

WEEK 11, 2019 • 1

THE EPOCH TIMES

ARTS & TRADITION

PUBLIC DOMAIN



Only the Heart Sees Rightly
Ruminations on reading...5

CRAFTSMANSHIP

Art and Design Schools Must Cultivate Creators, Not Theorists

TED HUNTER

A sadly common refrain about young people today is that they are coddled, entitled, self-absorbed, and tech-addicted. But as events this year have shown us, teenagers and young adults are fiercely engaged, strong, resilient, and determined to make a mark in the world.

This is something I know firsthand as a long-time and retiring professor of furniture design and construction at the Ontario College of Art and Design University, and the owner of a unique skateboard company that specializes in build-it-yourself kits that have particular appeal to teens and young adults.

Most of my students are fully engaged with the modern world of technology. They have embraced their tech obsession by learning how to use CNC routers, laser cutters, and 3D printers when they build furniture.

Unfortunately, their interactions with these tools involve handing a program file to a service desk and returning hours later to pick up the milled, cut, or layered object.

Bucking Tech

I have noticed, however, an increasingly larger group of upper-year students creating objects in wood, metal, and plastic shops where they are bucking the high-tech obsession and using more traditional building methods.

They're using tools like rulers, saws, and chisels rather than the hands-off methods promoted at art institutions to finely craft objects.

Many of them, after having been exposed to the high-tech side of what a well-equipped institution has to offer, change direction to embrace a more hands-on, traditional way of making and ultimately learning.

These students, after graduating, end up being builders of things—and not very interested in creating objects without having some physical input into their creation.

After all the design philosophy and all the classes that teach design theories, this group ends up doing what attracted them in the first place to an art and design university—the making of things.

Unfortunately, too few art and design schools, OCAD University included, celebrate and promote those who build and create using more traditional techniques, even though they use these objects as promotional tools to attract future students—and to justify the institution's existence.

Art and design schools push students to be concept-driven de-



ALL PHOTOS BY SHUTTERSTOCK

An increasingly larger group of upper-year students are creating objects in wood, metal, and plastic shops where they are bucking the high-tech obsession.

signers and do not advocate the craft of making. Recognition goes to the theorists, not those who build and create things with their hands. Students, consequently, feel they have to go that route: to become theorists, not creators.

What's more, there's little obvious interest from upper management in the areas where hands-on teaching is done. If there are cutbacks, they are in the areas where hands-on teaching takes place. Technicians and class assistants are often the first to go or fall prey to shortened hours.

Less Expertise

Tenure-track highly skilled faculty in these areas are being replaced with contract faculty who have less expertise and little interest in taking extra time to properly give students the valuable lessons needed to be successful creators of

objects or works of art.

It's wonderful when design students find jobs where they can use the concepts taught in a theory-driven institution, but these jobs are few and far between when compared to the masses of students graduating each year.

As a longtime inventor and designer of things, my frustration with the growing trend in design education is what prompted me to create my company, Roarockit.

It's not about theories and concepts. It's real-life stuff.

We tell our customers, most of them young and with a passion for creating and designing that cannot be satisfied at today's art and design schools: "Here are the tools and knowledge to make something. Your job is to design, build, and promote it. And if you have a decent product, someone will pay you for it."

There will always be an appetite for craftsmanship, for art, and for the work only human hands can truly bring to life.

We have taught many classes of at-risk kids how to use our skateboard kits, and seeing the process is a eureka moment for them. They are thrilled by what they can create.

Indeed, Roarockit kits introduce hands-on experience. It causes young people who thought they were useless to say: "I can build this and I am proud of myself. I have made something. I have marketed it, I have sold it, and I have made money from it."

Some of them even donate their profits to charity.

As the Fourth Industrial Revolution approaches, it's a mistake to assume there will be no need for people who create, who build, who have manual skills. There will always be an appetite for craftsmanship, for art, and for the work only human hands can truly bring to life.

Art and design schools would be wise to remember that.

Ted Hunter is an assistant professor of furniture design at the Ontario College of Art and Design University in Canada. This article was first published on The Conversation.



BOOK REVIEW

A Life Well Lived

LINDA WIEGENFELD

Readers will enjoy the new Charles Krauthammer book, "The Point of It All: A Lifetime of Great Loves and Endeavors."

A 21st-century American Renaissance man, Krauthammer demonstrated clear thinking, breadth of knowledge, and the ability to look at things in fresh ways—characteristics that distinguish him from other thinkers of this age.

The Pulitzer Prize-winning columnist and best-selling author died on June 21, 2018. Just before his death, Krauthammer, with the help of his son Daniel compiled a collection of his writings, speeches, and columns for this book.

In "The Point of It All," he looks at facts and puts them together in a persuasive, logical way. We clearly see how he reaches his conclusions, and readers of all political persuasions will find plenty that's thought-provoking.

Organized into five parts, the collection covers a wide range of topics. Here are a few of his thought gems from each part.

What a Piece of Work Man Is

Krauthammer gives his opinion of several people, only some of them well-known.

He chose to write about those who fully embraced themselves and lived according to their beliefs.

Notably, Krauthammer was intrigued by the pursuit of excellence. He felt that pursuing excellence stretched people beyond what they thought they were capable of; great chess players learning to keep up with computers despite the machines getting ever better; Michael Jordan as a sportsman in a league of his own; and Jim Dickson, a blind man, who tried to sail the Atlantic alone and was able to reach Bermuda.

Dipping into the realm of the philosophical, Krauthammer affirms a Kantian ethic that prohibits using—and certainly killing—one person for the sake of another. Therefore, he opposes the pressure to organ farm the "living dead," that is, the comatose, and rallies against using volunteer sperm and eggs to create human embryos for the sole purpose of research.

Man and Society

Educated people, who like to talk about politics, culture, and society, have been swept away by periodic enthusiasms, such as nuclear apocalypse, economic apocalypse, global cooling, and now global warming. But when confronted with a national riot of dread, keep your head and use some common

sense, Krauthammer recommends. Therefore, we need to look inside for the reason we allow popular fear-based issues to rule us.

Krauthammer also wants people to look outward. He writes, "The dictum for this age should not be that the unexamined life is not worth living, but rather that the un-lived life is not worth examining."

Politics, Foreign and Domestic

Krauthammer, who was Jewish, insists that the current generation must learn to confront anti-Semitism. Yet it would be a tragedy for American Jews to make the Holocaust the principal legacy bequeathed to their children. This would stress victimhood as the foundational stone of Jewish identity.

People with a 3,000-year history of creative genius should not be placing such weight on martyrdom but should emphasize solidarity with the living—Israel and its 6 million Jews.

Speaking about America, he believes we bear the burden of ensuring the survival of liberty. This role was never sought, but it became America's responsibility after World War II. "It is a stark fact that the alternative to U.S. leadership is either global chaos, or dominance by the likes of China, Russia, or Iran," he writes.

On the domestic front, Krauthammer mentions that the death penalty is not unjust but also unnecessary. One of the marks of a civilized society is maintaining order at the lowest possible level of official violence.

Competing Visions: America's Role and the Course of World History

What made America exceptional, Krauthammer believes, was defining its own national interest beyond its narrow economic and security needs to encompass the safety and prosperity of a vast array of allies. He envisions a free world marked by open trade and mutual defense.

Krauthammer further states that if America intervenes in another country, the act must be both morally justified and strategically necessary. America must always consider what intervention will do to that country and should be confident enough to define international morality on its own and not be beholden to international law, world public opinion, and the public sentiments of allies.

Speaking in the First Person

Krauthammer's son pulled together this section of the book, writing that were his father alive, his father's personal experiences would never have been included.

Krauthammer seldom wrote in the first person; he

wanted his arguments to stand on their own merit, regardless of the speaker. But I believe Krauthammer is a great role model, and this part of the book is extremely inspiring.

In his adult life, his jobs included being a psychiatrist and then later doing something completely different—being a speechwriter for Vice President Walter Mondale in 1980. Then he embarked on a career as a columnist and political commentator. In 1987, he won the Pulitzer Prize for Commentary for his "witty and insightful columns on national issues." Later, he was a Fox News commentator and wrote the popular book "Things That Matter: Three Decades of Passions, Pastimes, and Politics."

Krauthammer explains these career changes by saying that if you don't love what you've chosen, choose again. And don't let anything limit you.

Notably, commentator Charles Krauthammer was intrigued by the pursuit of excellence.

At 22, Krauthammer became permanently paralyzed from the waist down after a diving board accident severed his spinal cord. He didn't let this disability define his life or other people's perception of him as a productive, contributing citizen.

Being disabled didn't mean that he was broken and needed to be fixed; instead, it meant that he was different and needed to figure out what accommodations and tools would help him live his best life.

He was not a victim, and he didn't take himself too seriously. His attitude was to not be defined by what life threw at him and he couldn't control. Accept the hand you are dealt with grace, and then go on to play that hand as joyously and vigorously as you can.

It is well worth the price of the book for this section alone. In an age of name-calling and noise for noise's sake, in an age of self-absorption, this book is a pleasure to read.

Linda Wiegenfeld is a retired teacher with 45 years' experience teaching children. She can be reached for comments or suggestions at lwiegenfeld@aol.com

THE EPOCH TIMES

TRUTH and TRADITION

A NEWSPAPER GEORGE WASHINGTON WOULD READ

The very fabric of America is under attack—our freedoms, our republic, and our constitutional rights have become contested terrain. The Epoch Times, a media committed to truthful and responsible journalism, is a rare bastion of hope and stability in these testing times.

SUBSCRIBE TODAY

ReadEpoch.com

FINE ARTS

Leonardo da Vinci's Genius as Bright as Ever

Celebrating the 500th anniversary of the artist's death

GABRIELE NEHER

Old masters rarely come more venerable (and venerated) and instantly recognizable than Leonardo da Vinci. But to think of Leonardo as an old master—with all its connotations of being staid, traditional, somehow old-fashioned, and boring—is to do this extraordinary man a grave injustice. There is nothing stale or predictable about a man whose personal foibles irritated and frustrated contemporaries as much as his brilliance and creativity dazzled and awed them. One thing is for sure: Whatever Leonardo was, old and boring he was not.

May 2 marks the 500th anniversary of Leonardo's death in Amboise in France, and this milestone is celebrated in a flurry of activity including—in the UK—a brilliant and imaginative series of 12 simultaneous exhibitions around the country, each comprising 12 drawings by Leonardo da Vinci drawn from the Royal Collection at Windsor.

Drawing provides an insight into how this pioneer, who defied all expectations, saw the world around him, so there is no more fitting celebration of his life than putting 144 of Leonardo's images on display.

It would be fun to engage in a bit of Leonardo exhibition tourism, as each of the 12 exhibitions focuses on a specific theme.

The Bristol Museum and Art Gallery, for example, houses the drawings relating to animals and their movements including the truly beguiling "Cats, lions, and a dragon" (circa 1513–18), which should finally put any suggestions to rest about Leonardo's status as a staid old master.

Leonardo is watching a cat grooming, but eventually, what he records is no longer a cat but the most enchanting little dragon whose sinuous curves mirror those of the cat's on the same sheet of paper. Leonardo's mind never stood still, and it is through his drawings that you can see the mind of an artist at work who could paint the majestic "Last Supper" and derive as much fun from doodling cats.

Workshop Apprentice

Leonardo's beginnings as an artist followed the traditional route of indenture in an established master's workshop, in this case, the studio of Andrea del Verrochio, a very successful artist in the orbit of the Medici family, who was as accomplished a businessman as he was an artist.

The Renaissance workshop fostered a multitude of talents. At any one time, a workshop might be executing bespoke images for a wealthy patron while at the same time collaborating with another workshop on large-scale fresco decorations or structural work or designing and producing ephemeral, gilded papier-mâché decorations for a banquet. Artists were expected to be able to produce exquisite designs for jewelry, clothing, and animal livery for the well-heeled merchants of Renaissance Florence. Meanwhile, they would also churn out the popular birth trays presented to mothers in celebration of the delivery of a child and panel paintings for a cheaper market, copy heraldic designs, and sketch maps.

Renaissance workshops thrived because of the variety of skills brought together under one roof by a master such as Verrochio. The team was stronger than the sum of its individual parts, and it sustained itself through its apprentices. Leonardo, though, stood out as a master of all trades, as the artist who excelled not at one art but all of them.

Court Artist

Leonardo was quite aware of his extraordinary talents and value to patrons and spelled this out in a letter seeking employment at one of Europe's most lavishly spending courts, that of Ludovico il Moro Sforza, Duke of Milan.

He speaks of expertise in the design and construction of effective field artillery and Bailey bridges, outlines his skills in sapping walls and landscaping, his expertise as an architect and sculptor, and also promises that he can do "in painting whatever may be done as well as any other, be he who he may."

The Duke of Milan duly appointed Leonardo to his court, and it was at Sforza's



Is there no end to da Vinci's talent? Portrait of Leonardo da Vinci, after 1510, by Francesco Melzi.

court that Leonardo, at the age of almost 30, was to spend the next two decades painting his best-known works (the "Mona Lisa," "The Last Supper," "The Madonna of the Rocks," and the enchanting "Lady with the Ermine"). All the while, he was working toward the one commission closest to his patron's heart—the casting of a life-sized equestrian statue celebrating Sforza's father.

Leonardo as an artist did not measure himself against his contemporaries alone, but his true competitors were the great masters of classical antiquity. And the only way in which he could achieve lasting fame through his work was to ensure that his works, especially the Sforza monument, became exemplars. These were intended as unsurpassable demonstrations of his skills and knowledge.

The greatest legacy Leonardo left from his Milanese years are his notebooks and

drawings (including some of the ones now on show), and one of the reasons behind these drawings was his quest to master everything he might need in order to best execute that monument.

He needed to understand the anatomy of the animal and its rider. His notebooks show the most extraordinary studies of human and animal anatomy, movement, and expression, with Leonardo returning again and again to the same motif, endlessly working on minute variations.

In order to cast the great monument, he would need to understand the behavior of metals, fire, and minerals, as well as the mechanical processes of casting and hoisting the monument. So he studied machines, drew existing ones, improved on old designs, and invented new ones. Leonardo wanted to know about the minutiae of textures but also needed to understand a landscape holistically.

The notebooks are encyclopedic in their topics and breathtaking in their intricacy and beauty. It is the ceaselessness of his drawing that provides the key to understanding the timeless appeal of this greatest of artists.

Leonardo died 500 years ago at Amboise, at the Court of Francis I, where he retired after working for some of the greatest patrons of the early 16th century. He traveled with Cesare Borgia's army and drew some very early bird's-eye-view maps.

He stayed at the Papal Court of Leo X (Giovanni de' Medici), experimenting with mechanical clockwork devices and increasingly focused on his study of meteorological phenomena such as clouds and deluges, yet the one constant was drawing.

So enjoy these drawings that have come down through 500 years of art history and appreciate that you are looking inside the mind of the greatest "Renaissance Man" of them all.

Gabriele Neher is an associate professor in the history of art at the University of Nottingham in the UK. This article was originally published on *The Conversation*.



Leonardo da Vinci hoped his greatest achievement would be a huge equestrian monument. A design for the monument, circa 1485–8. Metalpoint on blue prepared paper.

ROYAL COLLECTION TRUST / (C) HER MAJESTY QUEEN ELIZABETH II 2018

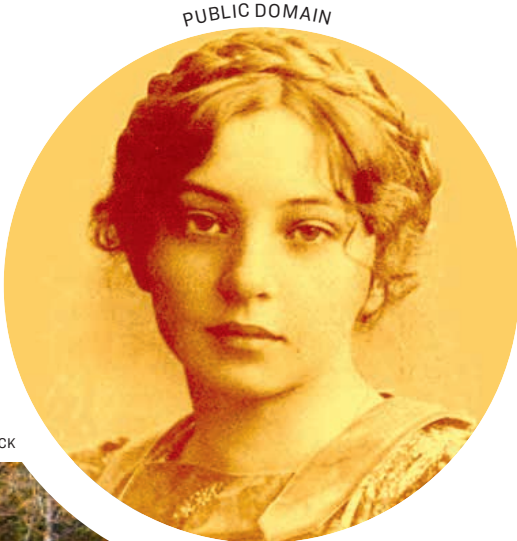


A scene in an arsenal, circa 1485–90. Pen and ink over traces of black chalk.

"Cats, lions, and a dragon," circa 1513–18. Pen and ink with wash over black chalk.

LEST WE FORGET

Only the Heart Sees Rightly



PUBLIC DOMAIN

Sigrid Undset as a girl. The Noble Prize-winning novelist was able to capture the dramatic landscape that shaped the history and cultural character of Norway's people.

In a mere 153 words, poet William Wordsworth conjures the happy feeling a field of daffodils brought about in him.

heart of the beholder. And what is in the heart of the beholder is a recognition of the beauty that actually exists in the thing. The appreciation of this objective beauty makes the artist more than he was, and he makes the scene into a new thing—his thing—on canvas.

The Delight in Beauty

An artist or poet invites the beholder of his work to share in this weird magic. It is felt by the reader or viewer as delight, a sort of tickle deep in the heart. That is what good poetry and great art do. They enfold the observer in the embrace of the original relationship and the beauty recognized.

That there is in us the capacity for delight is itself a bit of magic. Why should our hearts tickle at the sight of, the memory of, or another person's account of beauty? What beautiful relationship are we being enfolded into? Where does this magic come from?

We do not create it ourselves. Think of a mother delighting in her baby. She smiles at him and her smile causes the delighted baby to smile, which increases her delight in him. All of creation resonates with the creation and cultivation of a divine poet. The Poet of perfection.

Words well composed are sometimes worth a great deal more than a picture. They allow us to participate in the poetry of creation.

Susannah Pearce has a master's degree in theology and writes from her home in South Carolina.

Ruminations on reading

SUSANNAH PEARCE

They say a picture is worth a thousand words. Sometimes this is true. A picture comes in handy when police are seeking a suspect in a crime. If all they posted on the "Most Wanted" board at the post office was a thousand words describing the ne'er-do-well, it would be significantly less likely to be noticed. The concepts of geometry would be really difficult to grasp without pictures. There is a reason Ikea assembly instructions are mainly laid out in pictures.

But, while it may be true in these cases that a picture is worth a great many words, it is not merely a matter of book-keeping (1 picture = 1,000 words). There are times when only words will do. It is, in fact, mildly ironic that the phrase "a picture is worth a thousand words" gets across a point in seven succinct words that would be difficult to make with a picture.

Anyone who has looked through an old family photo album knows the frustration of turning over a photograph in the hope of finding the subjects of the snapshot identified, and finding it blank.

How then can we make sense of the picture without the words?

Getting the Picture

A well-written passage in a good work of literature that describes scenery can convey something more about the place than can be captured in many photographs. I have never been to Norway, but reading Norwegian author Sigrid Undset's novels, set in her native country, has made me long to go to this land where the breathtaking and dramatic landscape has shaped the history and cultural character of the people.

Willa Cather has done the same for Santa Fe, New Mexico, in her brilliant work "Death Comes for the Archbishop." If I am ever fortunate enough to visit, I will feel a familiarity and connection with these places because the authors have invited me into their love for them.

Poems too can convey vivid images



SHUTTERSTOCK

that a picture could not capture. Take, for instance, William Wordsworth's poem "Daffodils."

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance
The waves beside them danced; but they

Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,

And dances with the daffodils.

In a mere 153 words, the poet conjures up in the reader's mind more than simply an image of some daffodils—more even than the whole scene he saw. He seems to magically offer to the reader the happy feeling that the scene brought about in him. With words, he causes a spring breeze to cool the reader's cheek. No wonder his name is Wordsworth!

Poetry consists of words, with a weird magic, much like the way an optical illusion boggles the visual senses, or the way a great work of art transcends a mere diagram of the same scene. What gives them this mysterious quality?

I think the answer is found in the most memorable passage of Antoine de Saint-Exupéry's strange and beautiful novella, "The Little Prince": "It is only with the heart that one can see rightly; what is essential is invisible to the eye."

A Wise Fox

These wise words were said to the little prince by the fox that had asked the prince to tame him, and was now, as a result, sad to have to say goodbye. What

is essential is the relationship—the ritual and care—that had transformed them both when the fox had been tamed by the boy.

It gives a deep quality to their vision, by which they see each other differently than they see all other boys and all other foxes. It is the mutual caretaking of what lies between the two that sparks to life something that did not previously exist in either.

Transformed by a Spark

This spark of life also transforms words from description into poetry. The scene inspires the poet, whose careful attention and work tames the scene, giving it a meaning it did not previously possess when it was not his. The poet becomes responsible for the scene, which captured his imagination and he tamed onto paper.

It can be the same with a painting. The exact rendering and balanced composition in a work of art is not the only thing that makes it an object of beauty. It is often wrongly said that beauty is in the eye of the beholder—as if beauty is merely an opinion.

In reality, beauty is, in a way, in the



Yes, ‘GREEN BOOK’ Deserved the Oscar, and More

MARK JACKSON

“Green Book” won the Oscar for best picture. Here’s my Johnny-come-lately review. Let’s cut to the chase: I’m an actor, not a literary-background film critic, and from an acting POV, the “Green Book” Oscar is spot on. And, the best-actor Oscar should have gone to Viggo Mortensen, not Rami Malek (for Mercury). Viggo’s magnificent here. And Spike Lee’s Oscar histrionics were unwarranted, along with his bemoaning the fact that he got snubbed, twice now, as he said (hilariously) due to racial driving movies winning best pic. “Driving Miss Daisy” was about an old black man (Morgan Freeman) driving an old white woman (Jessica Tandy) around. “Green Book” is about a middle-aged white man (Viggo Mortensen) driving a middle-aged black man (Mahershala Ali) around. In American terms, that’s progress. Here’s how Spike wins the Oscar: He makes a movie about a young female alien, driving a young male alien around. Third time’s a charm. And there you have it.

Who’s Driving Who
Dr. Don Shirley (Mahershala Ali) is a highly educated African-American pianist, fluent in many languages, living in a giant loft atop Carnegie Hall. He’s had to become the epitome of sophistication, countering all bigoted Caucasian expectations in order to have a career in music, and needs to be constantly, exhaustingly “on.” His ever-present companion in this endeavor is a bottle of Curly Sark.

Tony Vallelonga (Viggo Mortensen), known as Tony Lip on the mobbed-up streets of Brooklyn, just lost his bouncer job at a Manhattan nightclub. Tony’s about to resort to stuff like challenging guys with eating reputations (that was kind of a cultural thing back then) to Coney Island-type hotdog-eating contests. He could take a job as an enforcer for a local made-man, but Tony’s got a good core.

‘Green Book’
Director
Peter Farrelly
Starring
Mahershala Ali, Viggo Mortensen, Linda Cardellini
Running Time
2 hours, 10 minutes
Rated
PG-13
Release Date
Nov. 16, 2018
★★★★★

Dr. Shirley and his Don Shirley Trio (piano, cello, bass) are about to tour the Jim Crow-era Deep South. He’s in need of a driver. Tony needs the money. But when he sees two black workmen drink out of glasses offered by his wife (Linda Cardellini) for their plumbing services in the family kitchen, Tony surreptitiously drops the glasses in the garbage can. Talk about your odd couple.

On the road, Tony scarfs down fried chicken in the turquoise Cadillac, while driving, and chucks the bones out the window; the effete Dr. Shirley disdains to even consider nibbling some, so it’s the perfect setup for “Green Eggs and Ham.” Would you, could you, in an aquamarine Caddie? Would you eat fried chicken. Dr. Shirley? Yes, he could. Lo and behold—it’s delicious! We like to see people expand beyond their boundaries.

Here’s a favorite line: “Would ya look at dat? Kentucky Fried Chicken! In Kentucky! How often does dat happen?!”

Tony’s too goombah-tough, and Dr. Shirley’s too in his head; they end up balancing each other nicely. Soon the good doctor is giving dictation,



‘Teen Spirit’: Musical Talent Is on the Rise

MARK JACKSON

Aliens and Martians, observing planet Earth, couldn’t be faulted for coming to the conclusion that humans just want to sing: karaoke, Broadway, “American Idol,” “The Voice,” “La La Land.” Our collective human longing would appear to be best summed up by the gist of this Monty Python scene:

KING: (Michael Palin, gesturing out the window) “One day, lad, all this will be yours!”
PRINCELING: (Terry Jones) “What, father, the curtains?”
KING: “No, not the curtains, lad. All that you can see!” ...
PRINCELING: “But father, but... I don’t want any of that. I just want to... sailing!”

“Teen Spirit” is about a talent discovery show, like “The Voice” but called “Teen Spirit,” taking place on the Isle of Wight. Which allows Violet (Elle Fanning—formerly known as Dakota Fanning’s kid sister, but for quite some time now a star in her own right) to sailing.

Violet/Elle does it well. And first-time director Max Minghella directs well, and so it’s a good little movie to get your singing fix on, if you missed your scheduled viewing of this week’s “The Voice.”

Hero’s Journey
The concept of the Hero’s Journey, as introduced to American academia by Joseph Campbell, is now fairly well-established on the world’s radar. Most people are familiar with what the phrase “follow your bliss” means.

Violet Valenski (Fanning) is in desper-



Elle Fanning stars as a rising talent in Max Minghella’s “Teen Spirit.”

‘Teen Spirit’
Director
Max Minghella
Starring
Elle Fanning, Rebecca Hall, Zlatko Buric, Agnieszka Grochowska, Clara Rugaard
Running Time
1 hour, 32 minutes
Rated
PG-13
Release Date
April 5
★★★★☆

Violet avoids Vlad, only to hear a crew of rowdy teen boys coming up the street at the deserted bus stop; Vlad to the rescue.

Out of the frying pan into the fire? No, Vlad’s actually an upstanding, gentlemanly individual, and a former opera singer. Can you say instant manager and voice coach?

Why? Because “Teen Spirit” is coming to the Isle of Wight. Auditions! Stardom! Vlad says he’s gonna take 50 percent, and Violet’s mom (who is very unhappy at this turn of events) says 15 percent, and no funny business, or Vlad will have hell to pay.

Violet and Vlad eventually have a falling out. Violet gets a new band. Violet drinks too much on the night before her performance (because of the cute guy who was last year’s winner, but her star rises!)

Elle Can Sing
It would seem there’s an uptick of young actresses who can sing at a pop-star level of competence these days. And play instruments. Here’s a related tangent: I follow bass guitarists on Instagram (because I’m a drummer and wannabe bassist), and there’s a plethora of young ladies on Instagram who are world-class bass players—like at a ridiculous, pyrotechnical level of prodigy-ness.

Don’t believe me? Check out Kinga Glyk (Poland), Eva Muck (Hungary), Saya Gray (Brazil), Mohini Dey (India), Julia Hofer (Austria), and Tal Wilkenfeld (Australia/USA)—an insane level of musicianship. This is the Hero’s Journey in action: All these young bassists have already found their bliss.

Likewise, Elle Fanning isn’t just lip-synch-



Violet Valenski (Elle Fanning) is unhappy with her hard life.



America has made racial progress when the Oscar-winning movie shows a white man chauffeuring a black man, as Mahershala Ali (L) and Viggo Mortensen star in “Green Book.”



Mahershala Ali stars in “Green Book.”

Viggo Deserves the Oscar
Rami Malek aced using false teeth to approximate singer Freddie Mercury’s particular embouchure that he used to hide those teeth, nailed the accent, and channeled Freddie to the satisfaction of Mercury’s Queen bandmates. But Viggo wins, in my book.

If we put enough hopeful art out there, to the point where life starts imitating it, well then—that’s uplifting.

Viggo, a classic leading man type, of Danish heritage, so embodies early 1960s heavy Brooklynes, and inhabits the profuse Italian-American hand gestures—that are a second language unto themselves—to the point that he disappears, completely, into the character. It’s an acting tour de force. Malek’s is a three-base

hit, but Viggo’s is the home run that takes out the stadium lights, like Robert Redford’s character in “The Natural.”

It Takes All Kinds to Make a World
Anyway, the controversies rage, the haters hate, some step right into America’s racial minefield, and others tiptoe around it. Some say it’s progress, some say it’s same ol’ same ol’, and some say it’s regression. As always, there’s the full spectrum of opinions from “hated it!” to “loved it!” Art is subjective.

Is the movie realistic? No. Apparently director Peter Farrelly didn’t contact the family of Dr. Shirley for facts and details, and so the black man and the white man in “Green Book” weren’t really friends in the way the movie portrays.

Sometimes life is stranger than art, sometimes art imitates life, and sometimes life imitates art. If we put enough hopeful art out there, to the point where life starts imitating it, well then—that’s uplifting. And that’s the goal of art, as I see it.

THE EPOCH TIMES

TRUTH and TRADITION

A NEWSPAPER
THE FOUNDING FATHERS
WOULD READ

The very fabric of America is under attack—our freedoms, our republic, and our constitutional rights have become contested terrain. The Epoch Times, a media committed to truthful and responsible journalism, is a rare bastion of hope and stability in these testing times.

SUBSCRIBE TODAY
ReadEpoch.com

LITERATURE

‘THE WATER MARGIN’

China’s Outlaw Novel

JOSH STENBERG

“The Water Margin,” also known in English as “Outlaws of the Marsh” or “All Men Are Brothers,” is one of the most powerful narratives to emerge from China. The book, conventionally attributed to an otherwise obscure Yuan Dynasty figure called Shi Nai’an, takes the form of a skein of connected tales surrounding various heroic figures who—persecuted, exploited, wronged, or trapped by venal officials—eventually band together in the fortress of Liangshan (Mount Liang), in the present-day province of Shandong. Its influence has gone far beyond the usual genres of fiction, film, art, and theater. The stories provide, even today, a point of reference for codes of honor, social and economic networks, secret societies, and political movements.

Generations of China’s governments have sought to represent themselves as guardians of an often explicitly neo-Confucian order characterized by a fixed and morally grounded political and social order constructed of hierarchical relationships. But “The Water Margin” represents another, equally real and representative, Chinese worldview. In this world, local injustice is the rule, and defense against cruel local authority is a matter of vengeance, stratagem, and violence.

From this universe, itself a highly mediated depiction of the rapidly decaying Northern Song Dynasty in the 12th century, derive fictional worlds of errantry, struggle, and righteousness that have gone through endless narrative and cinematic iterations.

Of these descendants, the most familiar today are the fictional worlds of Hong Kong writer Jin Yong, which remain the closest thing to a reading list for adolescents in the Chinese world, and the kung fu genre that has been the global calling card of Sinoophone film since at least Bruce Lee.

Rebels With a Cause

With printed versions dating back to the 14th century, “The Water Margin” largely follows the adventures of strongmen, innkeepers, footpads, peasants,

An illustration from a 15th-century woodcut edition of “The Water Margin.”

vagabonds, fishermen, hunters, petty officials, and local gentry. Surrounding these protagonists are the thousands of nameless followers and victims who are knocked off or maimed (just as they might be casually dispatched in Homer) in the novel’s thousand-odd pages.

Women, when they (not so very often) appear, are hard-nosed mistresses, pug-nacious sisters, hapless wives, strategizing helpmeets, or murderous innkeepers (one of whom has hit on Mrs. Lovett’s idea of baking humans into pies a full 800 hundred years before her). This also sets it apart from the mainstream of Imperial fiction, which is substantially preoccupied with the passions and travails of high-born, talented women and their ambitious scholar swains, not to mention emperors and generals.

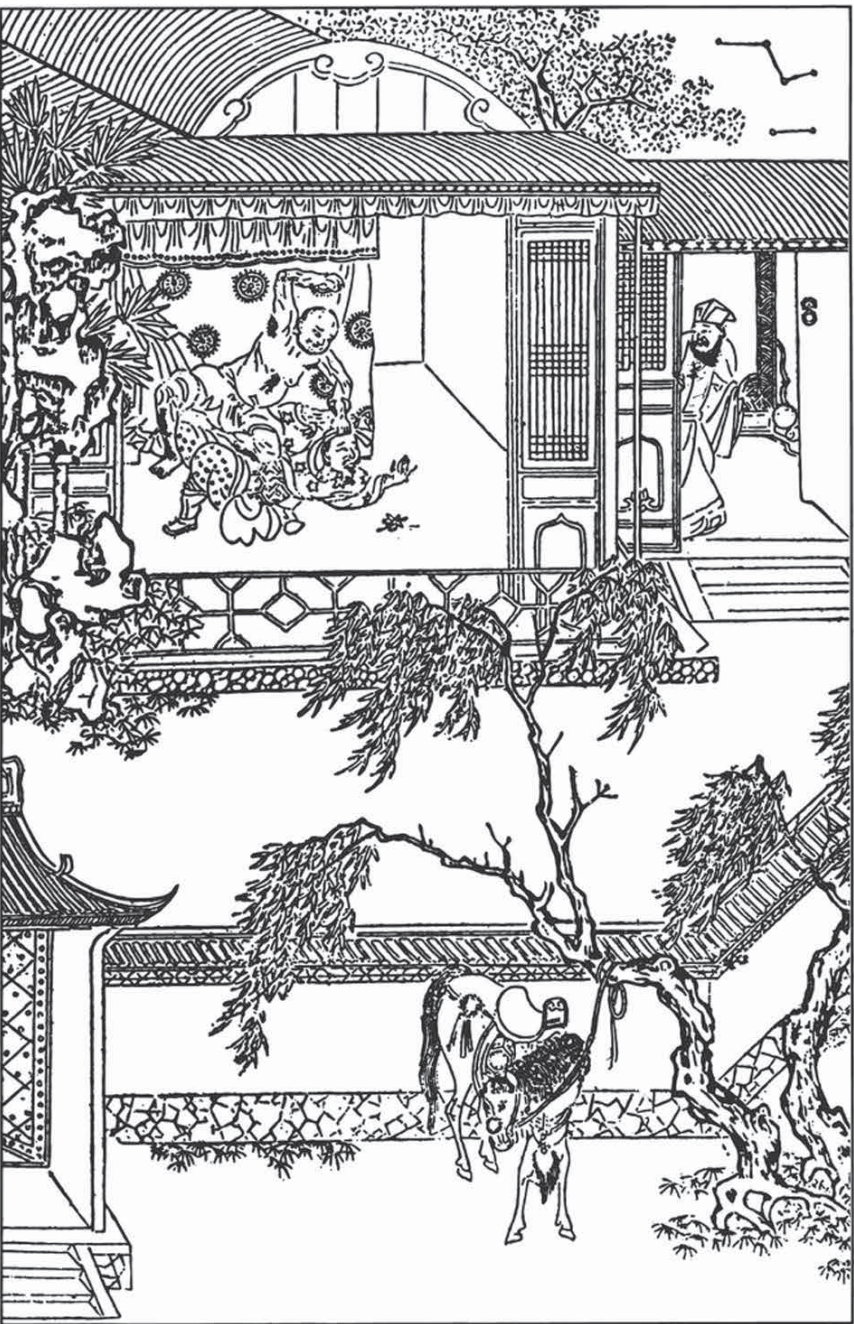
It is only a novel after a fashion: The text of “The Water Margin” is substantially the record of stories that had already been circulating at the time it was committed to the page. Shi Nai’an’s authorship is little more than a conventional attribution, and the text is far from stable, existing in various versions beginning from the 14th century, 200 years after the events it depicts. It reached its usual present form in the 17th century.

In the Ming (14th–17th century) and Qing (17th–20th century) dynasties, the bandits of “The Water Margin” continued to influence all manner of groups operating far from the seat of power, despite periodic attempts to ban the book.

The fact that the villains of the novel are local officials, while the bandits remain at least notionally loyal to the imperial court, has proven an enduring inspiration. Many are the brands of rebellion that have found it practical to be on the other side of the law while retaining a claim to the values of brotherhood, honor, loyalty, and patriotism.

Enduring Legacy

The plot’s political relevance has never gone away. Having been adopted in the 1930s by reformers as a healthily anti-feudal narrative, it was later deployed in a major 1975 communist regime campaign, in which the leader of the Liang-



PUBLIC DOMAIN

shan bandits in the book, Song Jiang, was criticized for accepting the emperor’s offer of amnesty. Had he not given the game away? And was he therefore not guilty of coexistence with forces inimical to the masses, just as party members, late in the Maoist era, would be guilty of capitulationism if their fervor flagged?

This move, widely interpreted as an effort to head off the fall of the Gang of Four, shows how centrally the characters have been retained even in modern and contemporary Chinese consciousness.

It’s commonplace to lament human transience and contrast it with the immutability of nature. But those going in search of the dense marshlands of Shandong—where in the novel crafty fishermen might cause unwary inconvenient minor officials to disappear—will be disappointed. The entire geography of the novel has been altered beyond recogni-

tion by river engineering and irrigation. This of course does not prevent local governments continuing to put up buildings tagged to certain events in the novel, hoping at the same time that the message of righteous rebellion against local authority is never taken too literally. The formidable, impregnable, fortified mountain, Liangshan, rises just short of 220 yards in reality.

The place of “The Water Margin” has moved almost entirely into the imaginary, and it is the situations, the events, the stratagems, and above all the characters—furious and righteous, looking to set the world right—that have left their mark on posterity.

Josh Stenberg is a lecturer in Chinese studies at the University of Sydney in Australia. This article was first published on *The Conversation*.



PUBLIC DOMAIN

Detail of a Chinese 19th-century print with eight of the 108 bandit leaders in “The Water Margin.”

CLASSICAL MUSIC

NTD International Piano Competition Takes a Different Approach to Repertoire

CATHERINE YANG

Fairly new as far as major classical music competitions go, the New Tang Dynasty (NTD) Television International Piano Competition is actually unique for its focus on the traditional.

“Our repertoire is a little different, because NTD is trying to preserve traditional culture and art, including piano music,” said piano professor Becky Yao, one of the competition’s jury panelists this year.

Established in 2008, the competition’s mission is to promote artistic excellence and the 250-year legacy of classical piano literature. The repertoire focuses strictly on the Baroque, Classical, and Romantic periods.

“We recognize that those periods, the musical style and form and technique, they’re very unique and should be preserved for the future,” Yao said.

They’re unique, Yao said, because these are the times when piano music was really formalized. A comprehensive system of training and music theory developed over these periods that still informs classical pianists today. And with this systematic musical form, composers showed us that everything that is life can be set into music.

“[These periods]... represent the composers with their own philosophy and their hopes in life, and even how they struggled in their personal life with loss and pain, and how they overcame it,” Yao said. “Everything about life—through their composition, they can express it. And we think that’s a good thing, because music is life and life is music.”

It’s an approach the jurists hope to find in pianists today as well: The level of skill attained to be able to convey everything from the composer’s imagination to the hearts of audiences requires a deep understanding of music.

This 2019 competition will be the fifth. Yao, who served on the jury in the last

round in 2016, said that one of the surprises was the feedback about the repertoire from nearly every finalist.

“They really like the repertoire; that surprised me,” she told NTD Television. “I think we did the right thing.”

The atmosphere is one of a shared artistic mission to celebrate the legacy of great works, rather than fierce competition, and contestants told her that the energy of everything was different as well.

“One winner told us he had participated in more than 20 piano competitions internationally, and that this is so different, that it’s good to bring back the good memories,” Yao told NTD Television.



NTD

Professor Becky Yao is a jury member of the 2019 NTD International Piano Competition.

The competition pieces begin with Bach’s “Well-Tempered Clavier” and end with Beethoven’s Sonatas, two bodies of work that pianists know as the Old and New Testaments of the keyboard repertoire, Yao said.

Pianists will also choose from a selection of Saint-Saëns and Chopin études to perform in the preliminary round, and the finals are completely open to the pianist with the cutoff point being that the pieces must have been composed before 1900.

“This is a treasure we would like to carry on to the next generation,” Yao said.

The major draw for many pianists is how well-televised this competition is. NTD is the largest Chinese TV network in North America and reaches over 100 million people globally. The performances will also be streamed online, reaching the media group’s online audience of over 360 million.

Commissioned Music

The final round also includes a piece commissioned especially for the competition. As with the 2016 run, the jurists have commissioned D.F. to write music specifically for the competition.

D.F. is the artistic director of Shen Yun Performing Arts, the premier classical Chinese dance company that has caught the world’s attention over the past decade. One of its notable features is the East-West take on its music. The company travels with a unique orchestra that blends Chinese instruments into an otherwise Western classical orchestra, and bel canto vocalists perform original songs in Mandarin.

Susan Liu, who arranged the 2016 commissioned piece for piano, “Glorious Realm,” notes this East-West blend in Shen Yun’s music, which has melodies that really capture the authentic Chinese culture but are arranged for a Western ensemble using classical techniques. She thinks the piano pieces commissioned for the competition have a similar idea, and she tells competitors it may be worth familiarizing themselves with Shen Yun’s music to get a better understanding of this music.

Pianists get only three weeks to prepare for this piece, so it will be an all-new challenge, Liu said. There is also considerable weight put on the performance of this new work in evaluating the pianists’ final scores.

Applications close on Aug. 9, and the competition begins Sept. 26. The 2019 competition live rounds will be held in Engelman Recital Hall at the Baruch Performing Arts Center in New York.



Dmitri Levkovich performs during the finals of the 2016 NTD International Piano Competition in New York on Oct. 2, 2016.

LARRY MARZIO



ANCIENT CULTURE

Marvel Meets Mesopotamia:

How Modern Comics Preserve Ancient Myths

LOUISE PRYKE

Ancient Mesopotamia, the region roughly encompassing modern-day Iraq, Kuwait, and parts of Syria, Iran, and Turkey, gave us what we could consider some of the earliest known literary “superheroes.” One was the hero Lugalbanda, whose kindness to animals resulted in the gift of super speed, perhaps making him the literary great-grandparent of the comic hero The Flash. But unlike the classical heroes (Theseus, Herakles, and Egyptian deities such as Horus), which have continued to be important cultural symbols in modern pop culture, Mesopotamian deities have largely fallen into obscurity. An exception to this is the representation of Mesopotamian culture in science fiction, fantasy, and especially comics. Marvel and DC comics have added Mesopotamian deities, such as Inanna, goddess of love, Netherworld deities Ner-gal and Ereshkigal, and Gilgamesh, the heroic king of the city of Uruk. Gilgamesh the Avenger The Marvel comic book hero of Gilgamesh was created by Jack Kirby, although the character has been employed by numerous authors, notably Roy Thomas. Gilgamesh the superhero is a member of the Avengers, Marvel comics’ fictional team of superheroes now the subject of a major movie franchise, including Captain America, Thor, and the Hulk. His character has a close connection with Captain America, who assists Gilgamesh in numerous battles. Gilgamesh and Captain America are both characters who stand apart from their own time and culture. For Captain America, this is the United States during

The use of Mesopotamian myth in comic books shows the continued capacity of ancient legends to find new audiences.



A fragment of “The Epic of Gilgamesh” from Nineveh, 7th century B.C. CUNEIFORM DIGITAL LIBRARY INITIATIVE, UCLA

the 1940s, and for Gilgamesh, ancient Mesopotamia. A core aspect of their personal narratives is their struggle to navigate the modern world while still engaging with traditions from the past. Gilgamesh’s first appearance as an Avenger was in 1989 in the comic series Avengers 1, issue #300, “Inferno Squared.” In the comic, Gilgamesh is known, rather aptly, as the “Forgotten One.” The “forgetting” of Gilgamesh the hero is also referenced in his first appearance in Marvel comics in 1976, where the character Sprite remarks that the hero “lives like an ancient myth, no longer remembered.” In Avengers #304, “...Yearning to Breathe Free!” Gilgamesh travels to Ellis Island with Captain America and Thor. The setting of Ellis Island allows for the heroes’ thoughtful consideration of their shared past as immigrants. Like Gilgamesh, Thor is also from foreign lands, in this case the Norse kingdom of Asgard. In the 1992 comic Captain America Annual #11, the battle against the villainous Kang sends Captain America time-traveling back to Uruk in 2700 B.C. Captain America realizes that his royal companion is Gilgamesh, and accompanies the king on adventures from the legendary “Epic of Gilgamesh.” In the original legend, Gilgamesh finds the key to eternal youth, a heartbeat plant, and then promptly loses it to a snake. In the comic adaptation, which Captain America must fight to save Gilgamesh. The Mesopotamian hero’s famous fixation on acquiring immortality is reflected in his Marvel counterpart’s choice to leave Captain America fighting the serpent in order to collect the heartbeat plant. This leads Cap to observe his ancient friend has “a few millennia” of catching up to do on the concept of teamwork! Gilgamesh is not the only hero to feature. Marvel’s 1974 comic, Conan the Barbarian #40, “The Fiend from the Forgotten City,” features the Mesopotamian goddess of love, Inanna. In the comic, the barbarian hero is assisted by the goddess while fighting against looters in an ancient “forgotten

city.” Marvel’s Inanna holds similar powers to her mythical counterpart, including the ability to heal. It is interesting to note the prominence of the theme of “forgetting” in comic books involving Mesopotamian myths, perhaps alluding to the present-day obscurity of ancient Mesopotamian culture. Myth Literacy It’s tempting to think that Captain America’s 1992 journey back to ancient Mesopotamia was a comment on the political context at the time, particularly the Gulf War. But Roy Thomas, creator of this comic, told me via email that his portrayal of Gilgamesh reflected his interest in the legend from his university days, and teaching students ancient myths at a high school. Thomas’s belief in the benefits of learning myths is well-founded. Storytelling has been recognized since ancient times as a powerful tool for imparting wisdom. Myths teach empathy and the ability to consider problems from different perspectives. The combination of social and analytical skills developed through engaging with mythology can provide the foundation for a lifelong love of learning. A recent study has shown that packaging stories in comics makes them more memorable, a finding with particular significance for preserving Mesopotamia’s cultural heritage. The myth literacy of science fiction and fantasy audiences allows for the representation in these works of more obscure ancient figures. Marvel comics see virtually the entire pantheons of Greece, Rome, and Asgard represented. But beyond these more familiar ancient worlds, Marvel has also featured deities of the Mayan, Hawaiian, and Celtic religions, and Australian Aboriginal divinities, and many others. The use of Mesopotamian myth in comic books shows the continued capacity of ancient legends to find new audiences and modern relevance. In the comic multiverse, an appreciation of storytelling bridges a cultural gap of 4,000 years, making old stories new again, and hopefully preserving them for the future. Louise Pryke is a lecturer in languages and literature of ancient Israel at Macquarie University in Australia. This article was first published on The Conversation.

OPERA

Bringing the Magic of Opera Right Into Schools

CATHERINE YANG

Each year, Opera Saratoga packs up one production into one van and brings it directly to thousands of young students. “It’s really an opportunity to see opera up close and personal,” said Lawrence Edelson, artistic and general director of Opera Saratoga. From Feb. 25 to March 30, Opera-To-Go is visiting 50 schools in seven New York counties, and putting on seven free performances as well. “It has to be portable because we want to reach as many schools as we can,” he said. It’s a chance for students, primarily from kindergarten to third grade, to see the magic of theater unfold right before them. “The music is actually taken from various famous operas, so we have Mozart, Verdi, and then they’re recrafted into a story. It’s a story about listening to and respecting your parents, self-importance, and honesty. Edelson explained that they pick fairy tales and craft engaging moral narratives so that the effect is not preachy but interesting and entertaining. And through these familiar tales, students are introduced to famous composers, classical music, the athleticism of opera, and the power of the performing arts. “This is important to me because we live in a world where the default form of entertainment is television, it’s video games, it’s the internet. So it’s important to have the all-too-rare opportunity to experience live entertainment,” Edelson said. It captures the imagination like nothing else. And if there’s any difference when performing to a young group of students like the audience of Opera-To-Go productions, Edelson says, it’s that “they don’t have preconceived notions about what opera is.” “They are so enthusiastic,” he said. “Their imaginations are so open.”

After all, no one’s yet given them the idea that opera is something they wouldn’t like. “They also ask all the best questions, like how did you sing so loudly?” he said. That’s a popular one; the power of these classically trained singers often leaves the students, who have heard mostly only amplified music, in awe. Each performance runs about 40 minutes, after which there is a question and answer session with the performers. Opera Saratoga also distributes education guides to the schools in advance, so teachers can prepare the students as well. This year’s “Pinocchio,” adapted by Jon Davies, includes music by Mozart, Donizetti, Verdi, Offenbach, and Pergolesi. The production is directed by Meghan Deiter, who last year worked with Opera Saratoga as assistant director on “The Consul” and “The Merry Widow.” The production will feature mezzo-soprano Erin Moran, soprano Cat Richmond, tenor Brian Jeffers, baritone Michael Parham, and music director Brandon Eldredge as pianist.

“The music is actually taken from various famous operas, so we have Mozart, Verdi, and then they’re recrafted into a story.”

Lawrence Edelson, artistic director of Opera Saratoga



Erin Moran as Pinocchio, rehearsing for Opera Saratoga’s Opera-To-Go production of “Pinocchio.”



Opera Saratoga’s “Pinocchio” Opera-To-Go production.



Cat Richmond as Olympia and Michael Parham as Dr. Dulcamara, rehearsing in Opera Saratoga’s Opera-To-Go production of “Pinocchio.”

THE EPOCH TIMES

Returning to Tradition

Advertise in the Arts & Culture Section

call 212-239-2808 or email: advertise@epochtimes.nyc

American Values. Traditional Journalism.

It’s the only sane newspaper amidst all this insanity. Reader

\$1 FIRST MONTH!

ReadEpoch.com (833) 693-7624



SUBSCRIBE NOW!

THE EPOCH TIMES TRUTH AND TRADITION

ESSENCE
OF
CHINA



ANCIENT CHINESE STORIES

The Monk and the Robber

SU LIN

There once was a monk who was diligent in cultivating his character. He did many good deeds to help others. However, he lived in an area where robbery was rife.

One night, the monk had a dream in which a deity told him: “You will die tomorrow. A robber named Zhu Er will come riding a white horse. He had bad blood with you in your previous life and he aims to kill you.”

The monk pleaded: “Please help me to avoid being killed! I have done many good deeds in this life!”

The deity replied: “The only one who can help you is yourself.”

Indeed, the next morning, a robber came and dragged the monk out of his temple. He threatened to kill the monk unless the monk showed him where to find the rich people and women in the area.

The robber was riding a white horse, just as the deity had said. The monk remembered his dream and thought: “I have already sinned and deserve to die. If I take the robber to them so that he can rob them and violate the women, I would be committing more sins.”

So he loudly answered the robber: “I will not take you to them. Aren’t you

Zhu Er? Kill me then. Take my life and no one else’s.”

The robber was shocked. “How did you know my name? You must be a divine monk!” he said.

The monk then told him about the dream from the night before. Hearing about the appearance and the words of the deity awakened Zhu Er’s conscience.

Zhu Er thus decided to forgive the monk. He threw down his weapon and said: “The deity was right that you are the only one who could help yourself. By refusing my request, you have saved yourself, and I don’t see why we cannot resolve our bad blood right here.”

He then kowtowed to the statue of the deity three times before leaving.

Thanks to the monk’s benevolence, not only did the monk save others from harm but he also saved his own life.

The robber, for his part, was not completely without compassion. He chose to forgive. What’s more, he decided to turn over a new leaf.

When one truly believes in and looks up to gods, one will be saved by their divine grace.



A detail from “Laozi Riding an Ox,” a Ming Dynasty hanging scroll depicting the story of ancient Taoist philosopher Laozi riding on the back of an ox and carrying the “Tao Te Ching,” the primary text of Taoist thought that he authored. National Palace Museum.

The Weak Can Overcome the Strong

ANONYMOUS

Laozi, the founder of Taoism, had a childhood teacher named Chang Cong, who carefully taught him the complicated etiquette of the Zhou Dynasty. To young Laozi, however, the extraneous rules seemed to make life tiring and difficult for people.

By the time Laozi grew up, Chang Cong was very old. Laozi visited his teacher when he was very ill and on the brink of death.

Chang Cong pointed to his open mouth and asked his student, “Is my tongue still there?”

Laozi found the question strange and replied, “If your tongue were not there, how could you speak?”

“Where are my teeth?” Chang Cong continued.

When Laozi told him he had no teeth left, Chang Cong responded by asking, “Do you know why I asked you this?”

Laozi suddenly understood. His teacher wanted him to recognize that teeth are strong and hard, but hard things are easily broken, whereas the tongue is soft and supple but much more enduring.

Laozi realized that this was a principle that applied in any human relationship or worldly affair, where one would be wise to maintain

softness. To be soft means to be gentle and calm, quiet and peaceful. Laozi was referring to a softness that carries the appearance of weakness but has an inner essence that’s strong and that allows one to be benevolent, generous, and forgiving.

In his book the “Tao Te Ching” (also known as the “Dao De Jing”), Laozi wrote: “Under heaven, nothing is softer and more yielding than water. Yet for attacking the solid and strong, nothing is better; it has no equal.”

He continued: “The weak can overcome the strong; the supple can overcome the stiff. Under heaven, everyone knows this, yet no one is able to put it into practice. ... The truth often seems contradictory.”

While Chang Cong taught Laozi the Zhou etiquette rules and emphasized humility and broadmindedness, Laozi enlightened to a higher principle: The Tao (the Way of nature and the universe) can trickle into the human awareness like a gentle stream, softly cleansing and imparting moral guidance.

Translated by Dora Li into English, this story is reprinted with permission from the book “Treasured Tales of China,” Vol. 1, available on Amazon.



THE
EPOCH
TIMES



NO COMMUNISM, NO SOCIALISM

JUST PURE TRADITIONAL
JOURNALISM

Dear Reader,

This newspaper is for you to enjoy. In an age of media bias, we work to bring you independent news coverage.

When reporting on the Presidency, most news outlets are openly biased. **We report on the President and the Administration truthfully.** For China coverage, our unique network of insiders helps us tell behind-the-scenes stories that can’t be found anywhere else.

On social issues, we expose the destructive history of communism and its continued effects on today’s society. For arts and lifestyle, **we focus on classical culture and traditional values.**

At The Epoch Times, we believe the media has a responsibility to uphold a moral society.

Subscribe today. Get the independent news you won’t find anywhere else, and **get the insights only The Epoch Times can provide**, delivered to your doorstep every week.



THE EPOCH TIMES

☒ \$1 — First month trial*

Two options after first month trial, please choose:

▶ ☐ \$39 (\$3/wk) — 3 months ~~\$57~~

▶ ☐ \$139 (\$2.66/wk) — 12 months ~~\$228~~

Every week: 1 paper + 5 digital papers (Mon-Fri)

PAYMENT METHOD ☐ CREDIT CARD/ ☐ DEBIT CARD:

☐ VISA ☐ MC ☐ AMEX ☐ DISC

☐ CHECK \$ _____ # _____

MAIL TO: ▼

229 W. 28th Street, FL. 7, NY NY 10001

* New customers only. After the first month, your subscription of choice will take affect. Cancel anytime for any reason, at **833-693-7624**.

DELIVER TO:

PLEASE PRINT (All fields are required)

NAME _____ PHONE (____) _____

ADDRESS _____ APT. _____

CITY _____ STATE _____ ZIP _____ EMAIL _____

Card Number: _____ Expiration Date: _____ CVC Nr. _____

Name on Card _____ Authorization Signature _____

100% satisfaction guaranteed promise.

This is a continuous membership that may be cancelled at any time. **To cancel or make changes to your subscription, please call 833-693-7624.** Credit cards will be enrolled in automatic payments. **Your subscription will automatically renew unless you cancel.** Cancel anytime, for any reason.

DELIVERY NOTES

USE OF THIRD PARTIES, PRIVACY AND USE OF DATA

We may use third parties to assist in the provision and fulfillment of any part of the subscription service on our behalf. We may pass your personal information provided by you to such third parties but only for the purposes of providing the subscription delivery service to you. Your personal billing information will be dealt with in accordance with our privacy policy.

SUBSCRIBE NOW AND GET THE REAL NEWS!

➔ ReadEpoch.com ☎ 833-693-7624

FOR MORE OPTIONS
VISIT:

ReadEpoch.com

- Unlimited access on desktop, tablet, and mobile
- Weekly home delivery
- Cancel anytime, for any reason.