lopez, he's bringing new gravitas to his work. It looks good on him. Tye Sheridan is fun, and Briana Middleton and young Daniel Ranieri are talents we'll be seeing more of.

agonizing but provides some humor, such

as with Uncle Charlie saying, "Don't tell

me you ..." and then the cut to a shot of

J.R. ugly-crying up at her dorm window

Does J.R. get the girl? Does he get hired at

The New York Times? Does he get to stay?

Does he, à la "Good Will Hunting," get in a

car and drive away in search of his destiny?

in a rainstorm.

Performances

Max Martini specializes in special operations war-fighters with deep integrity, so it was slightly disconcerting to see how easily he slipped into the role of an outrageously inauthentic loser.

When George Clooney hit his directorial high point with "Good Night, and Good Luck," it looked like he'd join the reigning short list of dependable, quality directors, but there's a bit of blandness going on in "The Tender Bar." It's understandable.

Acting and directing are two related but different animals. Ben Affleck might direct better than he acts. Robert Redford definitely does; Ron Howard as well. But while all mentioned are movie stars, Clooney's the best actor of the bunch, so it's forgivable if his directing is a little hit or miss. He's a bona fide storyteller and his intended integrity is unquestioned. And I, for one, love stories about salt-of-the-earth America, and about chasing one's dre

and soon they're back at the house, having nancially more well-off boyfriend, and

POPCORN AND INSPIRATION

A 2012 Depiction of Reincarnation at Work

MARK JACKSON

Reincarnation and karma. These two words have grown rapidly more popular in the last 50 years as humanity expands its understanding of the mysteries of the universe.

Philosopher-mathematician-scientisteducator-inventor Rudolf Steiner wrote four plays during 1910–1913 that he called "Mystery Dramas," which are similar to David Mitchell's "Cloud Atlas." Steiner was a Western seer who founded the now hugely popular international Waldorf education system, as well as the (no pun intended) groundbreaking biodynamic agriculture movement that purports to work in harmony with elemental beings (such as fairies) existing in the "etheric" or "chi" dimension.

The difference is that Steiner was clairvoyant. (Clairvoyance is one of six human supernormal abilities to have been actually proven scientifically valid.) He was, therefore, able to follow all these actual, existing charac-

ters through the so-called Akashic Record, in other dimensions, and personally witness their various incarnations. In other words, according to science—it's the real deal. That subject matter is probably not yet ready for

However, we're getting close. The directors who brought us the game-changing film "The Matrix," followed it up with another paradigm shifter—the powerful "Cloud Atlas." Tom Hanks recently said that the three movies he enjoyed making the most were "A League of Their Own," "Cast Away," and "Cloud Atlas."

This thoroughly engrossing film encompasses six storylines spanning five centuries. As author David Mitchell mentioned in the film's press notes, "I thought of it as a menu with courses from different cuisines." There are a couple of dramas, a romance, a crime thriller, a comedy, and a futuristic sci-fi adventure. Yet it is all one story.

"Cloud Atlas" is a majestic tapestry depict-



This thoroughly engrossing **2012 film** encompasses six storylines spanning five centuries.

'Cloud Atlas'

Directors: Lana Wachowski, Lilly Wachowski, Tom Tykwer Tom Hanks, Halle Berry, Susan Sarandon, Hugh Grant, Keith David, Hugo Weaving

Running Time: 2 hours, 52 minutes **MPAA** Rating:

Release Date: Oct. 26, 2012

(L-R) Halle Berry, Tom Hanks, and Hugh Grant in the sciencefiction mystery "Cloud Atlas," a film about various reincarnating human lives impacting each other throughout

ing the interwoven skeins of human lifetimes; all the actors reappear in all the scenes. We normally can't see dead people, but that doesn't mean they're not like threads disappearing below the surface of life's tapestry and resurfacing elsewhere. It's all connected, and the tapestry portrays the meta-narrative. As one character says, "We cross and recross our paths like figure skaters."

Across the board, this film is packed with sumptuous visual riches. It's beautifully shot, lit, costumed, directed, and acted.

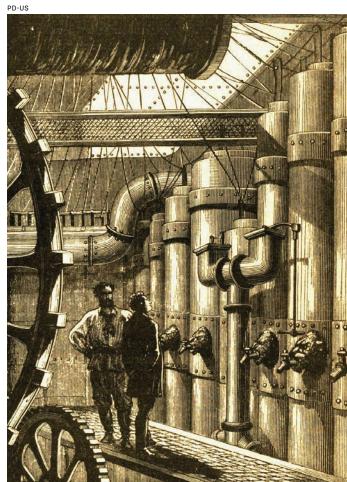
The main problem is that it's unintentionally geared toward those with audial neurolinguistic information processing systems. That is, if you happen to be one of those people who knows the lyrics to and can sing along with thousands of songs on the radio for the past 40 years, you'll be able to follow the intricate plot.

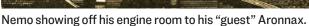
If you're predominantly visually oriented and go to the movies to watch the pretty pictures move, you'll be a bit baffled and need two or three viewings (or press notes) to figure out what's going on.

With the six quickly shifting and flipping storylines, multiple actors reincarnating in multiple roles and lifetimes, makeup that sometimes renders them unrecognizable, and various and occasionally unintelligible accents and patois, it gets a bit hectic. Add to that lots of action in the form of fast-moving futuristic gunships and explosions, slave horse-whippings, replicant euthanasia, and a fair amount of tribal bloodletting-it takes a keen intellect to sort it all out.

As one character says: "Our lives are not our own. From womb to tomb, we are bound to others, past and present ... and by each crime and every kindness, we birth our future."

"Cloud Atlas" gives basic insights into the workings of reincarnation and karma. Here's to hoping that the next Wachowski cinematic endeavor is a series of films titled "Rudolf Steiner's Mystery Dramas."





The Gold Mine Within:

'The Alchemist in Search of the Philosopher's Stone'

ERIC BESS

The alchemist

appears

in a nearly

rapturous

of prayer

state, a state

according to

the full title of

the painting.

A detail

from "The

Alchemist in

Search of the

Philosopher's

ometimes, when we find ourselves in a difficult situation, we don't know our way out. I was talking to a friend about some of my difficulties several weeks ago. She told me to remain positive and said, "Any situation can be turned to gold." My friend's words rang in my head and later made me think of a painting by Joseph Wright of Derby called "The Alchemist in Search of the Philosopher's Stone."

The Traditional Alchemist

Before we can talk about my friend's words and Wright's painting, it is first necessary to provide a brief understanding of the traditional alchemist. In the West, the alchemist is often associated with a mystic-like hermit who attempted to turn base metals into gold

by way of complex chemical processes.

Alchemy, however, was much more than just turning base metals into gold. The spiritual alchemist, for instance, generally believed that the way the world and the universe worked revealed the will of the Creator and thus the deeper purpose of human life. All occurrences, even the seemingly difficult ones, could, like base metals, be turned into the supernatural beauty of gold if all events were understood as the will of the Creator.

For the alchemist, understanding the will of the Creator could reveal the philosopher's stone, a mysterious substance that could reverse aging, lengthen life, and even grant immortality. It could also lead to a passage from the human realm to a supernatural one.

The philosopher's stone caused alchemists great difficulties since it was nearly impossible to acquire. It was up to the alchemist to remain positive and keep moving forward despite the impossible task of obtaining the sub-

During the Age of Enlightenment, traditional alchemy was considered superstitious and was ultimately replaced by what we now know as chemistry.

'The Alchemist in Search of the Philosopher's Stone'

The full title of Wright's painting is "The Alchymist, in Search of the Philosopher's Stone, Discovers Phosphorus, and Prays for the Successful Conclusion of his Operation, as Was the Custom of the Ancient Chymical Astrologers."

Wright depicted the alchemist kneeling at the bottom of the composition in front of a flask of phosphorus. The phosphorus glows and illuminates the alchemist and the items in the immediate environment, which include books with astrological symbols and a celestial globe on a table. The phosphorus also illuminates a clock on a column

Joseph Wright's 'The

Alchemist in Search of the Philosopher's Stone' reminds scientists of the root of their success: the ancient belief in the

divine.

The clock and globe

both catch some of the

phosphorescent light.

at the phosphorus in front of him. Instead, he looks out toward and beyond the celestial globe and the moon in the sky. His lifted brow seems to push his gaze even further, reaching outside of the composition's boundary. Behind the alchemist are two ap-

The alchemist, however, doesn't look

toward the back of the room.

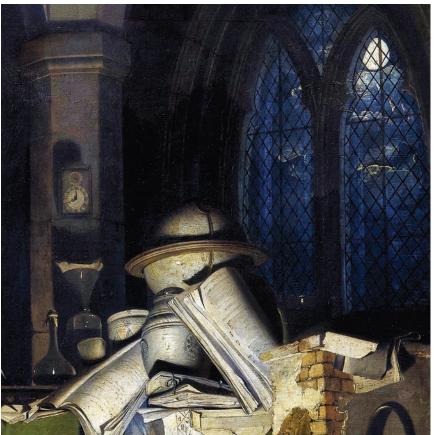
prentices situated in the composition as secondary focal points. One sits at a table, lights a candle, and looks intently at the alchemist, who appears to be in a transported state. Yet the full title of the painting explains that he's praying. The other apprentice looks at the first apprentice and points to the alchemist as if to reiterate the significance of the

The vaulted ceiling and window, architectural elements from medieval churches, also tell us that this is a religious event instead of simply a scientific one.

The Gold Mine Within

Painted during the Age of Enlightenment, when science and rationality were becoming extremely popular, Wright's "The Alchemist in Search of the Philosopher's Stone" reminds scientists of the root of their success: the ancient belief in the divine.

The alchemist kneels in front of the phosphorus, but his gaze extends beyond the confines of the composi-





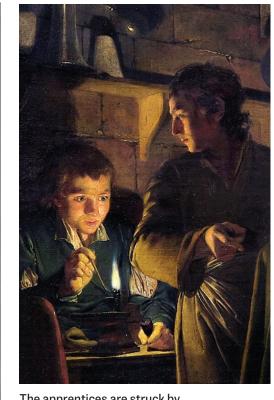
of his experiments. The many difficult years of pursuing the philosopher's stone have finally produced something potentially worthwhile.

In other words, the alchemist knows that the will of the Creator is responsible for his success. It is only by way of

tion. The alchemist communicates with the Creator's will that the alchemist will "The Alchemist in Search

The two apprentices are illuminated by the candle they light. Their illuminated faces also suggest the acquisition of knowledge. However, is it not simply the candle that suggests this new knowledge but also what they see when they light the candle?

1771, by Joseph Wright of Derby. Oil on canvas, 500 inches by 417 3/4 inches. Derby Museum and Art Gallery, England.



The apprentices are struck by the state of the alchemist.

It's not clear if the apprentices can see the phosphorus because the alchemist and table with the green cloth might obstruct their view, and this would also explain why the light from the phosphorus does not reach the faces of the two apprentices despite reaching the clock on the column in the back.

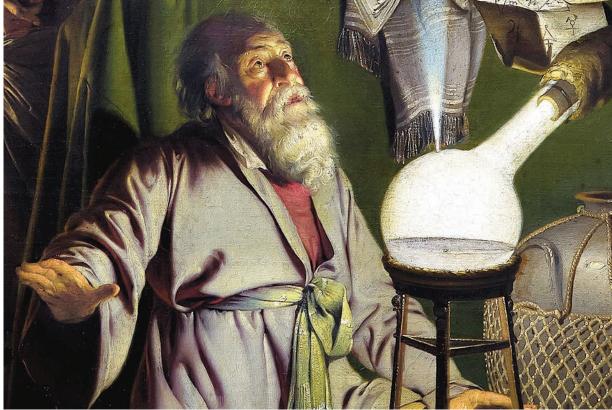
If the apprentices cannot see the phosphorus, they must be seeing the alchemist in an ecstatic moment. If this is the case, the apprentice who points at the event is reiterating the significance of the alchemist's divine beliefs.

Let's now return to my friend who reminded me to remain positive and told me, "Any situation can be turned to gold." Maybe she's onto something. And maybe, if my thoughts reflect the will of the Creator, every situation, even the ones that seem difficult, can be seen as part of their divine and golden source.

Maybe our difficult circumstances are simply what the Creator wills, and they constitute the necessary process for forging our spirits into gold. Maybe if we stay positive, look for harmony between heaven and earth, and align ourselves with the Creator's will, we will discover something new about ourselves. And maybe, just maybe, we will find a gold mine within.

Have you ever seen a work of art that you thought was beautiful but had no idea what it meant? In our series "Reaching Within: What Traditional Art Offers the Heart," we interpret the classical visual arts in ways that may be morally insightful for us today. We try to approach each work of art to see how our historical creations might inspire within us our own innate goodness.

Eric Bess is a practicing representational artist and is a doctoral candidate at the Institute for Doctoral Studies in the Visual Arts (IDSVA).





MUSIC

Music Is More Than Sound: A Look at 'He's Gone Away'

'He's Gone

one gem in

the treasure

from the

chest of songs

Appalachians.

Away' is only

KENNETH LAFAVE

Music, we are told by academics, consists of sounds that we have decided to call "music." Tufts University professor Aniruddh Patel has declared that "there are no sonic universals in music, other than the trivial one that it must involve sound in some way."

This view is easily defended, as long as the concept of "meaning" is kept out of the way. Once the mere "presence" of sound is replaced by "meaningful presence" of sound, that definition falls

The sound of a flute and that of an engine racing have meanings beyond our decision to label one as music and the other noise. This distinction—mere presence versus meaningful presence—is the line that divides the warring sides of current Western thought. It's sometimes

hard to see where the line is drawn, but with music the picture is clear.

Examples are as diverse as the repertoire itself, and it might be stacking the deck to use a Beethoven sonata or a Bach fugue. Let's take a single, simple example from Appalachian folk music: the song "He's Gone Away."

There are many versions of lyric to this 19th-century ballad, but they all evoke loneliness. Here's the most common:

He's gone away, for to stay a little But he's coming back, though he goes

ten thousand miles. O who will tie my shoe? And who will glove my hand? And who will kiss my ruby lips when

Look away, look away over Yandro.

This is followed by a second verse that starts the same, and then takes an optimistic turn after "ten thousand miles": "O it's papa will tie my shoe, and it's mama will glove my hand. But it's you will kiss my ruby lips when you return. Look away," and so on.

The Musical Shape of a Feeling

"Yandro" may be a place, or it may be an older term for "yonder." The person gone away seems to be a love interest, off to war or to journey west. The verbal meaning is swathed in obscurity, but the musical meaning is undeniable. Listen to a recording of the song. (Look for solo performances, as choral versions sometimes cloud the melody.) Then listen a second time while considering the description below. The melody consists of three musical

groupings. The first starts by climbing up so far that it takes the ear by surprise. The four syllables of the title rise, sit briefly on a note, then rise again much higher. From its already-high perch, the melody then plaintively reaches a single note higher to begin the heartbreaking phrase "for to stay a little while," before settling into the middle of its range. The words "but he's coming back" surge upward once more, but not as far. And with the words "though he goes ten thousand miles," the line plunges down to a flattened note that drags the emotions unmistakably in the direction of sorrow.

The second grouping (beginning "O who will tie my shoe?") rises like the previous one, but more tentatively at first, until the third item in the list, "who will kiss," bursts upward like a skyrocket. On "kiss," the melody reaches its highest peak, both in the first verse as an expression of sorrow at the loved one's absence, and in the second as plaintive hope. The concluding musical grouping levels the melody into a melancholy optimism on "Look away."

The Treasures of Folk Music

The origin of the music for "He's Gone Away" lies buried in unrecorded history. The melody may be a "floater" a tune from another, earlier song to

which the writer attached new words. In any case, the writer, whoever she was (context suggests a young woman), matched the verbal meaning of the words perfectly to the musical meaning of the melody.

"He's Gone Away" is only one gem in the treasure chest of songs from the Appalachians, which in turn is but one treasure chest in the house of American folk music. Others include gospel, bluegrass, and Cajun. As of late, they've been largely ignored in a world where commercial music reigns supreme.

And yet, because music exhibits meaningful presence, long ago someone I will never know left a trace of herself so profound in its emotion that it touches me and others at the remove of centuries. This was no sophisticated composer, but someone equipped only with the natural ability to attach meaning to her world through music.

That ability is at ebb today, and it would be a shame beyond description to lose it. When we stop listening to academics and start to acknowledge the meaning that surrounds us, like the lover ten thousand miles away, it will return.

Former music critic for the Arizona Republic and The Kansas City Star, Kenneth LaFave recently earned a doctorate in philosophy, art, and critical thought from the European Graduate School. He's the author of three books, including "Experiencing Film Music" (2017, Rowman & Littlefield).



In a

reenactment.

three actors

portray

half of the

"Airwave

Six" in the

process of

scouting for

cable relays

FILM REVIEW

A Mini-Look at a Major Horror

IAN KANE

As censorship, both state-sponsored and within the private sphere, ratchets up to levels unimaginable in the past, many are seeking out alternative voices when it comes to cinema. The Chinese Communist Party (CCP) has in recent times steadily amped up both its purging of foreign influences and the muffling of its massive citizenry. Fortunately, in this age of decen $tralized\,digital\,media, it's\,becoming\,harder$ and harder for totalitarian regimes to stifle important information about the human rights atrocities they commit.

Directed by Mathias Magnason (and cowritten by Levi Browde, Jan Lokos, and Magnason), the 10-minute mini-documentary "Defiance in the Kingdom of Fake News" is one of many films benefiting from this free flow of information about human rights abuses.

The film opens with quite an impact as we see a young Chinese man, Lei Ming, awkwardly pacing back and forth in a room at an "undisclosed location" in Changchun, China, in 2003. As he holds on to the walls to keep himself from falling down, the narrator talks about how Ming received terrible injuries as a result of torture he sustained while incarcerated at a Chinese labor camp.

Ming, along with five other everyday Chinese citizens—Hou Mingkai, Liu Chengjun, Liang Zhenxing, Zhou Runjun, and Liu Haibo—formed a small group that performed a successful broadcast interruption that sought to rectify the reputation of Falun Gong.

Falun Gong, also known as Falun Dafa, is a peaceful spiritual discipline that's twofold: It has calm, flowing exercises and meditation, and it teaches the building of its practitioners' character.

Indeed, Falun Gong is a practice based on Buddhism that harkens back to the days of

Defiance in the Kingdom of Fake News' is a short and powerful documentary that punches above its weight.

'Defiance in the **Kingdom of Fake**

Documentary Director: Mathias Magnason **Running Time:** 10 minutes **Release Date:**





ancient China. As mentioned in my previous review of the docudrama "Unsilenced," the practice's core tenets are truthfulness, compassion, and tolerance, hardly any of which its practitioners received at the hands of the CCP.

The film reveals that since the CCP took power in 1949, it has systematically demonized and wiped out traditional forms of Chinese culture and thought. As the leaders of the CCP took over nearly every aspect of life in China, its message becomes clear—to replace China's ancient traditions with communism. We see many clips of Chinese state officials humiliating citizens and destroying ancient relics, such as statues of Buddha.

Back in the early 1990s, a man named Li Hongzhi founded Falun Gong. The practice became well-known, not only for its philosophical and spiritual principles but also for its health benefits. As it grew in popularity and swept throughout China, it reportedly had 100 million practitioners by the late '90s. Jiang Zemin, the leader of the CCP at the time (and later the head of state), considered Falun Gong to be dangerous to the CCP since it had gained so many adherents.

Massive oppression of Falun Gong began in earnest, which resulted in huge numbers of arrests. So many incarcerations were happening that criminals were being released to make room for Falun Gong practitioners. But this demonization by the state was largely ineffective on the general public since people considered Falun Gong practitioners to be virtuous and principled. The state would need another method.

In 2001, five Chinese citizens who were later purported by the state to be Falun Gong practitioners, self-immolated in Tiananmen Square. This horrific public event was recorded and made the rounds on Chinese national TV. As the film describes it, the state smeared Falun Gong by stating that the self-burnings were some type of bizarre religious suicide pact. Since the state's media manipulation was so relentless and pervasive, many people began to shun Falun Gong.

In 2002, the aforementioned six ordinary Chinese citizens who had been training themselves to pull off their audacious broadcast interruption did just that. For a full 50 minutes, they hijacked the cable TV airwaves and revealed details about how the self-immolation event was one big lie to defame and vilify Falun Gong.

As a result, the authorities came down even harder on Falun Gong practitioners and eventually captured the brave souls, all Falun Gong practitioners, who later became known as the "Airwave Six."

"Defiance in the Kingdom of Fake News" is a short and powerful documentary that punches above its weight. It's also a timely exposé on the horrors of unbridled totalitarianism.

Ian Kane is a filmmaker and author based out of Los Angeles. To learn more, visit DreamFlightEnt.com

I want my world to be filled with

positive real heroes that emulate, share and care [about] the authentic human

values that make America great . . . creating a new set of hero values for our children to grow into as the "New

Rediscover America-One Story at a Time

Our nation like you've never seen it before

merican Essence is a magazine created for anyone who loves America. American Essence focuses on traditional American values and great American stories. It recounts significant historical events, from the time of the Founding Fathers to the Americans today who want to give back to their community and country.

American Essence celebrates America's contribution to humanity, and focuses on three pillars—from history to future, timeless values, and perseverance.

American Essence



America." — Laurel Young

Subscribe today at

AmericanEssence.net

or use this form.

Yes, I'd like to subscribe!

1 Yearly (12 Issues) + 2 Free Issues** \$95.40 Save \$113.90 (63%)***

\$7.95/issue for the 1st year, \$8.95/issue from the 2nd year

6 Months (6 Issues) \$59.70 Save \$30 (33%)***

\$9.95/issue for the 1st year, \$10.95/issue from the 2nd year

** No free issue(s) upon renewal. *** Based on a monthly rate of \$14.95. Rates are subject to change without prior notice.

3 EASY WAYS TO SUBSCRIBE

ONLINE: American Essence.net HOTLINE: 888-805-0203 BY MAIL: American Essence*

Subscription Department 5 Penn Plaza Fl. 8, New York, NY 10001

PLEASE PRINT LEGIBLY (INCLUDE APT., STE., OR UNIT NO.)	
	_

OR	UNIT	NO.)

FIRST NAME

STATE

PHONE

PAY BY CHECK (PAYABLE TO **American Essence**)

CARD#

☐ USE MY CREDIT CARD / DEBIT CARD

American Essence

ADDRESS

CITY

EMAIL

EXPIRATION

NAME ON CARD

CARD CVV#

SIGNATURE

BY SIGNING THIS SUBSCRIPTION FORM, I AFFIRM THAT I HAVE READ, UNDERSTOOD AND AGREED TO THE TERMS AND CONDITIONS AT AmericanEssence.net/Terms. I ALSO AFFIRM ALL INFO ABOVE IS COMPLETE AND ACCURATE.

★ American Essence is part of Bright Magazine Group, a non-profit media company committed to bringing stories that elevate the daily lives of our readers.