

# LOGOSOPHIA

A Pilgrim's Journal  
of Life, Love & Literature



Issue #20  
Autumn 2024



The True, the Good, and the Beautiful: Visual Arts



Greetings, fellow pilgrims!

Welcome to our twentieth issue of LogoSophia Magazine, based on the True, the Good, and the Beautiful: The Visual Arts! This issue includes—but is not limited to—thoughts on fine art, Beauty and the Beast, animated movies, and more. I would also like to announce that this is my last issue as Editor in Chief; I will be stepping into the role of Assistant Editor for our new Editor in Chief, Debbie (Morgan) Robertson!

Happy Fall!

Sarah Levesque

Editor in Chief

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# In This Issue...

Page 4	Bible Verse & Prayer
5	Photo Contest Entries
8	What Makes Art? - Ian Wilson
9	Of Seen and Unseen - Amanda Pizzolatto
10	Scripture Search
11	Holy Heroes: Albrecht Durer - Ian Wilson
14	The First Barn-Jacket Morning in Autumn - Lawrence "Mack in Texas" Hall
15	Beast Wars Transformers: A Tribute to a 90s Classic - T.K. Wilson
17	The Worth of a Beast - Amanda Pizzolatto
19	"Der Kuss" - Noelle McMahon
20	Controversy Corner - Various
22	Knights of Adonai Part 8: Arrested - Joshua David Ling
25	Hymn: Come, Men of Christ, Be Strong by Josh Bishop
26	Musical Musings - Joshua David Ling
27	Author Interview with Rachel Atterholt
31	Favorite Works of Fine Art - Various
33	Look Up - Sarah Levesque
35	Bible Trivia
38	Next Issue

*Happy  
Autumn!*



## **Bible Verse**

Finally, brothers and sisters, whatever is true, whatever is noble,  
whatever is right, whatever is pure, whatever is lovely, whatever is  
admirable—if anything is excellent or praiseworthy—  
think about such things.

(Philippians 4:8)

## **Prayer**

We thank you, Lord,  
For the beauty of your creation -  
The ever-changing sky,  
The waters that run unceasingly to the coast,  
The great depths of the sea.  
We thank you for the colors that surround us every day:  
The greens of the forest,  
The golds of the grain,  
The reds of the sunset,  
The blues of the night.  
We thank you for the wonders of your creatures:  
Those that walk,  
Those that fly,  
Those that swim,  
Those who do none of these.  
Please, Lord, help us to see You in Your works,  
And always let us appreciate their beauty  
And Yours.

-Sarah Levesque

## Autumn Photo Contest Entries



Fire on Water  
by David Maley, BC

CONTEST  
WINNER



By Susanne, NH



## Summer Photo Contest Entries



By Alana Trudell, MA



By Sarah Levesque, NH



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PHOTOGRAPHERS**



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Table of Contents page of our Winter issue.

Email your entry to  
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by January 13th - subject "Winter 2025 Photo Contest"

# What Makes Art?

By Ian Wilson

Our modern culture seems hell-bent on destroying objective standards of art, beauty, and goodness. Most so-called artists are intent on “self-expression” to the point where their art has no meaning to anyone but them. Their “art” is indistinguishable from the random paint-splatter of wild beasts. Others seem to be more concerned with “shock-value” or creating “art” that insults or parodies the good and transcendent. This is not true art, but merely a self-absorbed attempt at rebellion against God.

I know I may raise some eyebrows when I say this, but art is not all about self-expression; at least not to the detriment of everything else. Nor is art about some self-absorbed childish petulance—a rebellious “middle finger” to the so-called establishment. The reason that the works of da Vinci and Michaelangelo are still remembered and celebrated is not primarily because they were “revolutionary” or “provocative”—though they frequently were—but because they expressed the transcendent in physical form. They were reaching toward the divine. They celebrated the beauty of the human form, and thus, in a sense, worshiped God who had made the human form—and had embodied the human form in Jesus Christ.

Classical art invites one out of oneself to experience the goodness and beauty of nature and God. Even if one does not believe in God, one can appreciate the beauty of the *Pietà*. Beauty is etched into the human soul; we long for it. Beauty draws us out of ourselves. We want to be drawn in, to become part of the beauty.

Art itself is, I believe, an evangelistic tool. People everywhere seek beauty, and it is our job, as Christians, to show the beauty of God through various means—art and music being two. We have a responsibility to create good art. God deserves our best, as do our neighbors. Art and music have a catechetical quality as well. What we consume forms and changes us in ways we do not comprehend. Do you want to be conformed to the image of this world, or to the image of Christ?

Modern art, by contrast, is all about *self-expression*. The artist is only interested in their own self-interest, rather than trying to express the transcendent. They reach inward, rather than outward. They look to themselves and what they think is best, rather than looking to please the viewer. Some take it a step further and positively rebel against truth and goodness in their work. This trend is what I’ve referred to as a “cult of ugliness.” I believe it is distinctly demonic; it is chaotic, which is a mark of evil, rather than good. It is pure self-obsession, which was the fall of Satan.

There is a danger here of 1) becoming elitist and 2) idolatry of beauty. We must be careful that we do not put our aesthetic standards on a pedestal; we cannot look down on others who may not have the same sensibilities. We must not sneer at others from our high horses; we should not use our standards as an excuse to be patronizing. Rather, we must humbly approach the ideal of beauty from our various standpoints, recognizing that others may be doing the same, but from very different starting places, and may be at different places in their own quest.

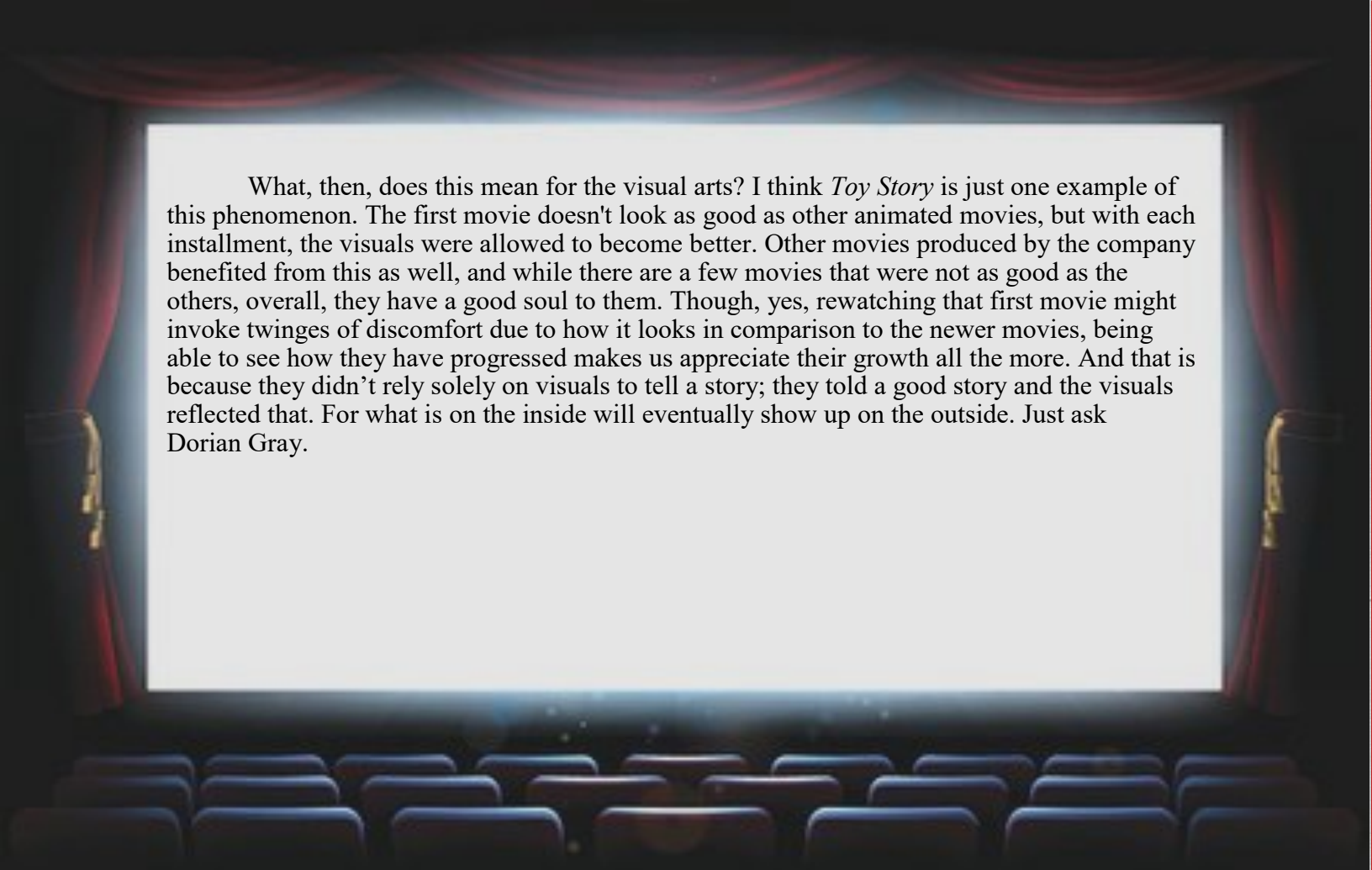
However, I have come to believe it is the Christian duty to combat the cult of ugliness wherever it arises. It is imperative that we avoid making commercial art purely for the purpose of self-expression—and that we make good art. This is our best testimony.

Of **Seen** and Unseen  
By Amanda Pizzolatto

Sometimes the best animated movies look worse than the mediocre ones. Sometimes the story and the visuals are so well done that it seems nothing can compete, even if they get the same crew to work on it. And sometimes it seems we are asked to accept the bottom of the barrel, just because there's an intellectual property name attached to it. Yet when we ask for better stories, we are told it looks good, and that's all we need. Unfortunately, no, it's not all we need. Beauty is nothing without substance, nothing without story or truth. Or, in other words, we need the soul—the body is not alive without the soul. Just like our bodies and souls, the story of a movie or show is more important than the visuals as poor visuals can be overlooked for a good story. However, using beauty to hide an empty story does no good for beauty or the movie.

Beauty does fade; it is the story, the soul that keeps us coming back. That does not mean that beauty is unimportant - it is still important, just like our bodies. We must care for both so that they do their jobs well, but we must place more importance on the soul, the story. This must be done so that the body, and the visuals, have something to reflect, to show the rest of us. The whole point is for the visuals to show the story, not to hide the lack of one. Unfortunately, many people do use it to hide emptiness, and many more focus only on the beauty, which allows them to get away with it. This is sad as beauty is good, but when used for the wrong reasons, it taints how we view beauty. But it could be that we are also focusing on false beauty instead of real beauty.

What is the difference between false beauty and real beauty? The differences typically lie in the lack of soul behind the beauty, but also in changing oneself to fit a sterile definition of beauty rather than accepting beauty in all its wildness. For instance, take the planet Earth. We can all agree it is a beautiful planet, but we can also all agree there are terrifying aspects to it as well. What if beauty in its truest form is wild and terrifying? It seems plausible. After all, one cannot look upon the face of God without falling to the ground in fear, and He is the most beautiful of all. Then there is the notion that the standards of beauty mean we should all look the same, and that is entirely wrong. Beauty comes in as many forms as, well, as the animals and plants that share our planet with us. What needs to change, then, is our attempts to limit beauty into a generic box. We need to let it out, to let it grow. You cannot admire the beauty of the trees if you keep them saplings.

A photograph of a movie theater interior. In the foreground, there are several rows of dark blue or black seats, viewed from behind. The theater is dimly lit, with the primary light source being a large, bright white screen at the far end. The screen is flanked by dark red curtains with gold-colored tassels. The overall atmosphere is that of a quiet cinema ready for a film.

What, then, does this mean for the visual arts? I think *Toy Story* is just one example of this phenomenon. The first movie doesn't look as good as other animated movies, but with each installment, the visuals were allowed to become better. Other movies produced by the company benefited from this as well, and while there are a few movies that were not as good as the others, overall, they have a good soul to them. Though, yes, rewatching that first movie might invoke twinges of discomfort due to how it looks in comparison to the newer movies, being able to see how they have progressed makes us appreciate their growth all the more. And that is because they didn't rely solely on visuals to tell a story; they told a good story and the visuals reflected that. For what is on the inside will eventually show up on the outside. Just ask Dorian Gray.

## Scripture Search

1. Finally, brothers, whatever is true, whatever is honorable, whatever is just, whatever is pure, whatever is lovely, whatever is commendable, if there is any excellence, if there is anything worthy of praise, think about these things.
  2. Do not let your adorning be external—the braiding of hair and the putting on of gold jewelry, or the clothing you wear— but let your adorning be the hidden person of the heart with the imperishable beauty of a gentle and quiet spirit, which in God's sight is very precious.
  3. I praise you, for I am fearfully and wonderfully made. Wonderful are your works; my soul knows it very well.
  4. He has made everything beautiful in its time. Also, he has put eternity into man's heart, yet so that he cannot find out what God has done from the beginning to the end.
- A. Psalm 139:14
  - B. Ecclesiastes 3:11
  - C. Philippians 4:8
  - D. 1 Peter 3:3-4

# HOLY

## Albrecht Durer

By Ian Wilson

# HEROES

While he is not as well known as Leonardo Davinci or Raphael, Albrecht Durer's contributions to Renaissance art are no less significant. Born in 1471 to a goldsmith, in Nuremberg in what is now Germany, Durer did not care for his father's trade, and rather followed his own passion: painting. While displeased, his father supported his decision. For three years, Durer trained under the great German artist Michael Wolgemut. Under Wolgemut, Durer learned to design prints for the newly invented printing press; a skill which he would eventually revolutionize.

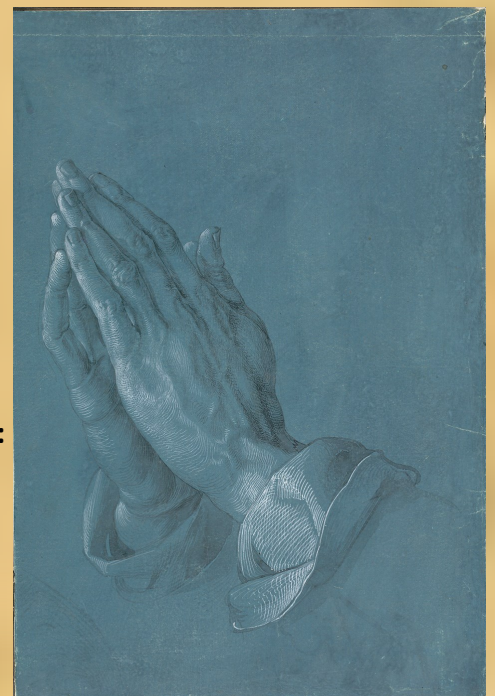
Once his three years of tutelage were complete, Durer traveled to Basil, Switzerland for additional training. He then returned to Nuremberg in 1494, where he married Agnes Frey in an arranged marriage. Durer had a gift for delicacy; all of his works display a surprising level of fine detail and precision, which made him a popular artist of the time period. He was fascinated by the human form, which can be seen throughout his work. He even wrote *Four Books On Human Proportion* and a book on the geometry of perspective for artists. He believed in capturing the created world in all its glory, that we may reflect the glory of God. He even served as court artist for two Holy Roman Emperors.

In all things, however, Durer put God first. Nuremberg was known as a center not only of artistic scholarship, but also philosophy and theology. Thus Durer took a keen interest in theology, particularly in the Protestant Reformation. Durer suffered from a troubled conscience, and the doctrine of salvation by faith was music to his ears. He frequently voiced support for Martin Luther and the other reformers in his

letters, which brought Durer into sharp criticism of his contemporaries. This did not deter Durer, however.

Durer passed from this life in 1528, probably due to a malaria infection. He left behind an incredible legacy of detailed and beautiful artwork, for the glory of God, and the edification of others. Upon receiving word of Durer's death, Luther wrote: "It is natural and right to weep for so excellent a man."

May we, like Albrecht Durer, strive to add to the beauty of the world.



# HOLY

Albrecht  
Durer

By Ian Wilson

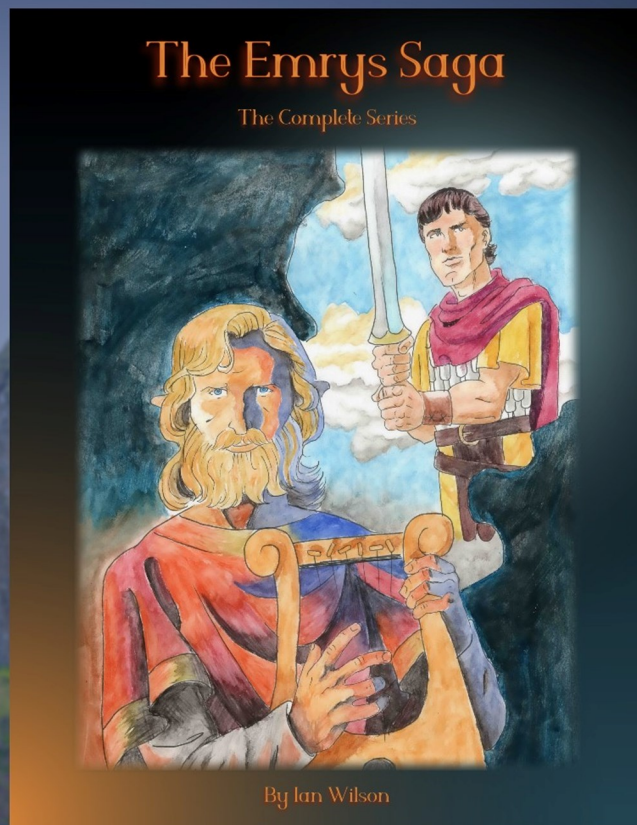
# HEROES



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The First Barn-Jacket Morning in Autumn

By Lawrence “Mack in Texas” Hall

Dawn – windy and cold

The first barn-jacket morning

Wild geese singing south

# BEAST WARS *TRANSFORMERS*

**A Tribute to a 90s Classic  
By T.K. Wilson**

3D animation was brand new in the mid-90s. Computers were making enormous strides in what they were able to do, and in 1996, *Toy Story* proved that they could make movies. Technically speaking, the VeggieTales episode “Where’s God When I’m S-S-Scared?!” beat them out by three years, but I digress.

Hasbro, the Pawtucket, RI, toy giant, was looking for a new way to revitalize the Transformers franchise since it had petered out in the West after about 1990, with Japan and the rest of Asia keeping the cartoon afloat (with some truly bizarre entries!). The decision was made to make a show about characters who turn into animals, capitalizing on the craze for vaguely environmental themes in cartoons and the attention being paid to endangered species. Hasbro also chose to use 3D animation, a new and flashy technology, for the accompanying cartoon and hired Canada’s Mainframe Animation for the task.

This cartoon, *Beast Wars: Transformers*, premiered September 16, 1996, and became an instant success, earning praise for its writing, animation, sound design, and voice acting. Toys flew off the shelves, ensuring its future on the airwaves until 1999, when it was replaced by its sister show, *Beast Machines*. But we don’t talk about *Beast Machines*.

I have come to understand that the writers, Larry DiTillio and Bob Forward, were flying entirely by the seats of their pants. Hasbro had given them some instructions on what they *needed* to do (like adding characters or references to the original Transformers show) but largely left them alone. Mr. DiTillio and Mr. Forward wrote pretty much what they wanted, with input from the Transformers fan community, leading to an electric environment.

They were assisted in this electric feeling by the crack voice acting team. The actors performed in one large room, like how they recorded old-fashioned radio shows. This allowed all kinds of shenanigans in the recording booth and a chance for all the actors to become real friends. This warm feeling of family and friends is part of what made *Beast Wars* such a success. To this day, the entire cast speaks with well-deserved pride about their work on the show.

*Beast Wars* chronicled the adventures of the Maximals, led by Optimus Primal, and their efforts to safeguard the mysterious planet they landed on from the evil Predacons, led by Megatron. Originally nothing but a group of explorers and scientists, the Maximals were forced to become heroes as Megatron’s ambitions grew to encompass changing all of Transformers’ history.

Both sides of the conflict were populated by a colorful cast of characters, all uniquely written and fleshed out. The Maximals in particular had a chemistry between all the different characters that has never been really matched by any cartoon since, while the Predacons swing from hilariously incompetent to “how the hey did this get past the censors?” dark.

As an undiagnosed Autistic person, the *Beast Wars* characters made me feel...safe, as bizarre as that sounds. The characters of the show were symbols of justice and heroism, things that I believed in and I aspired to be as brave and resourceful as the characters on the show. Writing fan-fic about this show is what got me into writing, and the quality of the writing and acting gave me a passion for finding and promoting quality cartoons.

Ultimately, I believe that kids deserve the best, and *Beast Wars* is one of the reasons why. Kids shouldn't be talked down to, or plunked in front of a TV set showing whatever CGI slop passes for cartoons these days. They deserve shows that respect them and the grown-ups they will be someday. Of course, ships have long sailed since the 90s, but I think it's important for us Millennials to remember that nostalgia isn't for us—it's for our kids. We can carp and whine all day long about things not being the way they used to be, but it's our job to get back to the quality we remember as best as we can for the sake of our kids.

Transform and roll out, friends!  
We've got a future to fight for!



## **Writers & Artists Wanted!**

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## The **Worth** of a **Beast**

By Amanda Pizzolatto

It seems a certain kind of discourse surrounding Disney's *Beauty and the Beast* has reared its ugly head, again. This particular discourse is of the notion that Gaston was in the right, that he is the hero. Technically he should be, if we looked at the story based on the kinds of heroes we've had before: tall, muscular, and handsome. But see, that's kind of the point - he's supposed to be, but he's not. If we were to compare Gaston's actions with those of other heroes like Aragorn, Peter Pevensie, Superman, Spider-Man, and even the Beast himself, we can see exactly where he goes wrong.

Aragorn, Peter Pevensie, Superman, and Spider-Man are considered some of the most perfect superheroes, making, mostly, all the right choices. Aragorn and Superman were basically perfect from the first moment we meet them, whereas we see Peter Pevensie and Spider-Man start as boys and grow into their hero roles. Spider-Man, in fact, starts off a little like Gaston, acting selfishly at first, which cost him dearly. That changed Spider-Man and he decided to embrace the role of hero wholeheartedly. Gaston, on the other hand, is so used to getting his way with just about everything that he can't conceive the notion that he could be in the wrong, much less that Belle wouldn't want to be with him. He was so driven by seeking the best for himself that he never stopped to consider true goodness, even though that was what Belle represented. The Beast only became a monster and a problem to the village when Gaston realized he was a rival, despite the Beast being the only one really in line for Belle's heart.

Speaking of Belle, you can tell the stark difference between the Beast and Gaston in how the two treat her. When Gaston first interacts with her, he takes her book away and tosses it into the mud. He later places his muddy, stinky feet on top of her open book when he is in her house to propose to her, with the wedding venue set up and waiting just outside. He has a vision that has her in it, but he never truly includes her and he doesn't take her passions and dreams into consideration. He barely listens to her as it is. Beast, on the other hand, gives her a whole library. He feeds her passions and dreams. He even enjoys listening to her read and talk about the books. Seeing her smile makes him smile. By allowing her to be herself, Beast gets to know the real Belle and truly falls in love with her. Of course, this can only happen after they argue with each other and she thanks him for saving her life. Only once that barrier is broken do they truly get to know each other. But Gaston is so full of himself, so sure that everyone likes him, that he doesn't stop to consider that she might turn down his five-minute engagement. Which, as we should be well aware, is not the right way to treat a woman. Especially later when he tries to coerce her into marriage by threatening to put her father into an asylum. It should be obvious that she would be miserable in a marriage with him, as if Gaston cares.

So then, this begs the question, why do some people think that Gaston is the hero? Heck, is this question even a serious one, or clickbait for attention? Yes, I had considered that before writing this article, but as I could not find the tweet again, I can't say for sure. As such, I am writing as if it is serious. But knowing how this world seems to be fixated on other bad takes, I wouldn't be surprised if it was. Which brings me back to the first question: why would anyone think that Gaston should be the hero, especially when the movie goes out of its way to show that he is the villain? Is it partially due to the rising, "he's evil, but he's hot" trope that seems to be permeating through current stories? Generations before us have fought so hard to get people to look at people's characters rather than their looks. Looks are still important - Belle still got a handsome man - but the character, the soul of a person is what we should be focusing on to base our like or dislike of a person. *Pride and Prejudice* covers this, as well as touching on the

importance of looks. In fact, you could say Disney's *Beauty and the Beast* is more *Pride and Prejudice* than it is *Beauty and the Beast*, especially when you consider the original fairy tale where the fairy who changed the prince into the Beast was the villain.

That being said, when you do compare the Beast to Gaston, you are shown where one chooses Belle over himself and the other chooses himself over Belle. As such, despite the two basically starting out equally rude and demanding, one decided Belle was worth changing for, putting the men on opposing sides at the end of the movie. Gaston considered Belle a prize to be won, but the Beast saw her life, her happiness was worth fighting for, even dying for. That is true love, and it saved him from the spell. He, then, is rewarded with the breaking of his curse, while Gaston was punished with a great fall. This, then, is the lesson the Beast needed to learn. This is also the lesson we must take from this story, and why the Beast is truly worthy of the title of hero.



"Der Kuss"

By Noelle McMahon

Encircled, blended gold on gold,  
She disappears in his embrace  
Yet remains supremely herself,  
An ecstasy visioned on her face.

Twinned about her, only later you notice him;  
Hidden by radiance, he worships with us  
The supreme beauty that is HER—  
We all share, he alone possesses.



GUSTAV  
KLIMT

# CONTROVERSY CORNER

What does visual art mean to a Christian?

## What is Controversy Corner?

Controversy Corner is the section of LogoSophia Magazine where people of different faith traditions discuss controversial topics in a succinct manner.

If you would like to submit a topic for discussion, please let us know!

Don't see your denomination represented? Help us fix that! We're always looking for new writers!

Disagree with the representative of your denomination? Write in and tell us why in a respectful manner, and we'll publish it in our next magazine under "Letters to the Editor & Comments"!

For these and any other questions, comments or suggestions, email us at [Editors.LogoSophia@gmail.com](mailto:Editors.LogoSophia@gmail.com).

## Nondenominational Christian Deborah Morgan Robertson

"So God created man in his own image, in the image of God he created him," (Genesis 1:27a ESV Bible). You cannot separate visual art from humanity. God created us in His image and our bodies are a reflection of something heavenly. The way my husband delights in my body is all the proof I need of the reality that people are art. But like everything after the Fall, this has been corrupted in a myriad of ways. Our culture worships the body instead of the One who designed, created, and gave it. God has specific ways the gift of the visual art of another person is meant to be enjoyed, and predictably the rules for that are broken and it's twisted into something no one should consider art.

Ultimately, visual art for Christians is to take what God has given us and use it for beauty to be reflected back to Him — whether that be marriage, painting, embroidery, etc., whatever we do as Christians should be for the glory of God.

# CONTROVERSY CORNER

What does visual art mean to a Christian?

## **Presbyterian Church Independent: Joshua David Ling**

Christians are sub-creators under God, given a dominion mandate under the Noahic Covenant to bring the promise of Christ to bear in every area of life. That includes the beauty we're to sub-create for visual beholding. While there is little written by Reformed Presbyterians on the subject, there should be more, especially considering the focus on pushing Scriptural ideas to "Every area of life." Visual art is a medium that has been largely looked down upon, albeit without much thought, since The Reformation. While I maintain (With exceptions and some slight changes in semantics) the Westminster's prohibitions on extravagant Church decoration for the specific sake of liturgical worship, I believe a full iconoclastic approach spits in the face of the one who created visual beauty for good, and to bring glory to himself.

## **Roman Catholic: Sarah Levesque**

When reflecting on Christianity and the visual arts, it is striking to me how quickly religious art blossomed forth in the age of the early martyrs, and how it continues to this day, particularly when I consider how Christianity is rooted in the Jewish traditions, one of which was that creating art of any sort was a sin, unless it was directly commanded by God for the temple (which He commanded to be very ornate). Despite this lack of visually artistic roots, Christian art flourished from a very early time, despite the persecution of its creators and the destruction of countless pieces of art. In those early times, Christians sought to create pictures of Jesus and the saints. Later, they embellished their great cathedrals with extensive art (as I discuss in my article). Always their art pointed toward God. Still later, Christian artists focused on other things, but always pointed toward the True, the Good, and the Beautiful, for are those not the marks of God? Still today, Christian artists of all sorts - visual, verbal, musical, etc. - reach for the True, the Good, and the Beautiful in their artwork, and in doing so, still point to God, as a Christian should in all his works.



## **The Knights of Adonai Part 8: Arrested**

By Joshua David Ling

The Sheriff came and listened  
To all that was to be said.  
He said he would investigate  
These claims that brought much dread.  
Several weeks followed,  
With very little to show.

Owain wanted to ask more questions,  
But he didn't rightly know  
If he would hinder the investigation,  
Or help in any real way,  
But then everything came to a head,  
On one portentous day.

It started small but people began  
To gather outside Talen's courts.  
Many didn't know why,  
They thought they were there for sport.  
But some wore somber expressions,  
And others seemed outright on edge.  
Soon many began to shout  
At Talen's castle gates.  
Demanding him to come out at once,  
And face their mob dictate.

The Sheriff soon arrived,  
And with his men, brought everything to peace.  
After conversing with a few of the elders,  
He realized that at least  
He would need to speak with Talen,  
And the crowd likely wouldn't obey  
If he was to try and enter alone.  
He took a deep breath and prayed.

Brother Owain had been watching nearby  
And approached the Sheriff to speak.

Owain: "What are they saying they want, Brother?  
What is it that they seek?"

Sheriff: "They have somehow heard tell of  
What you and I know,  
Of Lord Talen's unscrupulous deeds.  
They wish for swift justice now.  
I'm seeking to work for peace."

A few people then in the crowd,  
Began to approach the gates,  
With anger burning in their eyes,  
And a spirit of haste.

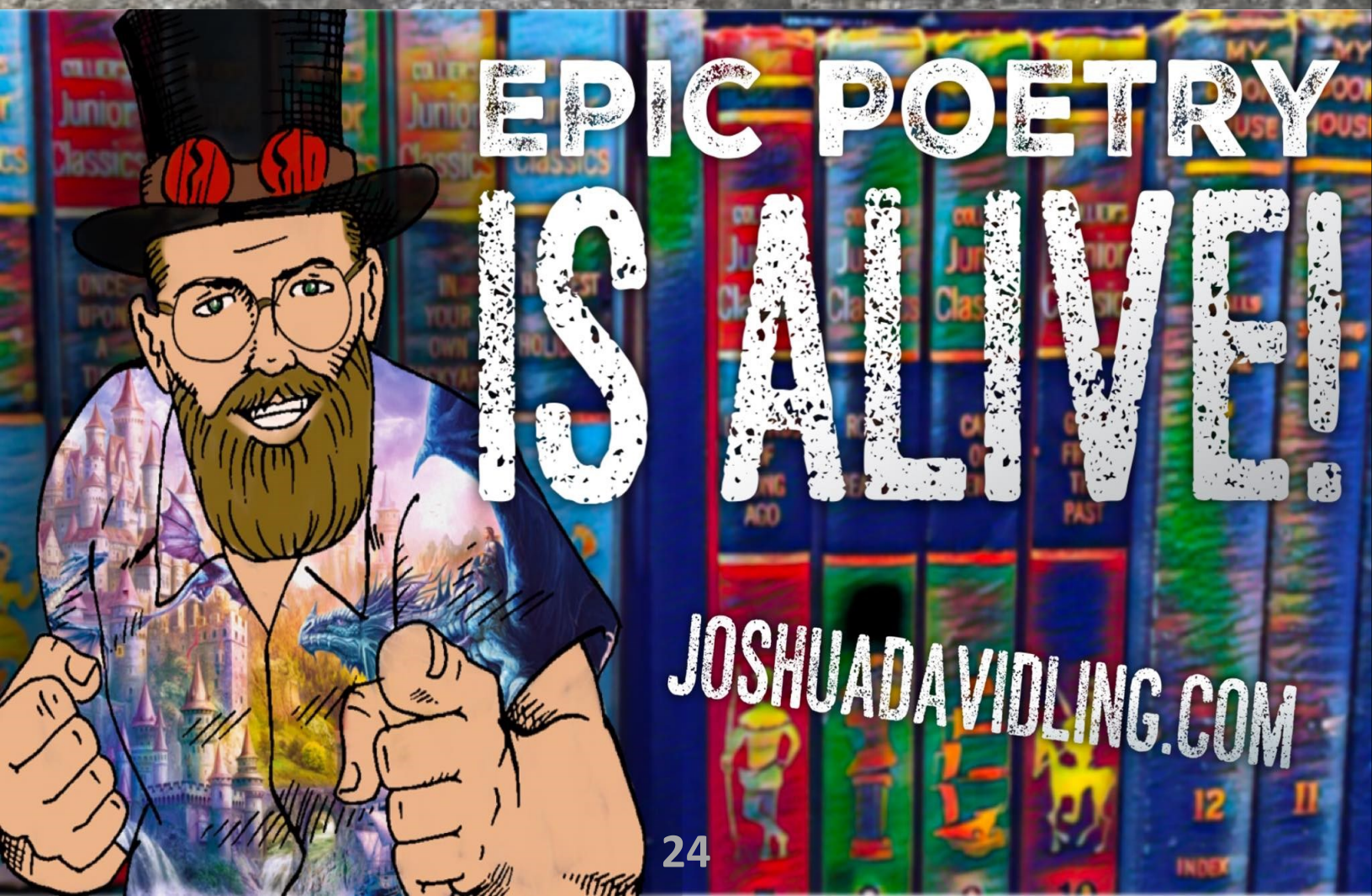
Then came the sound of creaking hinges,  
As Talen's gates swung wide.  
The Lord himself stood proudly there,  
His knights on either side.  
The crowd surged forward as one mass,  
Their patience worn quite thin.  
The Sheriff raised his hands for peace,  
Above the growing din.

Just then a horn call split the air,  
Its notes both clear and strong.  
A rider came at breakneck speed,  
Through channels of the throng.  
A royal seal gleamed bright and true,  
Upon the parchment scroll.  
The Sheriff broke the waxen seal,  
And stood to read it whole:

"By order of His Majesty,  
Lord Talen stands accused.  
His lands and titles hereby stripped,  
From realm he stands excused.  
Forever banished from these shores,  
To Bristol he must go.  
The Sheriff's men shall see him there,  
This justice to bestow."

The crowd fell silent at these words,  
Though victory seemed won clear.  
Something in the timing struck  
A chord of nagging fear.  
As Talen and his escort left,  
No triumph could be found.  
For though justice seemed to reign that day,  
Suspicion lingered round.

Through whispered words in tavern halls,  
And glances shared in streets,  
All knew that something deeper lay  
Beneath these swift deceptions.  
But Talen rode toward Bristol port,  
His fate now sealed by crown.  
While doubt and questions remained behind,  
To haunt the troubled town.



# Come, Men of Christ, Be Strong

Words by Josh Bishop, 2020  
Music by George J. Elvey, 1868

D Bm G D A<sup>7</sup>/E A

1. Come, men of Christ, be strong! Stand firm, and hold your ground.  
2. Come, men of Christ, en - joy! God's giv - en all that's fair.  
3. Come, join the Bride-groom's feast! The tab - le's set to dine,  
4. Sing, men of Christ, sing loud: "Our ban - ner is the Lord!"

D Bm E A A E A

Take cour - age: though the bat - tle's long, the Vic - tor has been crowned.  
The things of earth are for your joy, re - ceived with thank - ful prayer.  
Filled full with ale and fat - ty meats and rich with bread and wine.  
First in, last out, and laugh - ing loud, we work for our re - ward.

D G B<sup>7</sup> E A

Ad - vance the cause of Christ! Once more un - to the breach!  
Take heart, glad men, have cheer! Let loud your laugh - ter ring!  
Lift up your glas - ses high, and toast, "No king but Christ!"  
One day we'll hear, "Well done," and all our striv - ing cease,

D G Em<sup>7</sup> D G A(sus4) D

Make sharp your swords and join the fight, for tri - umph is in reach.  
And live as row - dy ca - va - liers for co - ven - ant and King.  
Then eat your fill and fix your eyes on Him, our sac - ri - fice.  
But 'til our life - long race is run, we'll fight and laugh and feast.

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Music (DIADEMATA 6.6.8.6 D) by George J. Elvey, 1868, P.D.

**By Joshua David Ling**



### **Come, Men of Christ, Be Strong**

It was October 2020. Any sense of major dread anyone had over the Covid-19 pandemic had slowly been drifting off, but many of the tyrannical lockdowns continued. Within this context, Fight Laugh Feast, a Christian news and content company out of Moscow, Idaho held an event in Tennessee. They were attacked by bureaucrats from all sides, seeking to shut down a peaceful gathering of Christians (mostly families and young men) from singing and praising God, and listening to preaching and intelligent talks on the world as it currently was. The shutdowns were so bad, the conference lost its initial venue, and had to relocate to an indoor soccer stadium that was graciously suggested by a friend of a friend. The resulting singing of Psalms mingled with loud joy and cheer shook the walls, and launched Fight Laugh Feast into the stratosphere.

Before this conference, Josh Bishop, a man from Michigan who had studied at New St. Andrews in Moscow, Idaho, was unable to attend the conference. But he was touched by the hard work and joy exuded by the Fight Laugh Feast hosts, and they inspired him to write a purposefully masculine hymn. He sent it to pastor Toby Sumpter (co host of FLF'S Flagship show Crosspolitic), who suggested a few changes. Little did Josh know, they would bring his hymn to the conference, and it would become the de facto theme song for the Fight Laugh Feast conference, and be sung by many reformed denominations all over the world. He wrote "Come Men of Christ Be Strong" to the familiar tune: "Diademata," commonly sung with the words of "Crown Him with Many Crowns." and by the end of the conference, it was passed out en-masse.

Right before the closing doxology, this hymn was sounded joyously by the rowdy and raucous crowd of gathered blue collar and white collar men, along with the ones in their care. Their voices could not be silenced by tyrants. Not when they had something so important as praising The Lord on their lips. The first verse is about fighting for what is right with our joy in the Lord. The second verse is about laughing not caustically, but truly knowing that in the end, all evil is a passing shadow, and the last verse is about feasting. Not forsaking the good and wonderful gifts God gives us on a daily basis, but thankfully contemplating His immensely great gift-giving, when we deserved far worse.

Great is our God! And here's to fighting, laughing, and feasting for years to come, and until God brings us home.

# Author Interview With...

## RACHEL ATTERHOLT



Hello! Tell us a little about yourself.

Let's see... I'm twenty-eight, I'm a full time actor and author, and I just finished with writing a book. The name of the book is *Waning Moon* and it's book one of the Full Moon Chronicles.

So, when did you start writing and why?

I originally started writing when I was about seven or eight. I fell in love with writing when I read *The Hobbit*, which was the first

non picture book I ever read—at age six. And I fell in love with stories in general. And so I was just like, "I want to write my own stories and come up with my own stories." So if I wasn't creating stories with like puppets and stuff, I was writing them. I started writing Full Moon Chronicles was when I was thirteen years old.

Can you tell us about those Full Moon Chronicles?

So, Full Moon Chronicles is my fantasy adventure series. It's for young adults, but it's more for the younger side of the younger adults. It takes place in a mythical world, in a town called Mystique, Oregon, and it is about the life and times of Sam Tyler, who learns that not only can she control the four elements, which are earth, water, fire and air, but also she is supposed to be the leader of all that is good. The good army. And so, she has to lead the Legion and fight against the evil Belzebans and basically has to learn to control her own darkness within her and fight against her own secrets and learns who she can trust and who she can't trust and all of those things. And there's a boy with fire eyes and a dark secret and there's kind of some interest and intrigue going on there.

How did you come up with this book specifically?

I went to bed one night and Slayer—the boy with fire eyes and the dark secret—came to me fully formed. I believe he is basically an amalgamation of all the male characters that I have read and watched—I grew up watching *Lord of the Rings*, *Rambo* and 80s action movies and fantasy movies, all kinds of fun movies and scary movies and all kinds of things with these really cool action hero guys. So Slayer, this character came to me and was just like, "Hey, I want to be written." And I was like, "Okay, we need to figure out a story first." So the whole story kind of revolved around that. And Sam—the main character—came to me a little bit later.



# Author Interview With...

## RACHEL ATTERHOLT



So what was it like writing your first book?

It was so interesting, so challenging. So I started writing it when I was thirteen. I wrote the first draft and I had loved it, but then I had read *Twilight* and I was like, oh, I need to write it more like *Twilight*. No. You need to *not* plagiarize other books. You need to keep true to the spirit of your own work. And so that was a whole fun adventure; I had to realize that fan fiction should stay in fan fiction territory and your work should stay in your work territory.

Because I started when I was thirteen and I just finished it now, it has grown with me. Sam's sixteen and I thought she was so mature when I first started writing her; now, I think she's just little youngling. I'm like, "Oh, you poor child. You have so much to grow. You have so much to learn." So it's such an interesting kind of adventure. There's so many different challenges, especially when you're growing with your own work; that's a whole other beast within itself.

How are you going to publish your book?

So I'm hoping to get published the traditional route. I've submitted to a few publishing agents. If I hear back and, for whatever reason, it doesn't work, or if after a while the traditional publishing route just doesn't work for me, I will eventually self publish.

Tell us about what else you're working on?

This is the first book of a five book series. I haven't written book five but I've written two, three, and four; they're all in various stages of editing. I've also written a whole bunch of other books, and those are also in various stages of editing. I've written a couple novels, a couple fantasy stories, a couple sci-fi stories. I've written a random western, for the challenge, to see if I could write a western without any fantasy because I love fantasy.

Why do you write?

I write because I love the art of storytelling. That's another reason why I'm an actor too. Cause I just love the various forms of storytelling. I love all the things you can do with storytelling. I love the truth that you can tell in the storytelling. You can just be your



# Author Interview With...

## RACHEL ATTERHOLT



very true self in it, and you don't have to hide yourself when you're telling your stories, and you can be many different facets of yourself. Like I was saying earlier, the characters are like different facets of you, so you can show different persons of who you are in the stories. And so it's just different truths. I just love the act, the art of storytelling. It's just so beautiful and creative and fun.

What helps you write? Music, reading, specific pen, etc.?

For me it's reading. The more I read, the more I get inspired to

write. The less I read, the less I find myself writing. I used to think, "oh, if I read, I'm going to want to plagiarize," because I got into the whole Twilight issue, but now that I'm older, I can just get inspired to write my own stories and it just inspires me to write and think, I love the world of writing and the world of storytelling. So that inspires me to write my own worlds and to stay in my own worlds. And so the more I read, the more I want to write. When I get into like reading slumps, man, my writing really falls off.

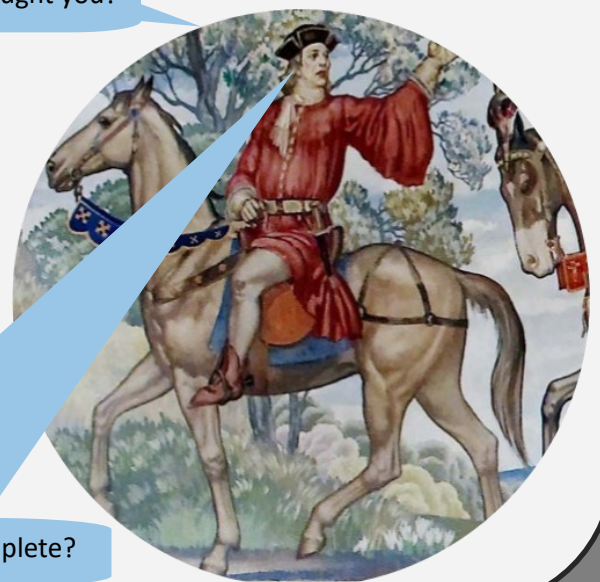
Who are some of your favorite authors?

Tolkien is one of my favorites. I've read almost everything he's written. One of my other favorites is Stephen King; I love his works even though I don't always recommend them because there is some stuff his books. I also love Robert Leckie—he is a World War II writer who fantastic. I love studying Shakespeare. I love studying like playwrights and theater and things like that. I love Robert Frost. I love Poe. I love Milton. I have to give a shout out to one of my best friends, Abby Jones, who just came out with a book Stoneheart.

What has writing taught you?

Oh my gosh, writing has taught me that there is so much more to life than just my very small kind of existence. You know, there is a whole magical world out there. If it wasn't for writing, I wouldn't have read the Bible. If it wasn't for writing, I wouldn't be saved. If it wasn't for writing, I wouldn't have fallen in love with storytelling or have lived the life that I have now, or I literally wouldn't be on this planet right now. You know, writing like has saved me in so many different forms. And it's just so powerful. It's incredible. Writing really has shown me how powerful it can be and how magical it can be.

Do you go back and reread your work after it's complete?



# Author Interview With...

## ELIZABETH LEVY



I do, actually. I actually enjoy rereading my works. I try to read them at least once in a reader mindset and just enjoy them, because if I'm not writing for myself, then who am I writing for?

What is your advice for writers?

Keep writing. It does not matter if you do not like your writing. Keep writing. You will find slumps. You will find there are points when you don't like your writing. You are tired of your writing. You are having like writer's blocks. Literally just writing something on the page helps get through that.

Just keep writing something. Whether it be something random or something that's a part of the book. Literally just keep writing and then also keep reading because reading does help with building your worlds. So just expand your world building.

Is there anything else you want to add?

Stay tuned! Hopefully there will news soon. You can find all any information on my website at **RachelAtterholt.com**. I will be posting any news and any information that you might want there. Hopefully we'll hear something soon.

Have YOU published a book?  
Do you want to be our next author interviewed?  
Email us at [Editors.LogoSophia@gmail.com](mailto:Editors.LogoSophia@gmail.com)  
to tell us all about your book!



## Our Favorite Works of Art

*Winged Victory of Samothrace, housed  
in the Louvre -Monica*



*A Quiet Moment Statue by  
Timothy Schmalz -Sarah*



*Albert Bierstadt -  
"Among the Sierra  
Nevada, California"  
1868  
-Amanda*



more of

## Our Favorite Works of Art



REFLEXION BY WILLIAM-ADOLPHE BOUGUEREAU -*Debbie*



Sapphire Escape by Ian Wilson  
-Ian

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# LOOK UP

By Sarah Levesque

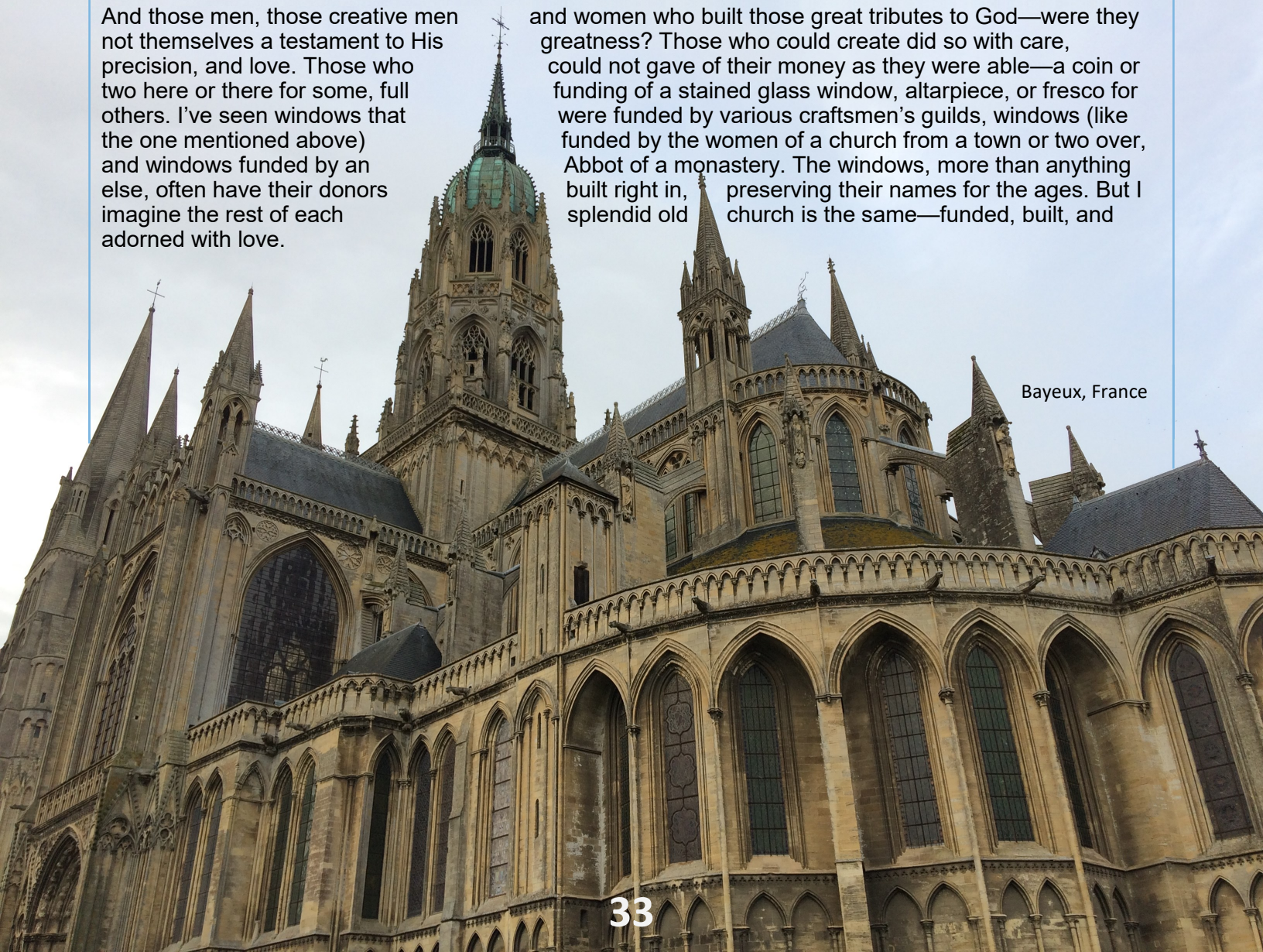
I love old churches—soaring works of art, adorned on every surface with visual abundance that inspires awe. Even the churches that were whitewashed by the complete misinterpretation of Vatican II still maintain their splendid stained glass windows, often bearing phrases such as “The Transfiguration” or “Donne de la femmes de Notre Dame” [Given by the women of Our Lady Parish]. As I wander these old churches, my soul is moved by the beauty I see while my mind is moved by the thought of the people who helped to build them. My experience is limited to New England, Montreal, and France (hence the French inscription), but I imagine it’s the same spirit across Christendom of old—those towering steeples, the echoing chambers so colorful, and everything pulling your gaze either to the tabernacle that holds the Word Made Flesh or skyward toward Heaven.

Isn’t it amazing how detailed those old, even ancient, artists were in their work? The light and shadow, the specificity of each element in each scene, the choice of each panel of glass and each shade of paint, the precision of the stonework...whole essays could be written on any of them in any single cathedral. Many of them seem to me better than museums, for each church is a cohesive whole rather than fragments brought together. To be rushed through such a splendid testament to the creativity of Man giving tribute to God would be a shame, yet when is there enough time to see even one such church fully?

And those men, those creative men not themselves a testament to His precision, and love. Those who two here or there for some, full others. I’ve seen windows that the one mentioned above) and windows funded by an else, often have their donors imagine the rest of each adorned with love.

and women who built those great tributes to God—were they greatness? Those who could create did so with care, could not gave of their money as they were able—a coin or funding of a stained glass window, altarpiece, or fresco for were funded by various craftsmen’s guilds, windows (like funded by the women of a church from a town or two over, Abbot of a monastery. The windows, more than anything built right in, preserving their names for the ages. But I splendid old church is the same—funded, built, and

Bayeux, France



In 2017, I was blessed enough to go on a church-hopping pilgrimage across France for two weeks. As I prowled through each, awestruck, I tried to take in every detail, but they were too immense—the splendor and the history of centuries surrounded me with a strange sort of calm overwhelm. Three years later, mere weeks before the pandemic, I got to spend a weekend visiting the great churches of Montreal. I remember visiting Holy Sacrament Shrine in Montreal, completed in 1894, and being amazed at all the beautiful works of art that adorned the walls and ceilings (you can see it on YouTube in a shaky video by one JM Sancho if you search “Sanctuary of the Blessed Sacrament-Montreal-Sancho”).

All of this wonder, this splendor, to give glory and praise to God, who created all things. Let us use these great works of art as they were intended—to remind us to worship God—to give Him glory and praise in whatever way we have to offer, big or small, accomplished or amateur, be it by creating art, helping our fellow man, or partaking in the Lord’s Supper as He bade us.



All photos taken in Bayeux, France, by the author



# Poets At War

What does it take to be an artist,  
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## Bible Trivia!

Answers on the following page

- 1) In what book of the Bible does God speak out of the mouth of a donkey?  
A. Genesis  
B. Exodus  
C. Leviticus  
D. Numbers
- 2) Who was Boaz?  
A. An upright man  
B. A farmer  
C. The second husband of Ruth  
D. All of the above
- 3) Which prophet raised an iron ax head from the Jordan River by making it float?  
A. Elisha  
B. Elijah  
C. Samuel  
D. Jeremiah
- 4) How many Jewish temples were there?  
A. 1  
B. 2  
C. 3  
D. 4
- 5) Which Gentile (non-Jewish) king helped the people of Jerusalem to rebuild the temple after the fall of Jerusalem?  
A. Darius  
B. Alexander the Great  
C. Cyrus  
D. Xerxes
- 6) Where did God send the disobedient angels?  
A. To roam the Earth  
B. To Purgatory  
C. To be chained forever in darkness
- 7) True or False: There were no apostles were at the Crucifixion.

## Bible Trivia Answers

Questions on the previous page

- 1) D: In Numbers 22:21-39, God spoke to the prophet Balaam through the mouth of his donkey, because Balaam was following the demands of a king rather than the wishes of God.
- 2) D: All of the above - Boaz was an upright farmer who married the Moabite woman Ruth after her Israelite husband had died. See the book of Ruth.
- 3) A: Elisha raised an iron ax head from the Jordan River by making it float; he then returned it to its owner. See 2 Kings 6:1-7.
- 4) B: There were two Jewish temples: Solomon's and The Second Temple, built under Ezra.
- 5) C: Cyrus the Great of Persia allowed the exiled people of Israel and Judah to return to their country and sent money to help rebuild the temple after the fall of Jerusalem. See 2 Chronicles 36:22 and Ezra 1.
- 6) C: "And the angels who did not stay within their own position of authority, but left their proper dwelling, he has kept in eternal chains under gloomy darkness until the judgment of the great day." - Jude 1:6.
- 7) False: There was one apostle at the Crucifixion— John. The others had run away. See Mark 14:50–52, Matthew 26:56, and John 19:26.

# MMD

## MONICA MURRAY DERR

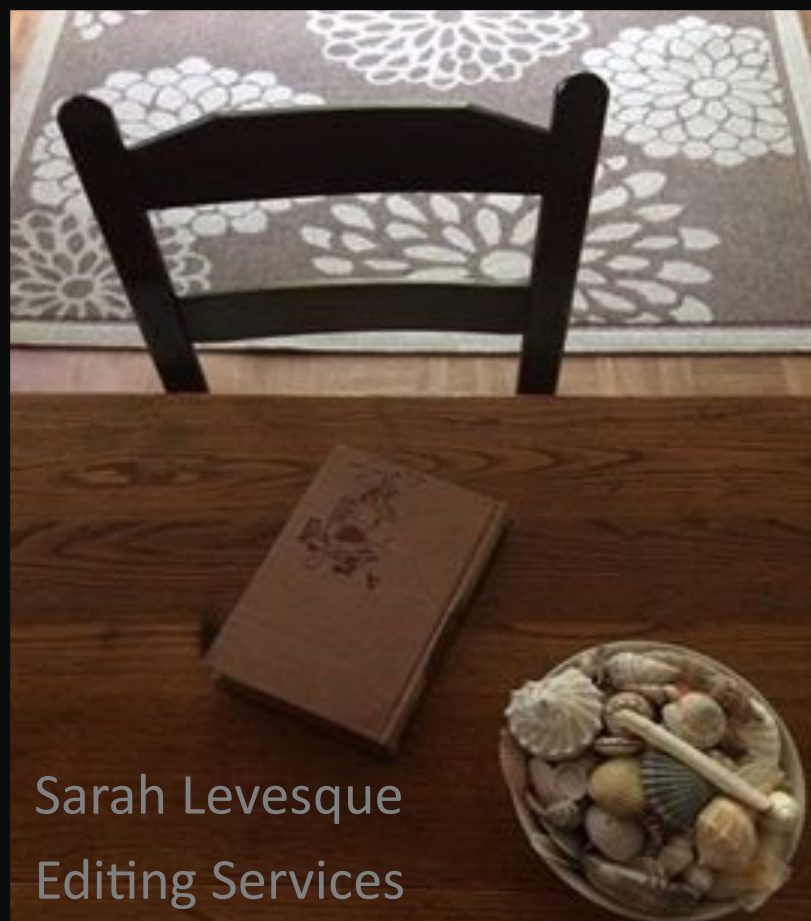
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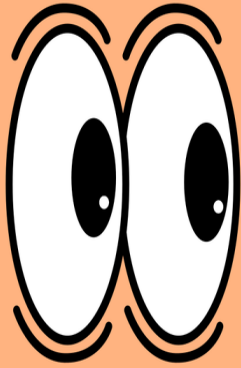
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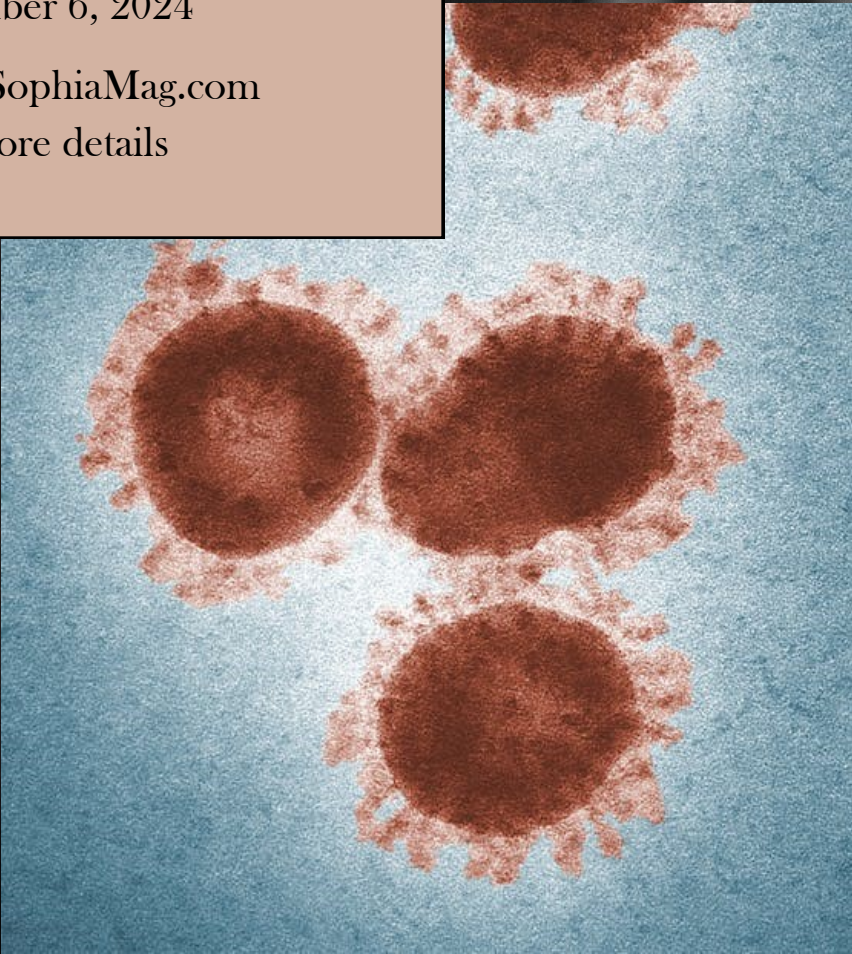
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