WEEK 27, 2022

# THE EPOCH TIMES ARTS& CULTURE



The long lifespan of the chrysanthemum represents living a life full of vitality.

### FINE ARTS

The 'Four Gentlemen' and Their Poetic Inscriptions

Four plants inspire artists and poets of ancient China

**MIKE CAI** 



artistic muse. It stirs feelings and emotions in us and was a source of inspiration for ancient Chinese artists. Four plants—the plum blossom, the orchid, the bamboo, and the chrysanthemum—were known as the "Four Gentlemen" or "Junzi" in ancient China.

Ancient Chinese artists depicted this flora to evoke intellectual thought and spirituality rather than simply portray the beauty of the natural world. Each of these plants personified the ideal qualities of a gentleman in ancient China. The artists combined their painting with calligraphy and poetry, known together as the "Three Perfections."

#### **Plum Blossoms**

The ancient Chinese praised the plum blossom for its ability to bloom vibrantly through the winter snow. While most other plants hibernate in the fall, the plum blossom prepares itself to bloom before other flowers and is seen as a harbinger of spring. This plant isn't particularly eyecatching, but it is considered a symbol of inner beauty and strength while under adversity.

Wang Mian (1279–1368) was a Yuan Dynasty painter known for his ink plum paintings. His paintings incorporated a calligraphic inscription over a flowering plum branch. In his poem "Plum," he wrote:

"A plum tree by my family's inkstone washing pond,

blossoming flowers bloom with light pale ink,

don't let people praise its color, sweet aroma fills the air between heaven and earth."

Here, Wang praises the virtues of the plum blossom. It does not use bright colors to seek praise or please people; it wishes only to leave a subtle fragrance in the world. The petals are made with light dabs of ink to convey inner purity. Although it is not striking on the outside, the plum blossom is shown with a splendid and dignified inner life.

Continued on Page 4

The chrysanthemum is one of the Four Gentlemen. "Ink Chrysanthemums" by Zou Yigui. Hanging scroll: ink wash on paper.



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### THE EPOCH TIMES



British Prime Minister Winston Churchill observes British soldiers operating an anti-aircraft gun during the Blitz, in London.

### **BOOK REVIEW**

### **For Country and Family: Churchill and the Blitz**

### **ANITA L. SHERMAN**

ec. 7, 1941, marks the date when Japan bombed Pearl Harbor, ushering the United States into World War II. As much as this date is cemented in the World War II history of the United States and, hopefully, in the minds and hearts of most Americans, bestselling author Erik Larson takes readers on a compelling inside look at the political drama focused on a critical period in Great Britain's history leading up to America's entry into the conflict, in his "The Splendid and the Vile: A Saga of Churchill, Family, and Defiance During the Blitz.'

Britain had declared war on Germany in September 1939 in response to Hitler's invasion of Poland. It was a fearful time for people, knowing that bombing and invasion were now serious retaliatory threats. By the following year, in May 1940, Poland and Czechoslovakia had fallen.

During that same month, 65-year-old Winston S. Churchill, the first lord of the Admiralty, was elected prime minister. He took the reins at a grave time, when Hitler was on the move in Europe. His appointment had not been without internal conflict, and his personal life was complicated as well.

### He Takes the Reins

He rose to the challenge in masterful fashion, seemingly undaunted by the mounting pressures that faced him daily on either the foreign or family front.

It's the unfolding of each day that Larson brings vividly to life. Even though we know historically the ultimate outcome, his narrative (much inspired by private diaries and journals of those surrounding Churchill, some recently available to the public) keeps readers turning the pages. Interestingly, the UK had a vast social research project called Mass-Observation, which was a network of local diarists.

The read is hefty, more than 500 pages—heavier still if you are holding the hardback edition (as I did)—but, trust me, it adds to the ambiance. It brings the weightiness of the situation ever more present.

The fates of nations were at stake, but what is so strikingly revealed in Larson's narrative is the fact that those pressing decisions were in large part determined by the leadership of two men: Winston Churchill and then president Franklin D. Roosevelt.

The interplay, communiqués, and conversations between Churchill and Roosevelt were, of course, politically and personally motivated and the outcome pivotal to the destinies of so many lives.

Churchill desperately needed more than the spiritual and moral support of the United States. He needed destroyers, arms, and food supplies. Roosevelt, faced with his own challenges and a country unwilling to go to war, was seeking a third term in office. Early on, at one point, he basically said "best of luck."

Many of the voices we hear throughout come from Churchill's "secret circle." We hear the voices of those closest to him as they witness the evacuation at Dunkirk, the fall of France, the losses in the Middle East, and most tragically, the eventual loss of 45,000 Britons to relentless bombing—the Blitz—during the 12 months that followed his election.

### **Country and Family**

The people adored him. He had their

heart. Even in the most dire and tragic circumstances, his personal charisma and eloquence lifted spirits and infused his subjects with renewed vigor and perseverance even as they buried their dead. Many of his speeches continue to be shared and reread, his oratory skills legendary.

Churchill was a family man. He had grown children, the youngest being Mary, all going through their own challenges. Larson brings all of the passionate dynamics of Churchill's personal life to the foreground, balancing this to the ever-present demands on the foreign front.

It's an engrossing narrative with no lack of suspense, tension, and often delicious detail. Churchill was a curious fellow; his penchant for odd behavior was in sharp contrast to his keen strategic mind.

I particularly enjoyed learning more about Clementine, Churchill's wife, who while orchestrating their social life at country getaways, remained a steadfast companion and counselor. And, to her credit, she did much to sway Churchill's decision to improve the conditions of the many shelters necessitated by Hitler's Luftwaffe.

Larson talks about the intense psychological effects of continued blackouts; the lack of electricity, water, and transportation; food shortages; the layers of broken glass, the destruction of cherished buildings, and the ongoing devastation.

He is deft at describing—and made all the more tragic and touching-the fates of individuals: the singer at a night club, the death of children on an outbound ship, the spouse of one, the friend of another.

While London was at the core of bombing raids, the destruction of smaller cities and towns struck acute terror into Britain's citizenry. The full moon, in all its splendid glory, gave way to vile consequences as it lit the way for the German onslaught.

Churchill's sheer will, courage, perseverance, guts, and grace bound a country and a family together in the darkest of times.

Whether you are a Larson fan ("The Devil in the White City," "In the Garden of Beasts," "Dead Wake," "Thunderstruck") or discovering the master of this genre for the first time, "The Splendid and the Vile" is an informational, insightful, inspiring, and enthralling read: Larson at his best and most brilliant.

Anita L. Sherman is an award-winning journalist who has more than 20 years of experience as a writer and editor for local papers and regional publications in Virginia. She now works as a freelance writer and is working on her first novel. She is the *mother of three grown children and* grandmother to four, and she resides in Warrenton, Va. Anita can be reached at anitajustwrite@gmail.com



'The Splendid and the Vile: A Saga of Churchill, Family, and Defiance During the Blitz'

Author Erik Larson Publisher **Crown Publishers** Feb. 25, 2020 Pages 608

### Taking a Chance and Extending a Caring Hand

### ANITA L. SHERMAN

I recently had lunch with a group of lady friends. We all know each other, mostly from current or past work relationships. We're comfortable together. There are no strangers among us. And, bottom line,

we're pretty much all cut from the same cloth when it comes to what piques our interests and animates our conversations. Our group shares the rewards of our connectedness with little to no risk involved. We share mutual trust.

When I first learned of author Claude Hammond's "Wednesdays With Wally" and the gist of the book, I grew curious. I knew it to be a true account of an elderly man, Wally, whom the author befriended in the last decade of Wally's life.

As I got into the book, I wasn't disappointed: What an unexpected gift I was unwrapping. I discovered a read that not only shares an engaging and heartfelt story but also carries with the narrative an underlying inspirational message, perhaps of how to live a loving life.

### Radical Hospitality

Claude's outreach, his decision to connect with Wally, was out of his comfort zone. I suspect it would be way out of all of our comfort zones. In this instance, Claude's radical kindness and hospitality went beyond the boundaries of sharing a smile with a stranger. He took it much further, ultimately giving of his time and talents over the course of many years.

The story begins in the late 1950s and takes place in Lexington, Kentucky, principally hovering around the University of Kentucky campus and its nearby environs. William Wallace "Wally" Carr was one of the recognizable but easily ignored characters, who was most often seen shuffling the streets, disheveled and with his head down. He looked like and was treated as a street person. He was fond of walking and fond of visiting libraries. He was also struggling with mental illness, on and off medications, and frequently prone to losing or giving away his modest funds.

Wally rarely spoke to people he didn't

know, and most had little or nothing to do with him. He might be seen occasionally at a local diner or at the Maxwell Street Presbyterian Church.

His story was locked away, blurred by years of isolation and personal tragedies. Beneath the layers of soiled clothes was a brilliant, sensitive man with degrees from Colby College, Teachers College at Columbia University, and the Royal Friedrich Wilhelm University of Berlin. His father was a noted American classicist, Dr. Wilbert Lester Carr. Wally was fluent in Latin and German. He liked to quote Shakespeare and refer to Greek and Roman philosophers.

#### **Out of the Shadows**

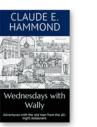
All of this and more would be discovered when the young, soon-to-graduate college student Claude Hammond agreed to visit Wally on a weekly basis. While he had seen Wally on campus, he didn't officially meet him until he was asked to help by a small group of local advocates, most notably an enthusiastic social worker.

Hammond is frank in describing his initial reluctance to become essentially a caregiver to an aging man, but that attitude soon changed. Both men, differing in ages and backgrounds, became friends. They truly enjoyed one another's company. Readers will find themselves rooting for Wally, cheering when he is placed in a new housing situation, when a gentle guardian takes charge so that his money doesn't disappear, when he has a good meal, and



Wally Carr on a visit to the California coast, treated to the trip by the director of Life Adventure Camp, Elizabeth Ivey, and friends.

William Wallace **'Wally'** Carr was one of the recognizable but easily ignored characters.



A surprising and heartwarming read.

'Wednesdays With Wally: **Adventures** With the Old Man From the All-Night **Restaurant'** 

Author Claude E. Hammond Publisher Self-Published Dec. 22, 2021 Pages 277

when he grows comfortable conversing with his new, young friend.

Together they go to the horse races, share dinners, attend lectures, go for walks, and often find themselves in comical situations.

We learn that Wally's home in the Christ Church Apartments is accessible through the main lobby where the "lounge ladies" hover, ever eager to engage in gossip and always glad to see Claude when he comes to visit Wally. One Halloween, Wally dons a sheet and attends the costume party as Julius Caesar's ghost. He dances with "all the witches" and a grand time is had by all.

### Life Lessons

There are many chapters to Wally's life that are revealed over the course of their decade-long friendship. There's the time he spent studying in Berlin when Hitler was ascending to power, there's his royal friends, and there's the time spent in a psychiatric ward in New York. There's the death of his parents and his time as a tutor to a notable family in New Orleans.

A writer and editor, Hammond researched Wally's claims, sometimes wondering if they were delusional; this wasn't the case. He is often pleasantly surprised at the depth and breadth of his sage friend.

Wally was a lifelong learner enrolling and reenrolling in college courses, mostly Shakespeare and Latin. The vicissitudes of his circumstances did not squelch his thirst for knowledge.

Throughout, Wally remained grateful. He contemplated his spirituality and relationship to a God that is ever nurturing. He arrived at a place of serenity. Perhaps he was awarded a doctorate in contentedness.

For Claude, his time as apprentice, mentor, and friend is etched in his heart forever as a joyful journey that he took the risk to take.

Anita L. Sherman is an award-winning journalist who has more than 20 years of experience as a writer and editor for local papers and regional publications in Virginia. She now works as a freelance writer and is working on her first novel. She is the mother of three grown children and grandmother to four, and she resides in Warrenton, Va. Anita can be reached at anitajustwrite@gmail.com

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### **FINE ARTS**

# The 'Four Gentlemen' and Their Poetic Inscriptions

Four plants inspire artists and poets of ancient China

### Continued from Page 1

This plant is much like the artist. Wang grew up in a poor family, but he studied hard to make a name for himself in poetry and painting. He was not able to pass a civil service exam that would guarantee a steady income, and he later rejected several other civil appointments. Retiring to the mountains where he made his living by painting, Wang built a plum blossom around it. He compared himself to the The orchid embodies someone of noble plum blossom, as being someone who triumphs over harsh conditions and doesn't seek fame.

### Orchid

The orchid is delicate and fragile. Its flowers bloom with elegance and grace in the spring, and its blossoms are exquisite yet never overbearing. They often grow in hidden and secluded places emanating a faint, delicate fragrance. With these characteristics, the orchid embodies simplicity, solitude, humility, and nobility.

A solitary orchid floats against an empty background in Zheng Sixiao's drawing "Ink Orchid." Simple, spare brushstrokes depict the orchid leaves; the ink strokes create symmetry, dividing the painting into a balanced composition. Zheng's poem accompanies the painting:

"I've always bowed my head and asked Emperor Xi, What are you doing in this township?

Before starting to paint the nares open, And the sky is full of antique fragrances."

The piece was created in response to the Mongolian army's conquering the Southern Song Empire. Being loyal to the Song, Zheng rejected Mongol rule by signing the painting as "Southern-facing old man" who retreat and planted a thousand plum trees never faced the Northern Mongolian court.

> character, such as Emperor Xi, a legendary king and ancestor of ancient Chinese civilization. It is depicted without roots and seems to be displaced from the soil. When asked why that is, Zheng said, "Don't you know that the land was stolen by the barbarians?" The "antique fragrance" suggests a wistful nostalgia for the motherland.

> Seeing himself as the rootless orchid, the artist conveyed that he was without a home after the fall of the Song Empire. Yet he remained a patriot with noble integrity, without anger or hatred. The question he posed in the poem heightens his sadness, as he felt out-of-place.

### Bamboo

The bamboo was admired by the ancient Chinese for centuries. The bamboo stalk stands straight and tall, representing up-

> "Ink Orchid," 1306, by Zheng Sixiao. Handscroll: Ink on paper; 10.1 inches by 16.7 inches.



"Ink Plum" by Wang

NATIONAL PALACE MUSEUM, TAIPE

rightness and integrity. Yet the inside of Here, Wu personifies the bamboo as a the stalk is hollow, symbolizing endurance and tolerance. Although the bamboo grows straight, it bends and sways in the wind. It is strong and agile, making it a siliency and modesty. Despite external symbol of resiliency—of being able to re- pressure, this plant still preserves its true cover quickly from difficulty.

Wu Zhen's (1280–1354) Yuan Dynasty pictorial series, "Manual of Ink Bamboo," features paintings depicting bamboo in different poses and stages: from tender shoots to old stalks, some upright and strong, some supple and bending down. The bamboo is also portrayed reacting to wind, rain, and snow, showing its adaptability. Each painting includes an inscription that describes the virtues that the bamboo plant symbolizes, rather than its actual features.

In this poem, Wu wrote:

"When the trees shake and drop their leaves.

*This gentleman remains particularly* green.

With moral integrity and its mind more modest still,

*It cherishes solitude to keep its nature* intact."



gentleman who maintains his moral integrity in the face of adversity. Wu expresses admiration for bamboo's renature

In another poem, he wrote:

(Right)

Each of

these plants

personified

the ideal

qualities of

a gentleman

in ancient

China.

"Plum Blossoms in Ink," 1335, by Wang Mian. Hanging scroll: Ink wash on

> "The bamboo stands upright in the frost,

Its shadows are slim and graceful under the moonlight. If you understand the principle of self-effacement, Then what matters will still weigh on your mind?"

Wu invokes self-cultivation in this poem. Bamboo likes to grow in lofty mountains away from the world; it is content and carefree in its reclusiveness and uninterested in

worldly affairs. It does not seek attention and is indifferent to fame and gain. By letting go of such desires, one will be at peace with oneself.

### Chrysanthemum

Praised for its exquisite beauty, the chrysanthemum was a favorite flower of the ancient Chinese. Its blossoms thrive in of vitality.

The chrysanthemum was beloved by Tao Yuanming (A.D. 365-427), a wellknown poet during the Six Dynasties The "hint of Truth" that Tao speaks of more, as he would mix its petals in wine and desolation sets in at old age. He exto make a longevity potion. In his fifth poem, "Drinking Wine," he wrote:

"I built my house near where others dwell, And yet there is no clamor of carriages and horses.

You ask of me, "How can this be so?" When the heart is far, the place of itself is distant.

I pluck chrysanthemums under the eastern hedge,

And gaze afar towards the southern mountains.

The mountain air is fine at the evening of the day And flying birds return homeward

together. Within these things there is a hint of Truth,

But when I start to tell it, I cannot find the words."



500 Stalks," 1350, by Wu Zhen. Album leaf: Ink on paper, 15.9 inches by 20.5 inches.



"Manual of Ink Bamboo, Playfully Rendered in Snow" (20th in series), 1350, by Wu Zhen. Album leaf: Ink on paper; 18.9 inches by 20.5 inches.



"Manual of Ink Bamboo, Light Shadows Cast Over Green Moss," 1350, by Wu Zhen. Album leaf: Ink on paper, 15.9 inches by 20.5 inches.

the chilly autumn air while other flowers This poem expresses the poet's contentstart to wilt. It doesn't compete with other ment in a rural setting. Tao served as a flowers, yet it outlasts them all, giving it government official when he was young an enduring elegance. The long lifespan to support his parents. When he saw the of the flower represents living a life full government's corruption, he withdrew from civil service and retreated to a pastoral life, surrounded by the beauty of the natural world.

period. Although Tao appreciated the in the poem is the fleeting nature of life. autumnal beauty of chrysanthemums, Riches and influence don't go with us when he liked their therapeutic properties even we die. Tao tells us that life is ephemeral, presses the truth of living a simple life free of worldly desires, while picking chrysanthemums near the mountains.

Even a place full of people and commotion will feel distant when the heart is unshackled from the world. Integrating emotion and reason, Tao's poem conveys that his tranquil state of mind is in harmony with nature, yet he "cannot find the words" to express this contentment.

The "Four Gentlemen"—the plum blossom, orchid, bamboo, and chrysanthemum—showered insights and beautiful thoughts on ancient artists and poets to inspire their paintings and poems, for the world to enjoy.

Mike Cai is a graduate of the New York Fei Tian Academy of the Arts and the University of California-Berkeley.

THE METROPOLITAN MUSEUM OF ART, NEW YORK

(Left) "Manual of Ink Bamboo, Bamboo Hanging From a Precipice," 1350, by Wu Zhen. Album leaf: Ink on paper; 18.9 inches by

20.5 inches.



(Right) "Orchids," second quarter of the 13th century, by Ma Lin. Album leaf: Ink and color on silk; 10 7/16 inches x 8 7/8 inches.

ALL PHOTOS IN THE PUBLIC DOMAIN



The Metropolitan Museum of Art's "Portrait of Tommaso di Folco Portinari" and "Portrait of Maria Portinari" once flanked a central panel of the Virgin and Child. That original panel is now lost. This image is a hypothetical reconstruction of how Hans Memling's triptych may have looked, using as a model his "Virgin and Child" owned by The National Gallery, London. Reconstruction design by Timothy Newbery with Evan Read.

### **FINE ARTS** Meeting Tommaso Appreciating Hans Memling and Portrait Painting

### **LORRAINE FERRIER**

ears ago, I was one of those people you'd see rushing past the rows of old master portraits in a museum or art gallery on my way to see a more exciting genre such as history painting. I admired the portrait artists' skills yet, frankly, I found little joy in viewing important people long-dead

and often long-forgotten. Hans Memling's "Portrait of Tommaso di Folco Portinari," at The Metropolitan Museum of Art, highlights well why I now love old master portraits, and why we should all make friends with them.

Full of grace, of course, Portinari holds a gentle gaze in his portrait, pursing his lips le to concentrate as he holds his hand together in prayer. His dark clothing blends into the background, creating a strikingalmost modern—image that brings our attention to Portinari's piety.

But the Portinari we see is not as Memling intended. As oil paint ages, it becomes transparent, so darker colors tend to become darker. Memling painted Portinari's clothes in a burgundy-like color, but over the centuries, the paint has turned almost plum-black. Time has taken the details of Portinari's rich, velvet costume, too.

Odd though it may seem, I'm drawn to this portrait because it has been stripped of those period details. It makes sense that we're naturally drawn to things we easily recognize. When I see Portinari's portrait today, I'm faceto-face with a man whom I know nothing about. There's no indication of his wealth or status, yet Memling's expert observational skills and brushwork show Portinari's heartfelt faith. That transcends time.

### Portinari's Commission

In the 15th century, wealthy Europeans



"Portrait of an Old Man," circa 1475, by Hans Memling. Oil on wood; 10 inches by 71/4inches. Bequest of Benjamin Altman, 1913, The Metropolitan Museum of Art, New York.



flocked to Bruges, in Flanders, when the Duke of Burgundy (Philip the Good) set up one of his courts there. An Italian, Tommaso Portinari, managed the Medici bank in the city.

Portinari's portrait is part of a devotional triptych (a three-panel painting) that he is believed to have commissioned for his wedding. The central triptych panel would have been of the Virgin and Child. Experts believe that the central panel for the Portinari triptych is now lost; it is presumed to have a dark background, which was traditionally used in Burgundian court portraiture, as seen in the couple's portraits. The Met made a hypothetical mockup of how the triptych might have looked using Memling's "Virgin and Child" painting held at The National Gallery, London. The right panel is of Portinari's wife, Maria, in prayer, which can also be seen along with her husband's portrait at The Met.

In her portrait, Maria wears a gold ring set with two gems (maybe a ruby and an emerald) on her ring finger signifying her marriage to Tommaso. He wears a similar gold ring set with one stone, perhaps an emerald, on his little finger. Ring-wearing became popular in the Middle Ages. Royals and nobles wore rings made of gold and silver set with precious stones that showed the wearers' wealth and love for beauty. People in the Middle Ages wore the stones as talismans. For instance, they thought ru-

"Portrait of Tommaso di Folco Portinari," circa 1470, by Hans Memling. Oil on wood; 16 5/8 inches by 121/2 inches. **Bequest of Benjamin** Altman, 1913, The Metropolitan Museum of

Art, New York.

Memling's expert observational skills and brushwork show **Portinari's** heartfelt faith. That transcends time.

bies could improve health, combat lust, and promote harmony and righteous thoughts; emeralds could increase wealth, and cure epilepsy and eye problems. Maria wears a stunning necklace and

a burgundy velvet dress edged with fur. Memling superbly mimicked the different textures, such as her transparent chiffon-like veil. He also painted Maria's every facial detail, from her faint undereye circles and wrinkles to her eyelashes and eyebrow hairs.

Memling's Portinari triptych was made for devotion, but a different example of his portrait work can be found in a diptych (two-panel painting): The Met's "Portrait of an Old Man," and "Portrait of an Old Woman" at The Museum of Fine Arts, Houston. Both of these graceful portraits, that were once side-by-side in a diptych (two-panel painting), were painted to show a couple at the end of their lives. The old couple's fine lines and wrinkles may be deeper than those of their younger counterparts, but Memling echoed the same dignity in them all. In the diptych, e captured the old woman's meekness and the old man's warm expression full of wisdom that only age can bring.

### **Sought-After Portrait Painter**

Memling's ability to create realistic yet solemn, moving portraits made him the most sought-after portrait painter in Bruges after the leading Bruges painter, Petrus Christus, died. Memling mainly created religious paintings (from private devotional pieces to large religious panels) and then portraits,

especially of Italians living in Bruges. Memling was born in Germany, and not too much is known about his training, although it's thought that he learned from Rogier van der Weyden. Memling was the first artist to introduce landscape scenes into his portraits. The Met's "Portrait of a Young Man" is a great example of this.

In Bruges, with patrons such as the Portinari family, Memling became wealthy. His art influenced artists in Italy, particularly in Venice where it's thought that his art inspired Venetian artist Giovanni Bellini.

Memling saw people. Meeting his portrait of Tommaso reminds me to see the people in these portraits rather than the period itself. Perhaps Tommaso can introduce others to the joy of old master portraits, too.



Young Man," circa 1472-75, by Hans Memling. Oil on oak panel; 151/8 inches by 10 3/4 inches. Robert Lehman Collection, 1975, The Metropolitan Museum of Art, New York.

"Portrait of a

Mark Jackson grew up in Spring Val ley, N.Y., where he attended a Waldorf chool. At Williams College, his prossors all suggested he write prosionally. He acted professionally for 20 years instead. Now he writes professionally about acting. In the movies.

**REWIND, REVIEW, AND RE-RATE** 

# 'Strategery' and the Press

### **MARK JACKSON**

"Truth" is a newsroom thriller about the crack team of reporters who tracked the paper trail that determined whether George W. Bush shirked his Vietnam War military duties or not. It also depicts how much journalism has lost its bite since 1970s superstar Robert Redford played Watergate superstar reporter Bob Woodward in "All the President's Men" 46 years ago. Here, Redford plays super-anchor Dan Rather.

### The Heart of the Matter

It begins with a CBS "60 Minutes" episode, where award-winning producer Mary Mapes (Cate Blanchett) has host Dan Rather (Redford) talk about the military records of Bush the Younger, (nicknamed, to differentiate him from his father, for his middle initial).

Dubya, during the Vietnam draft, had landed an exceedingly sweet assignment in the Texas Air National Guard, apparently reserved for the privileged pups of powerful political pops. But junior, regardless, apparently couldn't handle the light duty.

He played hooky, blew off mandatory testing without comeuppance, went AWOL, and ultimately got out early, thereby avoiding combat. How? As Will Ferrell doing a Dubya impression might have put it—with ... "strategery" [strə-tee-jər-ee]. In other words, he had strings pulled for him. Or so it's claimed.

Mapes puts together a world-class team of journalists: Topher Grace's brilliant, hypercommitted, feathering-the-edge-of-conspiracy reporter; Dennis Quaid's avuncular, former-military tough guy; and Elisabeth Moss's moral-compass ethics expert.

What follows is a first-rate journalism clinic that moves at a riveting clip as the investigative team, with much quipping, take to their respective wheelhouses and build the case, à la trail-sniffing, educatedguessing, lead-following, phone-calling,

**FILM REVIEW** 

Celebrating

### the person on the other end of the line stating vehemently, "No strings were pulled!"

Uh-Oh ... But once the story breaks, the whole enterprise gets immediately lit up by the blogosphere's razor-sharp minds and acerbic tongues, some of whom, naturally, have political agendas. The team got sloppy due to deadlines, put all their

money on a key-evidence memo that happens to be a faxed copy with no original, which right-wing bloggers and Rupert Murdoch's media machine have a field day claiming is fake. This questionable memo also came from a source who refused to be named (Stacy Keach).

### Movies such as 'Truth' tend to be highly politically charged and have complicated backgrounds.

Which of course sets off frenzied backtracking and fact checking, with irate bosses breathing down the team's collective neck. But, ultimately, the whole endeavor hinged on their having put all their eggs in one basket, and then the handle broke. Sneaking an internet peek, Mapes is emotionally bludgeoned by cries of "Gut the witch!"

### At the Top of Her Game

The "Let's nail Bush" and the ensuing "Now let's get the nail out of our own foot" parts are the overt storyline, but the movie is actually, really about Mary Mapes-mother, wife, and intense hunter-killer investigative reporter. She'd blown the Abu Ghraib scandal sky-high, was at the top of her game, and had a great deal to lose. Since the screenplay (written by top-

on-and-off-the-record reporting, and so notch, first-time director James Vanderon. A long string of cold calls all end with bilt) is based on Mapes's book, the story tergate burglary, despite withering criti-



The crack team working on the story: (L-R) Lucy Scott (Elisabeth Moss), Josh Howard (David Lyons), Mike Smith (Topher Grace), Mary Murphy (Natalie Saleeba), Tom (Adam Saunders), Lt. Col. Roger Charles (Dennis Quaid), and Mary Mapes (Cate Blanchett), in "Truth."

is naturally skewed to her take on things. cism, leading to the downfall of President One could also argue that, seeing as how the movie masthead is known tree-hugger Robert Redford (said with respect and affection), there might be a somewhat liberal interpretation of the turn of events.

Mapes and Rather are shown, if somewhat glibly, to have an ersatz father-daughter relationship, as Mapes's actual father was a ruthless physical and verbal abuser.

One of the film's most powerful scenes is when the normally fire-breathing Mapes gears up to lambaste her bullying dad on the phone for publicly dragging her name through the mud, accusing her of radical feminism, only to revert instantaneously to her cowering, tiny inner child. It's heartbreaking, and really should have resulted in an Oscar nomination for Blanchett. Toward the end, there's a CBS-ordered,

let's-cover-our-behinds legal panel: Mapes and her lawyer staring down an entire law firm of lethal, honey-tongued litigators. The ensuing one-woman, collective pile driving of this intimidating predator pack is highly satisfying.

#### **Redford's Roles Show** Journalism's Decline

Robert Redford appeared at a forum sponsored by The New York Times, coinciding approximately with the release date of "Truth." The Huffington Post's Stephen Schlesinger reported:

"Redford pointed out that when he played Bob Woodward in 'All The President's Men,' Woodward always had the backing of the Washington Post editor, Ben Bradlee, even when he made occasional mistakes during his Watergate investigation. This support enabled Woodward ... to track down the full details of the Wa-

COURTESY OF LEONARD COHEN FAMILY TRUS



Leonard Cohen performing on stage.

was when Bob Dylan himself covered it twice during his 1988 tour. Dylan gave it more of a rock feel but kept the lyrics intact.

This was not the case in 1991 when Velvet Underground alumnus John Cale performed it on the Cohen tribute album "I'm Your Fan," and in 1994 when it was done by Jeff Buckley, whose rendition is the best known. Both men substituted parts of the original lyrics with their own, which would happen again with the 2001 Rufus Wainwright version that appeared on the "Shrek" soundtrack album. The movie itself used Cale's take, as did the TV shows "Scrubs" and "Cold Case."

### 'Hallelujah' was unlike anything Cohen had done before or since.

You might think this tinkering with his song would have upset or bothered Cohen, yet he never publicly voiced any objections, which kind of makes sense as he himself did the same thing when performing it live in the late '80s and early '90s.

### What's Old Is New

An artist covering other artists' songs is nothing new. Many singers (Frank Sinatra, Elvis Presley, Linda Ronstadt, the band Three Dog Night) have had phenomenal careers mostly recording covers and, in some cases, turning them into their own "signature" songs.

Richard Nixon."

He goes on to say that there was no such luck regarding Rather and Mapes's errors. The errors didn't actually detract from their story's essence, but their bosses at CBS nevertheless hung them out to dry. Dan Rather himself, also on the panel, said that the pressure on CBS came straight from the Bush administration.

### Courage

Dan Rather gave his blessing to "Truth" as being an accurate portrayal, saying that while journalism's info-gathering process can often be a "crude art," it doesn't detract from the overall truth. Tracking down the dangerous but morally imperative truth, takes—as Dan Rather famously liked to conclude his news shows—"courage."

However, movies such as "Truth" tend to be highly politically charged and have complicated backgrounds. For more insights, read Minneapolis attorney Scott W. Johnson's article. Regarding "Rather-gate," it's likely the case that, when it came to the truth, multiple cases of strategery existed.

### 'Truth'

Director: James Vanderbilt

Starring:

Cate Blanchett, Robert Redford, Topher Grace, Dennis Quaid, Elisabeth Moss, Bruce Greenwood, Stacy Keach, Dermot Mulroney **MPAA** Rating:

**Running Time:** 2 hours, 5 minutes **Release Date:** Oct. 16, 2015

But the situation with "Hallelujah" is an anomaly. It means something different to everyone who hears it or performs it. With over 300 recorded versions to date, it is second only to "Yesterday" by the Beatles (2,200) as the most covered pop song in music history.

In addition to including a slew of archival Cohen interviews, many for the first time seen in a feature, the filmmakers included recent sit-downs. Arguably the most captivating commentary comes from singer Judy Collins, who recorded Cohen's "Suzanne" in 1966, a year before he performed it on his debut album.

During an interview toward the end of his life, Cohen is asked if he had grown weary of performing, talking about, or explaining "Hallelujah." He doesn't offer a definite yes or no. But he does tilt his head (capped with a pork pie hat) slightly forward, and a slight sideways grin forms on his face.

Cohen created a landmark work of art that will long outlive all the memories of him or, for that matter, the rest of us.

Originally from Washington, D.C., Michael *Clark has provided film content to over 30* print and online media outlets. He co-founded the Atlanta Film Critics Circle in 2017 and is a weekly contributor to the Shannon Burke Show on Florida ManRadio.com. Since 1995, *Mr. Clark has written over 4,000 movie reviews* and film-related articles. He favors dark comedy, thrillers, and documentaries.

### 'Hallelujah: Leonard Cohen, a Journey, a Song'

Directors: Daniel Geller, Dayna Goldfine Documentary **Running Time:** 1 hour, 55 minutes **MPAA** Rating: PG-13 **Release Date:** 

July 1, 2022

\*\*\*\*

a Song That Lives On **MICHAEL CLARK** 

In the pantheon of high-profile musical personalities. Canadian Leonard Cohen ranks near the bottom. Even among die-hard pop music fans, he's regarded as a blip and an afterthought.

However, as a poet and songwriter, Cohen had few peers and garnered universal reverence from his contemporaries. He was immensely talented, lived a colorful life, and is an ideal candidate for a biographical documentary feature.

"Hallelujah: Leonard Cohen, a Journey, a it includes the bullet points of its subject's life yet spends the lion's share of the time on just one of his creations.

For just their eighth feature over 30-plus years, Daniel Geller and Dayna Goldfine, who both co-directed and co-wrote the film, split "HLCJS" into five chapters, yet it still plays out like a traditional three-act narrative. The first covers Cohen's life before the gestation of the song "Hallelujah," the second its production and "non-release," and last its highly improbable afterlife.

### A Late Start

Born in 1934, Cohen grew up in a well-to-do Montreal home, beginning his career in the late '50s as a poet and novelist. He modeled his writing after the Beats (Kerouac, Ginsberg, and Burroughs). Not making his first album until the (relatively old) age of 32, he was labeled by many as being just another Bob Dylan wannabe.

Cohen's dark, rambling narratives,

speak-sing style, and gravel-voiced delivery appealed only to those who appreciate confessional singer-songwriters of downbeat ballads.

He released two albums in the late '60s and by the turn of the decade he had seen his already meager popularity peak, yet remained flush thanks to songwriting royalties and high-profile personal life.

Unlike the vastly inferior 2008 documentary "Leonard Cohen: I'm Your Man," the filmmakers (via new interviews and archi-

val footage of Cohen) went into great detail regarding his private life and financial difficulties. This material goes far in putting his artistic creations in a much more illuminating context.

### The Song Almost Left for Dead

When Cohen delivered his seventh album-"Various Positions" (which included "Hallelujah")—to Columbia Records in 1984, it was rejected without clear reason by then CEO Walter Yetnikoff. A champion of megastars Song" (HLCJS) is a conventional bio-doc, as such as Michael Jackson, Bruce Springsteen, and Billy Joel, Yetnikoff perhaps wasn't aware (or didn't care) that Cohen was always going to have limited appeal and sales, and he passed on the album.

It was only after the small Passport label released "Various Positions" to strong sales and reception in Europe did Columbia do so in the winter of 1985.

A mix of spiritual awakening and romantic longing structured as a Gospel hymn, "Hallelujah" was unlike anything Cohen had done before or since. The first version from the album was distilled down from 80 draft verses with multiple biblical references, including to Samson and Delilah ("she cut your hair"), and King David and Bathsheba ("you saw her bathing on the roof; her beauty and the moonlight overthrew you").

The single stalled at No. 59 on the Billboard Hot 100 chart, yet it made the top five in multiple European countries, including No. 1 in France.

The first indicator that the song had legs

### **FINE ARTS** Leonardo da Vinci and the Infernal Masterpiece: 'The Battle of Anghiari'

DA YAN

ssiduously copied, zealously photographed, and widely circulated, images of Leonardo's "Mona Lisa" and "The Last Supper" have pervaded Western society and beyond. The latter, though deteriorating in a Milanese convent since the late 15th century, has never ceased to draw crowds. The former is worshipped by every visitor to the Louvre, in Paris, where it is displayed. A cultural symbol more than a painting, the "Mona Lisa" has invited both theft and vandalism.

Masterpieces as they are, these works have received disproportionate attention due to their quasi-mythical status in the popular imagination. It's no wonder that they have, since in his long and industrious career, the artist started many projects but finished only a handful. So any discovery of a "lost Leonardo" is bound to raise an uproar in the art world, and the prospect of owning one titillates the most prudent collector.

In Leonardo's own day, the celebrated genius was nevertheless known as a notorious procrastinator, especially for his habit of routinely abandoning commissions. Undertaken in his native Florence, one painting—its monumental ambition and ruin—especially epitomizes that ambivalent mixture of frustration, regret, and simultaneously a design of the highest artistic level. This was "The Battle of Anghiari," Leonardo's planned fresco. Commissioned by the republican government in 1504, this painting was to be part of a resounding display of patriotism in an imposing meeting chamber in the Florentine city hall, the Palazzo Vecchio.

Working at one wall was Leonardo da Vinci, the 52-year-old polymath whose artistic genius was famed throughout Italy. Pitted against him was the emerging Michelangelo Buonarroti, whose marble "Pietà" and "David" had become instant classics. Both artists were native to the city, and they were each ordered to create a military scene of Florentine victory. This was an unabashed display of civic glory—two historical battles painted by the city's most eminent artists, which would announce to the world both the military might of the republic and its influential cultural achievements.

That patriotic dream was short lived, as nei-Michelangelo, having drafted a cartoon (a coat and oil pigments—unconventional in figures, was soon summoned to Rome by the pope and left the sketches for his followers to study. Leonardo, however, was intent on completing his monumental work. He built an ingenious scaffold that could be raised and folded like an accordion, and began applying colors onto the wall.

In a highly entrepreneurial spirit, the artther artist ended up finishing his painting. ist experimented with a thick wax underdrawing used to transfer an image to the the painting of frescos. This novel method area being painted) filled with sculptural backfired; the paint started to drip and the colors intermingled. After a desperate and unprofitable attempt to dry the painted surface with charcoal braziers, Leonardo soon abandoned the project and departed for Milan, never again returning to the work he had started.

For the next 50 years, the unfinished

A copy of "The Battle of Anghiari," circa 1603, / Peter Paul Rubens after Leonardo da Vinci's fresco in the Palazzo Vecchio, Florence, Italy. Drawing, 17.8 inches by 25 inches, Louvre Museum.

battle scene hung in the Palazzo Vecchio like a ghostly apparition, until the city hall underwent a complete renovation for the new ducal regime. But Leonardo's genius shone through, even in the painting's fragmentary state. The central scene came to be copied by generations of printmakers. In the 17th century, the design circulated to France and the Netherlands through such admirers as Peter Paul Rubens.

In the scene, men and horses engage in heated battle as they fight for the war ban-

### **BOOK REVIEW**

### British 19th-Century Masterpiece of Penetrating Insights

### **ANITA L. SHERMAN**

I recently met up with one of my literary friends. We both like to read and discuss books. At one point, he shared with me that he'd read Tolstoy's "War and Peace" three times. "I liked it that much," he said.

Tolstoy's novel was published in 1869 and came in at more than 900 pages. George Eliot's novel was published in 1872 in four volumes, and depending on which version you're looking at, also came in at more than 900 pages. My friend and I are fairly prolific readers. Most novels these days come in at an average of 350–400 pages. Tackling more than that takes a die-hard reader. But I suspect that many of you would be up to the challenge.

### Nom de Plume

As you probably know from your high school days reading "Silas Marner," George Eliot is a pen name for Mary Ann Evans. This author was a maverick. She wanted to be taken seriously in the literary world, so she took on a man's name. Many of her contemporaries were writing fluffier, fai-

rytale romance pieces, and she didn't want to be pigeonholed with them.

Escape to the English countryside and specifically to the town of Middlemarch in the early 19th century. Eliot presents readers with a cast of characters representing all classes of English society, from landed gentry and clergy to farmers and laborers with businessmen in-between.

There are dozens all vividly described. You can picture them as remarkable portraits of the English a century ago. And you can hear each of them through her won-

derful and sometimes poignant dialogue. Whether they are in a drawing room or library or in the garden, their discourse reveals their personalities and how they feel about a myriad of topics ranging from art, religion, science, and politics to more personal feelings about their self-identity, society, and navigating complex human relationships.

### **Charismatic Characters**

One character whom readers will meet early on is Edward Casaubon. He's a rather dusty, dry, pompous scholar who is working on a lengthy project that he calls "The



Dorothea Brooke and Will Ladislaw from "Middlemarch" by George Eliot. Will, a headstrong idealist, is in love with Dorothea, one of the novel's main characters, but he keeps his feelings secret. This illustration is from the book, which was published by The Jenson Society, 1910.

Key to All Mythologies." The main heroine, Dorothea Brooke, is much younger than he, intelligent and full of naïve idealism. She sees in him a brilliant mind. He sees in her an adoring secretary. He's also jealous and controlling. Will this marriage survive?

The other main characters are Tertius Lydgate, who is the new passionate and progressive young physician who has come to town, and Rosamond Vincy, touted as one of Middlemarch's finest choices for a wife. She is no doubt pretty but lacks his passion. She's uninterested in his work and has expensive tastes. Will ready, self-possessed grace."

this marriage survive?

Eliot doesn't shy from the romantic notions of the day. She weaves them deftly into her narrative. Consider Lydgate's reaction when he first meets Rosamond.

"Lydgate was almost forgetting that he must carry on the conversation, in thinking how lovely this creature was, her garment seeming to be made out of the faintest blue sky, herself so immaculately blond, as if the petals of some gigantic flower had just opened and disclosed her, and yet with this infantine blondness showing so much





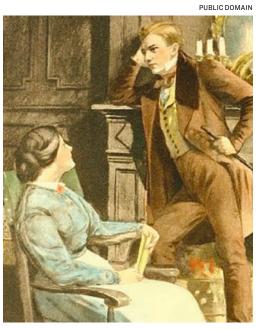
ner. The composition is unified with the emotional intensity immediately evident in the tensed muscles of the horses, the dynamic movement of the human figures, and most apparently in the men's tormented facial expressions. It conjures up the highest moment of the historical battle and transports the viewer to the battlefield. We hear the clashing of murderous metal and the neighing of the combatant horses as we witness the deathly fierceness of the men. For Leonardo, capturing the observable

The central scene came to be copied by generations of printmakers.

However, in these battling men we see none of the heroism and glory befitting a commemoration of victory. Perhaps, for the artist, there really wasn't anything glorious or worth celebrating about war. In the name of patriotism, it can turn men into monsters whose contorted faces speak only of ruthlessness, horror, agony, and death. Throughout his life, Leonardo strove with his paintbrush to convey the entire

subtleties of physical form was the way for range of human expressions. If in "The the artist to penetrate the human mind. Last Supper" he sought to portray the peace and compassion of the divine, here instead he captured the unrestrained ferocity and madness of the infernal. For him, as much as for us, these two represent humanity at the extremes of behavior and intention.

> Da Yan is a doctoral student of European art history. Raised in Shanghai, he lives and works in the Northeastern United States.



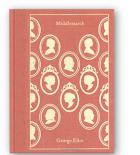
KEAN COLLECTION/GETTY IMAGES

(Left) Although Mary Garth is considered plain in Middlemarch, Fred Vincy is in love with her and wants to marry her. (Right) English novelist Mary Ann Evans, who wrote under the nom de plume of George Eliot, pictured at the age of 30, circa 1849. Engraved by G.J. Stodart from a painting by Alexandre Louis François d'Albert Durade.

However, much as the characters may be initially smitten with ethereal imaginings, Eliot's novel is a realist work. She doesn't shy away from life's disappointments. Hers is not a fantasy world. It's real world with all the complexities that make up human interaction: the failings and the triumphs, the moments of exasperation and those of serenity and hope. She details the realities of marriage with keen psychological insight, something that many women writers were not doing at that time. She wrote:

"Marriage, which has been the bourne of so

many narratives, is still a great beginning, as it was to Adam and Eve, who kept their honeymoon in Eden, but had their first little one among the thorns and thistles of the wilderness. It is still the beginning of the home epic—the gradual conquest or irremediable loss of that complete union which makes the advancing years a climax, and age the harvest of sweet memories in common. Some set out, like Crusaders of old, with a glorious equipment of hope and enthusiasm and get broken by the way, wanting patience with each other and the world."



George Eliot's 19th-century masterpiece, republished in 2011.

'Middlemarch'

Author

880 pages

George Eliot Publisher Penguin Classics, April 26,2011 Hardcover

For more arts and culture articles, visit TheEpochTimes com

Her portrait of a small, early 19th-century town is rich and rewarding. Colorful and sometimes humorous, her characters often struggle against a background fraught with class rules, tradition, and prescribed behavior.

The reader's sympathies will shift as characters evolve.

**Classic yet Contemporary** 

Eliot invites readers in over and over again in "Middlemarch." Her descriptions of the countryside are lush. Her rooms are inviting. Her characters are engaging and when meeting her characters, readers will find themselves liking them, disliking them, and ever altering their perspectives on them.

Consider that Middlemarch was published in 1872. It is a tome, perhaps a tome for all times. Written 150 years ago, its themes are very much relevant today.

I can't say that I'll read it more than once. Yet, I suspect in a re-read that more will be gleaned from this great Victorian novelist who may not have savored happily ever after endings but certainly knew how to craft an insightful and compelling read.

Anita L. Sherman is an award-winning journalist who has more than 20 years of experience as a writer and editor for local papers and regional publications in Virginia. She now works as a freelance writer and is working on her first novel. *She is the mother of three grown children* and grandmother to four, and she resides in Warrenton, Va. Anita can be reached at anitajustwrite@gmail.com

ALL PHOTOS BY TWENTIETH CENTURY FOX

#### POPCORN AND INSPIRATION

### A Powerful 1958 Western Drama About Revenge and Redemption

#### IAN KANE

The outstanding actor Gregory Peck isn't usually associated with Westerns; he's typically viewed more as a man who starred in contemporary (at the time) dramas. But Peck's performances in Westerns often exemplified the best of the genre. After all, this is the same man who starred in films like "The Big Country (1958)" and "The Gunfighter (1950)." In director Henry King's 1958 Western, "The Bravados," Peck adds yet another notch to his imitable Western film résumé.

Here, Peck fills the dusty, well-worn boots of rancher Jim Douglass. Douglass has been trailing four men who he's convinced raped and murdered his wife. After six months, he's tracked them down to the small town of Rio Arriba, where they've been jailed and are scheduled to hang the very next day for an unrelated murder. Needless to say, Douglass doesn't want to miss the show.

A deputy promptly stops Douglass just outside of town and tells him that his boss, Sheriff Eloy Sanchez (Herbert Rudley), isn't allowing anyone in town until the day after the hanging—except for the hangman, who is on his way. But Douglass's grim expression compels the deputy to guide him into town, but only if the rancher temporarily turns over his guns to the deputy.

When Douglass and his deputy escort arrive in town, the locals don't waste any time winding up the gossip mill. While some don't know what to make of Douglass—who usually answers questions with monosyllables (if at all)—others suspect he may be there to help break the four killers out of jail.

An old flame of Douglass's, Josefa Velarde (a young Joan Collins), happens to live in the town and tracks him down to the local watering hole. Just as Josefa thinks there may be a chance to rekindle their romance, he tells her that he married another woman after being with her, so she leaves in disappointment, not knowing that he's actually a widow.

Sheriff Sanchez is sympathetic to Douglass, sensing that somehow the four outlaws hurt the rancher's life. Indeed, Douglass confides in Sheriff Sanchez that the four are responsible for his wife's murder. The sheriff lets Douglass inspect each of the murderers, and in a chilling scene, Douglass intimidates the killers one by one. The four are the gang's leader Bill Zachary (Stephen Boyd), Leandro Lujan (Henry Silva), Alfonso Parral (Lee Van Cleef), and Ed Taylor (Albert Salmi).

Later, Josefa senses Douglass's inner turmoil. Because of the horrific circumstances surrounding his wife's death, Douglass has lost his faith. But as a Catholic man in a Catholic town, he agrees to walk her to church, where all of the townsfolk have gathered for services.

But while everyone is attending church, the four outlaws escape and are once more on the run as fugitives from justice. When it is discovered that the criminals stole horses and escaped through a nearby pass, the town forms a posse in order to track them down on a "dead or alive" retrieval mission.

Douglass, who already has a good amount of experience tracking the fugitives under his dusty belt, decides to lead the posse. From there, gun smoke emits from the barrels of various pistols and rifles, and the body count begins to rise.

Just as with "The Gunfighter," this is one of Peck's finer performances. He is similarly understated yet carries a smoldering intensity that manifests itself in his piercing stare and no-nonsense demeanor. Peck's Douglass doesn't talk a lot—he doesn't have to. Indeed, he bristles with the quiet, barelykept-in-check ferocity of a man on a do-or-die mission to avenge his wife's murder.

Joan Collins is great as always as Douglass's love interest—she pecks (no pun intended) away at his tough exterior as the posse gradually closes in on the main bad boys. Likewise, Andrew Duggan has

A small yet powerful role as the town's padre, who immediately recognizes Douglass's inner conflict—a good man who is slowly sinking into a cauldron of hatred. "The Bravados" has many biblical references and could easily be considered

"The Bravados" has many biblical references and could easily be considered a "Catholic Western" (Peck was Roman Catholic). It shows that sometimes even the best of us can lose our way if blinded by the thirst for vengeance. Ultimately, it's a tale of redemption with a surprise ending that I didn't see coming—but one that left

me grinning from ear to ear.

Gregory Peck smolders as wronged rancher Jim Douglass, in "The Bravados."

Ian Kane is an U.S. Army veteran, author, filmmaker, and actor. He is dedicated to the development and production of innovative, thought-provoking, character-driven films and books of the highest quality. You can check out his health blog at IanKaneHealthNut.com

#### 'The Bravados'

doesn't talk a

lot-he doesn't

have to.

**Director:** Henry King

**Starring:** Gregory Peck, Joan Collins, Stephen Boyd

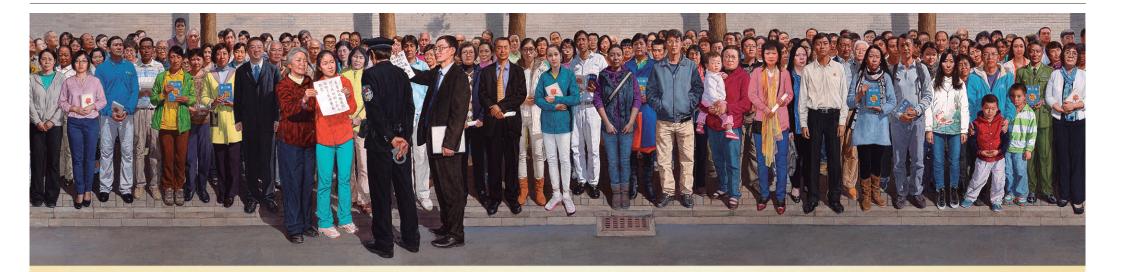
Not Rated

Running Time: 1 hour, 38 minutes Release Date: June 25, 1958

\* \* \* \* \*



Dastardly outlaw Alfonso Parral (Lee Van Cleef) sets up an ambush.



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