THE EPOCH TIMES

ARTS& CULTURE



A portrait of Sir Winston Churchill, 1946, by Douglas Granville Chandor. Gift of Bernard Mannes Baruch, National Portrait Gallery Collection, Smithsonian Institution.

Virtue and Character

Lessons Learned From Winston Churchill...4

on a New York City bus.

Rebic gets inspiration from the spiritual practice of Falun Dafa, also known as

Falun Gong, a cultivation practice of mind, body, and spirit. He was introduced to the practice in 2007 by a lady

"I went online to check out the link

to the webpage that she sent me in her email, and I liked what I saw there. A

few days later, I learned the exercises

and read the whole book "Zhuan Falun"

in one go," Rebic said. "The book has so

many fascinating facts in it, and it gives

answers to some major questions about

The practice "has made me strive to

become a better person in every way,

and follow truth, compassion, and tol-

erance in my thoughts and actions," he said. "It strengthens my resolve and

enables me to look at adversity in a posi-

tive way, as something that helps me

Falun Dafa was first introduced to

China in 1992. However, in July 1999,

seven years later, the Chinese Com-

munist Party launched a brutal perse-

cution after seeing the number of peo-

ple practicing it skyrocket to at least 70

million. Since then, tens of thousands

of Falun Gong practitioners in China have been arrested, detained, and

When Rebic first heard about the persecution that Falun Dafa faces in the

hands of the Chinese regime, he simply

"Iwas saddened, shocked, and I couldn't

understand it. It didn't make sense to me.

Thus, I started to spread awareness about

the persecution through some musical

In order to bring awareness to the bru-

tality in China, he has joined activities

An artist's work is usually tied closely

to his personal values that are reflected

in every note or composition—and Re-

He said: "Who you are as an artist is

what you put in your art. It is very pow-

erful and even supernatural when it

comes to the effect it can have on peo-

ple. Great art stresses virtue, a sense of

propriety, contentment, joy, wisdom,

self-restraint, enthusiasm, sincerity,

compassion, and most of all humility."

the principles of the universe."

improve my character."

couldn't believe it.

bic is no different.

pieces I wrote," Rebic said.

and concerts in New York City.

Inspiration

ANCIENT CHINESE STORY

Virtue Is the Best Cure

ANONYMOUS

In ancient China, there was a cook for the royal court who went back to his hometown with a large sum of money after retirement. His hometown was in a small county, so he opened a restaurant. Business was very good there.

One year, a plague spread throughout the land. Because this county was close to the capital, the royal court sent a special team to help treat the plague. Yet they found that none of their treatments worked. They carefully studied the plague to find out what herbs could be used to treat it, but all their attempts failed. The plague grew more severe, and many people died every day. People were frightened and panicked. Even the rich were left helpless, having the money but not the cure in their hands. The officials in the royal court forgot about their ambitions for wealth and power and grew increasingly worried about whether they would survive.

Seeing the plague become so terrible, the cook closed his restaurant, cut off all connection with the outside world, and stayed in his luxurious house every day. His walls were sealed so tightly that even a fly couldn't slip through. However, the plague eventually found him. He started feeling weak and dizzy. He kept throwing up and had blood in his stool. Feeling that his days were numbered, he climbed to the top of his house and looked down at the desolate streets of the once-bustling town. A few homeless people walking past collapsed on the ground, joining the corpses that littered the city. Feeling suddenly saddened by the sight, the cook's compassion awakened and tears came to his eyes.

"Alas, so much for fame. I was a wellknown royal cook, but still I'm helpless against this plague. Who can protect themselves from such disasters?"

The cook thought, "Since I'm going to die anyway, why hold on to my gold and silver? It is better to give money



The cook thought, "Since I'm going to die anyway, why hold on to my gold and silver?"

and grain to the poor and let them have clothes to wear. No one knows how long this plague will last. If people die of the plague, better to let them have a full stomach when they go to see their ancestors in the afterlife.

The cook's compassion awakened and tears came to his eyes.

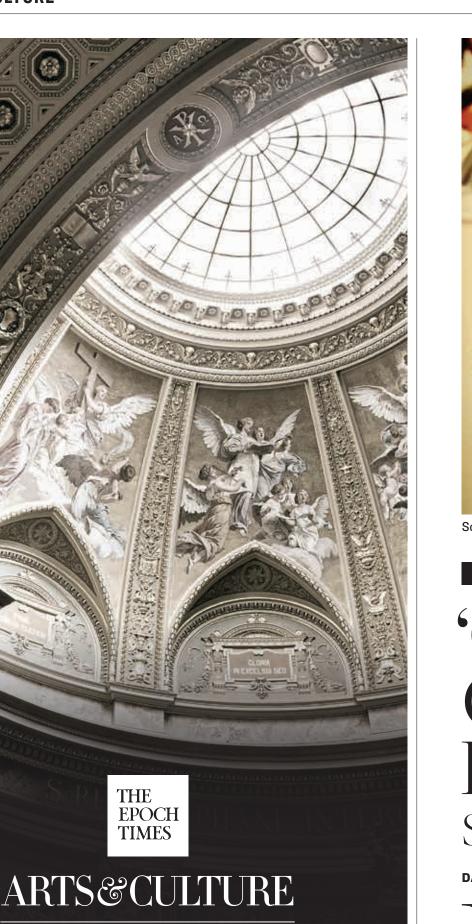
This single sincere thought had a powerful effect. The cook's fear of the plague abruptly vanished as his mind filled with righteous thoughts. He immediately felt stronger and made the choice to open his restaurant doors. He had his servants cook porridge and soup for the poor while handing out clothes to the needy. Others were tasked with burying the corpses that littered the streets.

Many of the rich families who saw this followed the cook's lead, gradually lessening the fear of the epidemic. The deserted streets grew vibrant again, and the cook noticed his health improving a month later. He then had a

dream that a Taoist on a crane flew to him and said, "Great virtue is a great panacea. While you were helping others with the plague, divine herbs were made in Heaven to combat the disease. Come and receive these magical pills." When the cook reached out his hands in the dream, he suddenly woke up with a real box of divine herbs in his hands. He prayed in the direction of the Taoist over and over again in thanks.

The next day, he had people set up several large cauldrons of water and he dumped the herbs in each of them. Then he asked people to drink the brew. Instantly, their health was restored. The cook personally sent some divine herbs to the royal court in the capital, thus stopping the serious plague before it could spread further. Due to the cook's benevolence, the illness completely vanished. The emperor heard about the origins of the divine herbs and cleansed himself before going to meditate as repentance. Later on, he wrote the following words: "Virtue is the best cure." These words have existed in Chinese history up to today.

Translated by Dora Li into English, this story is reprinted with permission from the book "Treasured Tales of China," Vol. 2, available on Amazon.



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Week 22, 2020 THE EPOCH TIMES

Sound engineer and musician Nemania Rebic.

SACRED MUSIC

'Great Art Comes From a Pure Heart'

heard a band playing outside on the ter- dia very unique and has a deep sense

virtue'–Nemanja

Rebic, musician

known mridangam player—Vidwan

Rao, who has trained over 4,000 stu-

dents, has received many awards for

his dedicated service to Carnatic music.

sincere and humble person, and I loved

that quality in him. He would tell me that

I have a very rhythmical brain, which was a great compliment for me. I learned a

lot from him in those six months, and he

gave me tons of material to bring home,

Rebic finds the music industry in In-

"Carnatic music is rooted in spirituality and is all about showing reverence

to higher beings, though it has changed

a lot in the last century in terms of form

music," he said.

portrays deep emotion.

and the attitude artists display

when they perform. I person-

ally feel it is up to the artist

whether the righteous prin-

ciples will manifest in the

Rebic has a distinctive style that incorporates the uncon-

ventional style of percussive

techniques with a rich texture that

He strongly believes that "great art

comes from a pure heart," and thus

things I'm still learning to this day."

Alluding to Rao, Rebic said: "He is a very

M.Vasudeva Rao.

Says Musician

DAKSHA DEVNANI

very musician has a unique way of expressing what is in the depths of his inner world. Musician and sound engineer Nemanja Rebic expresses his distinctive style with rich texture and emotion. Rebic was born in Novi Sad, the second-largest city in Serbia, and music came naturally to him. From birth, music has had a special connection with

se to the hospital." he He recalled that as a toddler, he would often ask his parents to play his favorite song, and he would move to the beat. As he got a little older, he started to play guitar on a tennis racket. By the age of 12, he found a broken guitar and started strumming. Knowing his interest in music, Rebic's art stresses

him. "The night I was born, my mother

inexpensive guitar. Discovering His

parents then bought him an

By the end of 2006, Rebic's life took a major turn. He visited India for a period of six months in order to fulfill his dream of learning one of the oldest and most complex musical systems in the world—Carnatic music.

In Bengaluru, a city in the South Indian state of Karnataka, Rebic decided to study percussion and singing in order to really understand music on a deeper level. Learning this, he thought he could apply the knowledge to the guitar. During the time spent in India, Rebic

had the honor of learning from a well-

Passion for Music

he tries his best to bring out different feelings and stories through his various compositions. Over the years of his career, Rebic has toured and performed across Europe, the United States, and India. He has also received private mentorship from some of India's esteemed maestros, such as

Carnatic vocalist G. Ravikiran and sitarist Ustad Shahid Parvez Khan.





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Virtue and Character

Lessons Learned From Winston Churchill



Churchill amid the London rubble during the Blitz, on New Year's Eve 1940.

JEFF MINICK

n May of 1940, 80 years ago **Classroom** month, the Germans had trapped might find in historical figures like and boomed, "Oh good! Let's have Downing St. and even brought over 400,000 of these soldiers in the Churchill virtues and values worthy a crash!" port of Dunkirk. In what became of emulation. known as the Miracle of Dunkirk, nearly 340,000 of these men escaped capture, thanks in part to the hundreds of small privately owned their reputations by dissection, judgvessels from England that came to ing them not by their circumstances their rescue.

Another miracle occurred in that disastrous month.

On May 10, Winston Churchill

'The Splendid and the Vile'

Over the years, I have read several biographies of Churchill as well as his autobiography "My Early Life." The William Manchester trilogy, "The Last Lion," completed by Paul Here are just a few lessons, some Reid after Manchester's death, re-trivial, some important, he might mains my favorite, though Boris impart to us. Johnson's "The Churchill Factor" also fascinated me, more because **Joy and Courage** of the insights it provided about the present British prime minister than **Look facts in the face.** When Britthose about Churchill.

have tackled Erik Larson's "The the book.

and I, and after she brought up Lar-figure on either side of the Atlantic, son's biography a third time, I decided to give it a go.

From the opening lines of "The Splendid and the Vile," we are too fearful to see the truth. gripped by the dire circumstances faced by Churchill and his people as **Maintain a sense of joy in living.** they confront the Nazi war machine. about everything from Churchill's the figures and events of that des-

A Visit to Churchill's

this month, German tanks As I read through "The Splendid and troops were racing and the Vile," and as I recollected through France, defeating myother encounters with Churchill, rench and British forces at — it occurred to me once again that — boys were playing with an electric — prime minister, he allowed Cham every turn. By the end of the we, especially our young people, train, clapped his hands together berlain to remain for a time at 10

We post-moderns (that strange description always jars on the ear) often tear apart such figures, murdering Love and Tears and culture but by our own often selfrighteous chauvinism. Churchill, for example, was and still is attacked as an impetuous man who failed more became prime minister of Great often than not, a drunkard, a spendthrift, a jingoist, and an old-fashioned believer in empire.

> And yet this was the man who rallied Britain and paved the way to finishing off Nazism.

So what might Churchill teach us about leadership and character? **Be manly enough to shed tears.**

ish Prime Minister Neville Cham-Despite my long interest in berlain returned from Munich in Churchill, I doubt whether I would 1938 to announce that he had met with German leaders and had Splendid and the Vile: A Saga of brought back "Peace for our time," Churchill, Family, and Defiance Churchill responded by standing During the Blitz" were it not up in the House of Parliament and for a friend's enthusiasm about replying, "I say we have sustained a tragic and unmitigated defeat." We talk frequently by phone, Anne More than any other major political Churchill had studied the Nazis, knew well their duplicitous nature, and scorned those too ignorant or

Churchill earned much of his mon-By his skillful use of detail—we learn ey by writing articles and books, and in 1953 won the Nobel Prize in hatred of whistling to descriptions Literature for "his mastery of hisof the rooms in which he conducted torical and biographical descripbusiness—Larson breathes life into tion as well as for brilliant oratory in

defending exalted human values." But he also laid brick, painted

made him seem a warmonger.

a variety of farm animals, and he believed best for Britain. found pleasure in all these activities. He became engrossed in **Be merciful to your enemies.** whatever he did. At one point, he When Neville Chamberlain re-

Throughout his life, he kept in his heart a child's sense of wonder.

Love your spouse. For Churchill, Clementine (pronounced Clemchildren. Their surviving correspondence, he often calls her Cat honor and good sense." while she addresses him as Pig, both terms of endearment.)

Churchill was a self-described "blubberer." Anything might bring those boys and us—but recognize on the tears—the sight of a flag, a when you have crossed the boundpoem, the bravery of the British people during the Blitz, a motion picture about a dying donkey, the **Emulate the Best** death of a friend or a child. His giving way to the water-and-salt cluding me, that a man can shed honest tears without shame.

Punches and Mercy

Take the punches. We remember minister during the war, but we outside of an abortion clinic. may not know that in other events he was scorned as a failure. He was you souls and encourage our chilblamed for the debacle at Gallipoli in World War I. Many politicians storehouse of character and virtue. and news reporters criticized him Empire intact. He spent the 1930s "in the wilderness," isolated politically, in part because his constant warnings about the Nazi threat and Latin to seminars of

Churchill suffered depression from some of these fights, labeling his dark moods "his black dog." But he took the hits, shook them off,

canvases, played polo, and raised and continued to fight for what he

walked into a room where some signed and Churchill became him into his cabinet. He treated this man with whom he had often disagreed with dignity and respect.

In the Arena

Fight the good fight and persist in a good cause. Most of us are enteen) was his chief adviser as familiar with Churchill's wartime well as his wife and mother to his speech to the boys of Harrow, his alma mater: "Never give in, never, spondence reveals his deep love never, never—never, in nothing, for her and his abiding trust in her great or small, large or petty—nevdecision-making. (In that corre-

Sometimes the last sentiments of that quotation—"honor and good sense"—are omitted, yet they are wisdom distilled. Battle for your principles, Churchill is telling both aries of common sense.

There are many other famous men and women who can serve as exreminds his fellow blubberers, in- amples for our young. Moreover, we have around us family and friends who daily live out some of the virtues—that uncle and aunt who adopt six children, that contractor who works six days a week to keep his wife and children fed, Churchill for his time as prime that woman who once a week prays

> When we seek out such exempladren to do the same, we add to the

and a growing platoon of grandchildren. For 20 years, he taught history, literature, homeschooling students in Asheville, N.C., Today, he lives and writes in Front Royal, Va. See JeffMinick.com to follow



British statesman and prime minister Winston Churchill waving to the crowds at Downing Street on Aug. 19, 1941.

WINSTON CHURCHILL: **A TIMELINE**

Born in an age of horse carts and steam engines, Winston Churchill lived a long and adventure-packed life. His accomplishments, the ways in which he shaped our world, and his failures are too numerous to list here. Here is a timeline of just some of his works and deeds.

(Bottom left to right) Winston Leonard Spencer Churchill, age 19, in the uniform of the Fourth Queen's Own Hussars, when he left the Royal Military College, Sandhurst,

as a second lieutenant.

Prime Minister of Great Britain Winston Churchill makes his Victory in Europe Day broadcast to the world on May 8, 1945.

Switzerland.

Painting beside Lake Geneva,

Winston and Clementine Churchill at Epsom Downs Racecourse for the Derby on June 4, 1949.

Nov. 30, 1874: Winston Leonard Spencer-Churchill is born in Blenheim Palace, the elder son of Lord Randolph Churchill and his American wife, Jennie Jerome, Lady Churchill.

1888: Churchill enters Harrow School, where his academic performance is mediocre, but he continues to pursue his passion for military history and displays a prodigious ability to memorize

Churchill enters the Royal Military College, Sandhurst. Here he excels, grading eighth out of a class of 150.

1893: After two failed attempts,

1895: Lord Randolph dies. Though his father showed him little affection, Churchill felt a lifelong admiration and love for him.

career as a journalist in Cuba, where he covers the fighting between the government and the rebels, and sends articles to the Daily Graphic in London. During these years, he sees military action in India and participates in one of the last cavalry charges by the British army at the Battle

1895–1899: Churchill begins his

of Omdurman in the Sudan. After the Boars in South Africa capture him, he makes a dramatic escape and becomes a hero to the British

1900: Churchill is elected to Parliament.

1908: Churchill marries Clementine Hozier. The couple has five children: Diane, Randolph, Sarah, Marigold (who died before reaching her third birthday), and Mary.

1915: Churchill's plan to strike at Turkey, an ally of Germany in World War I, ended in disaster for the British and their allies at Gallipoli. This failure haunted him for the rest of his life.

1916: Churchill serves on the Western Front.

1940: Churchill becomes prime minister and takes over the effort against the Nazis.

1943: Franklin Roosevelt and Churchill meet in Casablanca and decide on an unconditional surrender policy regarding Germany.

1945: Roosevelt, Churchill, and Joseph Stalin meet in Yalta to

discuss the post-war organization of Europe.

1945: The war with Germany comes to an end. That year also saw Churchill's party fall from power, whereupon he lost his position as prime minister.

1947: Churchill gives his "Iron Curtain" speech at Westminster College in Missouri, warning against the aggression of the Soviet Union and its tyranny over those Eastern European countries under its control.

1951: Churchill again becomes prime minister.

1955: Churchill resigns as prime minister, but he remains a member of the House of Commons.

1963: Congress and President John F. Kennedy confer honorary American citizenship on Churchill.

1964: Churchill steps down as a member of Parliament.

1965: On the 70th anniversary of his father's death, Jan. 24, Churchill passes away. He lies in state for four days while over 300,000 people file past his casket.







How Raphael Went to Print

The influential reach of the 'prince of painting' and his followers

LORRAINE FERRIER

n Raphael's lifetime, early 16th-century artists and art aficionados could encounter Raphael's art via prints. For those who were unable to travel to Rome or Florence where his art flourished, or who didn't have access to his art in private or ecclesiastical collections, these prints took his fine art to them.

Raphael realized the power of printmaking to effectively show his classically inspired designs of complex, multifigured compositions to an international audience. Indeed, he may have been the first artist to use printmaking as a marketing tool.

Engraver Marcantonio Raimondi made engravings for Raphael, and "after Raphael" meant that he copied from or was influenced by Raphael's designs. According to art historian Giorgio Vasari, Raimondi started working with Raphael after Raimondi made a copper engraving of Raphael's drawing "Lucretia," a beautiful lady from ancient Rome.

Raimondi's "Lucretia" was rendered "with such diligence and in so beautiful a manner," wrote Vasari, that when Raphael's friends showed the engraving to him, he immediately saw the potential of printmaking for publishing and disseminating some of his designs to a wider audience.

Raphael's drawing "The Judgement of Paris" was one of the first engravings Raimondi executed for him, around 1510, and one where Raimondi's skill with the burin (an engraving tool) shone through. The engraving was done in "such a manner that amazed all of Rome," Vasari wrote. The engraving marked the beginning of a fruitful endeavor for both Raphael and Raimondi.

Raphael owned the plates that Raimondi engraved for him, and he tasked an assistant to market and sell the prints. After Raphael's early death in 1520, Raimondi continued to make engravings af ter Raphael's designs.

So remarkable was Raimondi's work that Vasari included Raimondi's biography in his book "Lives of the Artists," the only printmaker biography in the edition.

Prints by Design

Two fine examples of Raimondi's engravings are "The Massacre of the Innocents" and "Apollo on Parnassus." Both designs are of historic subjects.

Raphael's drawing "The Massacre of the Innocents" was rendered specifically to be made into an engraving to show his virtuosity; it acted as a calling card of sorts. The drawing depicts the biblical story of Herod, who ordered all male infants in Bethlehem murdered. The scene, although ancient, is set in contemporary Rome, with the Ponte Fabricio in the background.

The National Gallery of Art in Washington is home to the finest collection of Raphael's work outside of Europe.

In "The Massacre of the Innocents" print, made around 1511, Raimondi's stunning engraving shows Raphael's exquisite ability to capture a dreadful scene and yet somehow imbue it with beauty, grace, and harmony. Even though the drawing is clearly macabre, Raphael's multiple figures move as if engaged in some serene dance. The print is known as one of the best works of the Raphael-Raimondi partnership.

In Raphael's famous fresco "The Parnassus," the artist depicted the



(Above) "The Massacre of the Innocents," circa 1511, by Marcantonio Raimondi after Raphael. Engraving sheet (trimmed within plate mark): 11 1/16 inches by 17 1/16 inches. Print Purchase Fund, Rosenwald Collection, National Gallery of Art, Washington. (Left) "The Parnassus," 1511, by Raphael, in the Raphael Rooms at the Vatican Museums.



(Above) "Eight Apostles," circa 1514, by Raphael. Red chalk over stylus underdrawing and traces of leadpoint on laid paper, cut in two pieces and rejoined; laid down sheet: 3 3/16 inches by 9 1/8 inches. Woodner Collection, National Gallery of Art, Washington. (Left) "Apollo on Parnassus," 1515/1520, by Marcantonio Raimondi after Raphael, Engraving sheet: 14 1/2 inches by 19 1/16 inches. Ailsa Mellon Bruce Fund, National Gallery of Art, Washington.







Greek god Apollo on his sacred Mount Parnassus, which is also the home of the Muses. Mount Parnassus was renowned as a place of great learning, so Raphael's vision of this sacred place is a community where all manner of ancient wise men and the Muses gather together. The fresco is in the Raphael Rooms, previously the papal apartments, in the Vatican Museums.

The fresco differs from Raimondi's engraving "Apollo on Parnassus" executed around 1515 or 1520. In the engraving, putti (naked baby boys) fly high, holding laurelleaf wreaths. Raimondi's Apollo holds a lyre rather than a viola as in Raphael's fresco, for example. And although the main composition of the scene is similar in both, many of the figures' postures and

positions differ slightly. Both of these engravings are part of a wider exhibition: "Raphael and His Circle" at the National Gallery of Art (NGA) in Washington. The exhibition offers an interesting insight into Raphael's followers and the artists in his workshop, who not only worked alongside him but who also helped foster his fame across Europe.

'Raphael and His Circle'

The NGA is home to the finest collection of Raphael's work outside of Europe. But with the world cele1. "Saint George and the Dragon," circa 1506, by Raphael. Brush and brown ink heightened with white over black chalk, incised with stylus; 9 5/8 inches by 8 inches. Ailsa Mellon Bruce Fund, National Gallery of Art, Washington. 2. "The Prophets Hosea and Jonah," circa 1510, by Raphael. Pen and brown ink with brown wash over charcoal and blind stylus, heightened with white gouache and squared for transfer with blind stylus and red chalk, on laid paper; 10 5/16 inches by 7 7/8 inches. The Armand Hammer Collection, National Gallery of Art, Washington. 3. "The Madonna and Child With Saint John the Baptist," circa 1507, by Raphael. Black chalk with traces of white chalk, outlines pricked for trans-

fer; 36 15/16 inches by

Armand Hammer Foun-

dation, National Gallery of

with funds from The

Art, Washington.

26 3/8 inches. Purchased

brating 500 years since the great artist's death in 1520, some of the pieces in the NGA's collection have been loaned to the Scuderie del Quirinale in Rome for the world's largest Raphael retrospective: "Raphael 1520-1483." Nevertheless, the NGA commemorates the celebrated artist with a fascinating exhibition consisting of 26 prints and drawings, including 10 engravings by Raimondi. Many of these works on paper are not normally on display due to their fragility.

Of note are four drawings by Raphael from the NGA's own collection. All are preparatory drawings for important works, and together they show Raphael's skill and development. His drawing "Saint George and the Dragon" is an important preparatory study. The drawing was overlooked by many when it came up for auction due to its poor condition, said exhibition curator Jonathan Bober in the audio of the exhibition press preview. Bober is the Andrew W. Mellon senior curator of prints and drawings at the NGA.

Bober explained that former NGA curators Andrew Robison and Margaret Morgan Grasselli realized the importance of the work: Certain details in the drawing, such as the play of light, are seen in the final painting. Therefore, it was this drawing's design

that was transferred by a fine stylus to the cartoon that was then transferred to the final painting.

The exhibition includes three other drawings by Raphael: a cartoon for the final painting of the "Belle Jardinière" ("The Virgin and Child With St. John the Baptist"), a detailed study of the prophets Hosea and Jonah, and a well-known study for some of the frescoes in the church of Santa Maria della Pace in Rome.

Nine drawings by Raphael's closest followers and collaborators show how his later work became more collaborative. Together, the drawings show the beginning of mannerism. Four of the drawings are by one of his closest collaborators, Giulio Romano, who took over the direction of Raphael's workshop when Raphael died.

By expanding his circle of collaborators, not only did Raphael increase his creative output, but he also circulated his virtuosity to an ever increasing circle of viewers. And exhibitions like this one ensure that Raphael's renown continues as his work delights people 500 years on.

The exhibition "Raphael and His Circle" runs at the NGA through June 14, 2020. The exhibition can also be viewed remotely via a virtual tour on the NGA website. To find out more, visit NGA.gov



POPCORN AND INSPIRATION

John Wayne as Camp Counselor

MARK JACKSON

THE EPOCH TIMES Week 22, 2020

he Cowboys" was recommended to me for a Popcorn and Inspiration treatment. It's got the two iconic Johns of Westerns: John Wayne in the lead and a John Williams score—it doesn't get anymore American-Western than that. But I had my reservations.

Having been raised exceedingly liberal, I was never a John Wayne fan growing up. Never saw his films; never got the whole iconic thing. To my young self, he was a paunchy, toupee-wearing, bigoted-looking individual.

When I saw the 1998 movie "Smoke Signals," I guffawed about a song called "John Wayne's Teeth." Two Coeur d'Alene tribal teens from an Idahoan rez get racially disrespected on a bus, and one says to the other, "The cowboys always win."

The other says, "No they don't. You know, in all those movies, you never saw John Wayne's teeth? I think there's something wrong when you don't see a guy's teeth...' Then, the song: first, traditional Native American drumming, "thump-thump, thump-thump," and then the lyrics, "John Wayne's teeth, John Wayne's teeth, are they plastic? Are they steel?" I found that hilarious.

But 1972's "The Cowboys" set me straight about John Wayne.

I researched Wayne. The first thing I dug up was, when confronted with the fact that his hair wasn't real, Wayne responded: "Well sir, that's real hair. Not mine, but real hair." That's fun. I thought, "Maybe I like green eggs and ham. Maybe I like John Wayne." Ever seen a photo of the young Wayne? Total movie star. And if you find the right shot, you can see his teeth. And John Wayne's teeth look quite fabulous, actually.

The Cowboys

John Wayne plays William Andersen, an old rancher faced with sudden labor loss due to a nearby gold rush, happening just before the annual cattle drive that nor'The Cowboys'

Mark Rydell Starring

Director

Rated

John Wayne, Roscoe Lee Browne, Bruce Dern, Colleen Dewhurst, Robert Carradine, Slim Pickens

Running Time 2 hours, 14 minutes

Release Date

Jan. 13, 1972



John Wayne and his cowboys, in "The Cowboys."

mally nets him enough ducats to pay all

His friend (Slim Pickens) suggests he hire the boys in the local schoolhouse. Having no alternative, Andersen agrees, not looking forward to teaching and campcounseling a pack of boys, ages ranging from 9-15.

Headed out into the Arizona outback, the group is soon joined by African American trail cook Jebediah Nightlinger (Roscoe Lee Browne).

The literal cow-"boys" face many hardships on the cattle drive, but they still manage to do boy things like stealing Andersen's whiskey bottle. Andersen and Jebediah, like a couple of good camp counselors, allow the boys their sneaky "rebellion," only to administer next morning, syrup of ipecac (as "medicine") and talk loudly about greasy food. Which has the desired effect of a mass barf-a-thon. That's fun

'The Cowboys' is chockfull of things that current 'political correctness' would find shocking.

A summer of brutally hard work, hunger, camping in the elements, and rattlesnake danger will certainly turn boys into men. In this case, however, it appears to supernaturally turn them into a seasoned platoon of modern-day special operations

They get stalked by a group of about 15 cattle rustlers led by psychopathic, freshout-of-prison Asa Watts (Bruce Dern). After the rustlers steal the cattle, the boys

Debbie confides in Jim

about wanting to ditch

her abusive hubby, George

go get their confiscated guns, and this bunch of diminutive 11-year-olds, never having killed a man before, start acting like they're in Delta Force.

They lay sophisticated plans (coached by Nightlinger). They ambush, shoot baddies, don their vastly oversized clothes, gallop around as very unrecognizable decoys, lure hardened criminals into the woods, and dispatch them forthwith! Bang-ity-bang! Children: 15; experienced iailbird men: 0.

More on Wayne

In the 1950s, John Wayne stood for everything conservative America embraced. Now, Wayne's legacy is reviled by liberalist ideology. "The Cowboys" is chock-full of things that current "political correctness" would find shocking.

For example, patriarchal Wayne stirs up a stewpot of "toxic masculinity," which in our troubled (and clueless) times can simply mean allowing a group of boys to spit, swear, and sleep in the dirt. The token black man is in the service industry. That cattle-herding looks like child labor. Kids shoot guns. Subservient women actually say, "It's a man's world." Oh, and the brand ing of cows.

Today, these are all considered bad things. It's just interesting to note how "The Cowboys" displays long-ago Hollywood's promotion of conservative values. Now, it promotes the liberal and progressive agenda.

I just wish the cowboys had been in their late teens in order to put the rustler massacre in the realm of possibility. Boys do turn into men after enduring extreme hardship, but these wee dudes smoking a bunch of hardened criminals is a stretch. Probably pretty fun for boys to watch, though!

Only thing is, like unto

his vehicle with its excess

of 100,000 miles, Jim's way

past his prime. He wheezes

a lot and coughs up blood

fairly often. Way too often,

actually. Maybe it's sup-

posed to remind us of the

Jim's a loner, and tough

and likes it that way. The

movie's title.

'Blood and Money': Maine Woods Is No Country for Old Men

MARK JACKSON

In "Blood and Money," Tom Berenger of "Platoon" fame and star of many movies about military snipers, is a central-casting choice to play Jim Reed, a Vietnam vet and ex-Marine out deer hunting in the Allagash, an area of the gargantuan North Maine Woods.

only people he talks to Jim's got the kind of exare park rangers (the Alcellent, tricked-out, manlagash area is so remote cave camper rig that'll that manned checkpoints get outdoorsmen hot and are needed to keep track bothered. He has a week of people coming and goto bag the buck he's forever ing) and Debbie (Kristen Hager), a fetching, young, yearning for, sort of like a blond waitress at his trusty forest-y transcription of "Moby Dick." breakfast diner.

wheezily runs for his life in "Blood and Money."

'Blood and Money

Jim Reed (Tom Berenger)

Tom Berenger, Kristen Hager, Mark Sivertsen, Paul Ben-Victor, Jimmy LeBlanc, Bates Wilder, Brian Duffy, Erica McDermott

mop up the inner pain via the hunting hobby. Money We soon hear, via radios and TVs, about a nearby casino being robbed by

young woman.

Before she dies, she lays

a rather chilling curse on

big bag of bucks nearby.

Jim wanted to bag a buck.

Now he's bagged 1.2 million

bucks in a bag. Be careful

John Barr Starring

Not rated **Running Time** 1 hour, 29 minutes **Release Date** May 15, 2020

what you wish for. Should Jim abscond with

a popular movie theme: (Jimmy LeBlanc), and take the kids. Iim listens be-2007's "No Country for Old cause Debbie reminds him Men" comes immediately of his deceased daughter. to mind. But "Old Men" was a riveting movie that Jim also attends AA bagged four Oscars and meetings, and now you four additional nominacan guess why his daughtions, and while the Maine ter died. Jim's also got a son; they don't talk. Jim's Woods is really no country for old men, we get endless a bit messed up, and while the movie doesn't overtly footage of old Jim painfully state why Jim must bag that wheezing through the snow and doing cliché things like buck, this is probably the source of the obsession burning some of that \$1.2

million to survive.

Blood, Money,

and Uncut Gems "Blood and Money" has a lot in common with Adam Sandler's recent "Uncut Gems." In that film, five hoodlums who stole 1.2 million dollars. Several Sandler's character is inpeople were killed, but the robbers escaped. What are the chances that ex-military man Jim

volved in putting out multiple fires, all of which he himself started. This creates an endless amount of will bump up against the stress not only for his chardespicable robber-scum? acter but also for the audi-You know. Jim, winging a ence, because one is forced shot at a fleeting image of to care about a character what looks to be a buck diswho's not really likable and appearing behind a Dougwhose uninterrupted greed las fir in the deep woods, constantly calls down imdiscovers to his horror that mediate karmic retribution he's clipped an attractive upon his head, which you are then also forced to be

Berenger's character, him. Then, he notices the hanging on to similar greed, gets himself entangled in a nonstop series of fumbling "Doh!" moments. He runs out of ammo twice

seriously annoyed by.

(he's shooting bad guys who've inevitably come the bountiful bucks? It's after him for their bucks), falls in the river, coughs up more blood—all of which cause him pain, but you don't want to care or share in his pain (or stupidity). And so you say "Ugh!" and palm your forehead as you're force-fed Jim's doddering misery, and feeling like you want to hit the Eject button.

What are the chances ex-military man Jim will bump up against the despicable robber-scum?

But if you're me, you remember that reviewing bad movies is a good job and remind yourself that while Jim has Maine Woods-sized problems, you have first-world problems, and you've learned, into the bargain, that you'll never go hunting by yourself in the Allagash. But you knew that already. You can never get this time back. But you'll bag a few bucks for busting this bad movie so that others might avoid sharing in Jim's greedy, miserable, karmic retribution.

3 Classic War Films to Honor the Fallen

Many classic films depict servicemen's valiant wartime deeds, and some of these deserve another look

TIFFANY BRANNAN

Civil War films became popting for combat films. During World War II, stories about the war were popular, remaining so for years.

Uniting and Sacrificing for Victory

The Civil War

A classic Civil War drama is 1951's "The Last Outpost." A Confederate cavalry brigade plagues a Union outpost. Union colonel Jeb Britton (Bruce Bennett) comes to capture them, but trader Sam McQuade (John Ridgely) insists that setting local Apaches against the Confederates is the solution. Britton fears they will attack all Americans helped America reunite after the war, just once provoked, but McQuade persists.

Meanwhile, Britton learns that Mc-Quade's discontented wife, Julie (Rhonda World War I Vance Britton (Ronald Reagan), before he

joined the Confederate Army. When Col. Britton encounters the Confederates, he fter the success of 1939's "Gone realizes their captain is his brother. Af-With the Wind," American ter Apaches kill trader McQuade, Vance impersonates the Union major sent to reular. Before America joined cruit the Apaches, visiting them himself. World War II, World War I He must release the imprisoned Apaches was the most frequent set- (arrested for McQuade's murder) before the tribe attacks, all while keeping his Confederate identity secret.

In "The Last Outpost," the war within America is reflected by the brothers' opposing military sides. However, near the film's end, Union and Confederate soldiers unite against a common enemy. Jeb, Union soldiers, and townspeople try to defend a town against the Apaches. Knowing the Native Americans hopelessly outnumber them, Vance's regiment joins the battle, saving his brother's defense from annihilation. Although enemies in the war, these soldiers unite as Americans. Their loyalty as the Britton brothers plan to reconcile.

Fleming), was engaged to his brother, A memorable World War I movie is 1940's "The Fighting 69th." New York's 69th In-

fantry Regiment prepares for combat with Maj. "Wild Bill" Donovan's (George Brent) military leadership and chaplain Father Duffy's (Pat O'Brien) spiritual guidance. Cocky recruit Jerry Plunkett (James Cagney) clashes with Sgt. Mike Wynn (Alan Hale). Plunkett's comrades quickly grow to hate him, but Father Duffy believes in him.

In Europe, the 69th finally sees battle. Although Jerry has longed to fight for months, he acts cowardly in the trenches, causing comrades to be killed. Maj. Donovan wants Plunkett transferred, but Father Duffy asks that he be given one more chance, believing faith will give Jerry courage.

In "The Fighting 69th," the Fourth Alabama Infantry Regiment camps by the 69th. A fight ensues when an Alabaman brags that "they" beat the 69th during the Civil War. Maj. Donovan stops the fight, reminding the soldiers that they are no longer enemies:

"Those men on both sides were Americans. They fought and then rose above their hatreds to become one people again.... Our two regiments are now brigaded together. ... But there's no room ... for sectional feuds, because we're all one nation now, one team. An all-American team pulling together and known as the United States Army."

Americans must unite for victory.

World War II

A great World War II film is 1945's "They Were Expendable." Lieutenants "Brick" Brickley (Robert Montgomery) and "Rusty" Ryan (John Wayne) struggle to convince superiors of their PT boat squadron's value. After Pearl Harbor, the squadron is relegated to messenger duties. Eventually, they are assigned to destroy an enemy cruiser. Brick chooses his boat and Rusty's for the mission, but he replaces Rusty after Rusty is discovered to have blood poisoning from

While restless in the hospital, Rusty is he doesn't like being "bored to death." tended by nurse Sandy Davyss (Donna However, their opportunities come be-Reed); they bond at a hospital dance. Af- cause they willingly serve as needed. ter Rusty recovers, Sandy transfers to the island where his squadron is located, and a In Memoriam romance blossoms. Soon after, they receive Two of these movies feature beautiful triba special mission, transporting important

clude Gen. MacArthur and his family, but this prestigious mission is just one of the squadron's many jobs toward victory.

Week 22, 2020 THE EPOCH TIMES

"They Were Expendable" shows that service is not always heroic. Seeing Lt. Brickley's disappointment about the messenger assignment, Adm. Blackwell (Charles Trowbridge) explains that duty is not always exciting:

"You and I are professionals. If the manager says, 'Sacrifice,' we lay down a bunt and let somebody else hit the home runs.... Our job is to lay down that sacrifice. That's what we were trained for, and that's what we'll do."

These courageous sailors find passive assignments harder than dangerous missions, but they follow orders. As Brick tells Rusty, "Theirs not to reason why. Theirs but to do." "And die," Rusty finishes, although

utes to fallen soldiers. After the first battle personnel 600 miles. These personnel in- in "The Fighting 69th," Sgt. Joyce Kilmer

light of truth.

inspires him.

I don't think these flames,

this passion, come from St.

Augustine himself but are

a result of looking into the

stance, does not look at the

quill in his hand as if his

writing is what inflames

his heart and mind. He

does not look at books

beneath or behind him.

He doesn't even look at the

Bible. He only looks in awe,

mouth agape, at the light of

truth as if it is this light that

Have a Confession to Make

Confession necessitates

looking inward: It ne-

St. Augustine, for in-

(Jeffrey Lynn), a famous poet from the 69th, In "They Were Expendable," two sailors on recites excerpts from "Rouge Bouquet," a poem he'd written for fallen comrades:

"Perhaps their brave young spirits hear The bugle sing,

'Go to sleep! Go to sleep!

Slumber well where the shell screamed

Let your rifles rest on the muddy floor, You will not need them any more.

Danger's past; Now at last, Go to sleep!'

"And up to Heaven's doorway floats From the wood called Rouge Bouquet, A delicate cloud of bugle notes

That softly say: 'Farewell!

Comrades true, born anew, peace to you. And your memory shine like the morn

Brave and dear, Shield us here.

Farewell!"

Rusty's boat, "Squarehead" Larsen (Harry Tenbrook) and "Slug" Mahan (Murray Alper), are killed in action. Rusty delivers

> the eulogy, describing the importance of servicemen's funerals: "A serviceman is supposed to have a fu-

> neral, as a tribute to the way he spent his life. Escort, firing squad, wrapped in the flag he served under and died for. In war, you gotta forget those things and get buried the best way you can."

Rusty recites "Requiem" by Robert Louis Stevenson in their honor:

"Under the wide and starry sky. Dig the grave and let me lie. Glad did I live and gladly die. And I laid me down with a will.

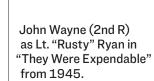
This be the verse you grave for me: 'Here he lies where he longed to be. Home is the sailor, home from the sea, And the hunter home from the hill."

Then, one sailor plays "Taps" on harmonica.

The Citadel of Peace These three classic films honor fallen service-

A scene from "The Last Outpost."

PARAMOUNT PICTURES



(L-R) Ronald Reagan. Rhonda Fleming, and Bruce Bennett in 1951's 'The Last Outpost."

Before

setting

films.

for combat

America

joined World

War II, World

War I was the

men by glorifying soldiers from three American wars. "The Last Outpost" shows the war that tore America apart like feuding brothers, but American brotherhood, like the Britton brothers' bond, was too strong to sever. "The Fighting 69th" honors World War I soldiers by joining historic figures "Wild Bill" Donovan, Joyce Kilmer, Oliver Ames, and Father Duffy with fictional characters. "They Were Expendable," based on William L. White's book, dramatized PT Boat Squadron 3's excursions under John D. Bulkeley and Robert Kelly (Brickley and Ryan, respectively) to celebrate their bravery.

"The Fighting 69th" ends with Father Duffy's prayer for remembering servicemen, a beautiful tribute to all American veterans:

"Hear ... the prayer of this, America's lost generation. They loved life, too. ... It was as sweet to them as to the living of today. They accepted privation, wounds, and death, that an ideal might live. Don't let it be forgotten.... Amid turmoil and angry passions, when all worthwhile things seem swept away, let the tired eyes of a troubled world rise up and see the shining citadel of which these young lives formed the imperishable stones. America, the citadel of peace."

Tiffany Brannan is an 18-year-old opera singer, Hollywood historian, travel writer, film blogger, vintage fashion expert, and ballet writer. In 2016, she and her sister founded the Pure Entertainment Preservation Society, an organization dedicated to reforming the arts by reinstating the Motion Picture

Production Code.



James Cagney in a film set during World War I, "The Fighting 69th."

REACHING WITHIN:

WHAT TRADITIONAL ART OFFERS THE HEART

Exposing Vice to the Loving Light of Truth

ERIC BESS

how our vices lose strength when they are brought out into the open; they gain _power when they're hidden in the dark spaces of our spirit. I've been thinking a lot about what I see to be my own vices and how I should deal with them. I want to rid my heart and soul of my vices, but shame forces me to keep them hidden, where their strength only multiplies.

Confession and the Grace of God

St. Augustine had a similar issue with his own vices. At one point, he famously prayed, "Lord give me chastity—but not yet." In his book "The Confessions," St. Augustine explores the soul's struggle between virtue and vice. He begins every chapter with a prayer to God

and confesses his own

ambition, pride, and lust. In the end, he suggests that humbly confessing one's imperfections to God is necessary for correcting one's vices. Only God's grace can help with over-

I don't think these flames, this passion, come from St. Augustine himself but are a result of looking into the light of truth.

Philippe de 'St. Augustine' Between 1645 and 1650, Philippe de Champaigne, painter for Cardinal Riche-

struggles with sins such as lieu and King Louis XIII, completed a painting titled "St. Augustine."

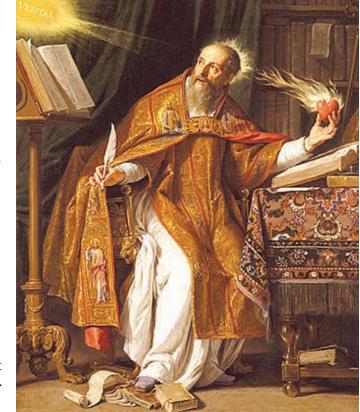
> Champaigne depicted St. Augustine sitting in a chair in front of a desk. He is wearing a white robe covered by a golden cloak imagery. His right hand holds a quill that has ink on its tip as if he is in the left arm rests on the book The flames from the heart move as if they are blown toward the back of his

St. Augustine looks not at the book in front of him, but turns to look a shining light with the word "veritas" or "truth." This light seems to shine toward St. Augustine and words "Biblia Sacra" at

translates as "Holy Bible."

embroidered with religious process of writing, and his in front of him while his left hand holds a flaming heart. head, which also appears to

behind him, where he sees illuminate his face. Below the light is a book with the the top of its pages, which



"St. Augustine," between 1645 and 1650, by Philippe de Champaigne. Oil on canvas; 30.9 inches by 24.4 inches. Los Angeles County Museum of Art.

The Passion of

St. Augustine To me, the word "veritas" in the light unequivocally suggests that the word of God is truth. But why does St. Augustine look at the light and not the Bible? Is it because there is more to God's word than what is written? Is there a truth be-

yond the Bible that is only communicable between the individual and God's grace? Does this communication take place, at least in part, by way of confession?

It is this light of truth that seems to illuminate the face of St. Augustine. Is this light of truth also what inflames his heart and mind? well-being of myself and

cessitates self-reflection and examination, and it requires honesty and sincerity in searching out the very things that can exist only in the dark places of our minds and hearts. Every time I'm honest with myself about my vices, I come to recognize the hurtful consequences they have for me and

those close to me.

ramifications not only for me but also for my family, friends, and community. Confessing my sins is an act of compassion: It requires the courage necessary to sacrifice the comfort of avoiding shame for the

Confessing my vices has

my loved ones; it is an act of love. What is the light of truth, the grace of God, if not the essence of love?

If the light of truth, the grace of God, is the essence of love, then in the process of confession, St. Augustine has the courage to allow himself, as he is, to be purified by the light that is love. He exposes all of his vices to the light of love where they are unable to thrive. In the loving light that is the grace of the divine, I'm reminded to confess who I am now and who I'd like to become.

Art has an incredible ability to point to what can't be seen so that we may ask "What does this mean for me and for everyone who sees it?" "How has it influenced the past and how might it influence the future?" "What does it suggest about the human experience?" These are some of the questions we explore in our series Reaching Within: What Traditional Art Offers the Heart.

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

A New Short-Film: 'The Duomo' Brings Us Great Art and Inspiration

Uplifting humanity through the power of traditional art

EPOCH TIMES STAFF

he founding father of Renaissance architecture, Florentine architect Filippo Brunelleschi, crowned Florence's skyline forever when he built the dome for Cattedrale di Santa Maria del Fiore (St. Mary of the Flower Cathedral), commonly known as the Duomo. On Aug. 7, 1420, Brunelleschi began the incredible engineering feat of creating an octagonal dome about 108 feet high with no external support. On Aug. 30, 1436, the dome was complete, and a symbol of the Italian Renaissance spirit was forever set in stone.

"The Duomo," a new documentary, focuses on how Brunelleschi came to imagine, design, and build Florence's iconic cathedral dome. The recently released

NATTEE CHALERMTIRAGOOL/SHUTTERSTOCK



Renaissance architect Filippo Brunelleschi took 16 years to complete his masterpiece: the 108-foothigh octagonal dome of Florence Cathedral.

documentary, just under nine minutes,

is the first in a planned series of inspiring short films by the New York-based team of filmmakers Inspired Original. The aim of each film is to honor the achievements of the world's great artists who stayed true to traditional art and values.

The Inspired Original team cherishes the "universal values inherent in traditional art." The team consists of filmmakers, producers, writers, artists, and designers dedicated to creating content that reinvigorates those virtues to support traditional arts, culture, and education. Inspired Original believes that creating such content can instill hope and faith for future generations.

Inspired Original has succeeded with this effort. The filmmakers have done just what the Renaissance masters did when they looked to ancient Rome: They have sought out the best examples of art to show to the world.

In this first documentary, American narrator Monsignor Timothy Verdon takes us into the heart of Brunelleschi's Florence to the Duomo. Verdon is the perfect guide: Not only has he lived in Italy for some 50 years, but he's also an art historian, Roman Catholic priest, and canon of the Florence cathedral. He also directs the diocesan office of sacred art and church cultural heritage, and the cathedral museum.

As he narrates, Verdon's voice quietly commands us to contemplate the majesty of the great cathedral and look up to spiredOriginal.org

Brunelleschi's greatest artistic achievement. Verdon's impassioned storytelling is interspersed with beautiful shots of both the inside and outside of the Duomo as he walks through the cathedral or looks up in awe into the dome.

Brunelleschi's story of making his glorious dome is a tale full of perseverance, confidence, and above all, faith in God. The documentary begins with the artist's defeat: He decided to become an architect after he lost a sculpture competition to make the doors for Florence's Baptistery. Brunelleschi lost to Lorenzo Ghiberti, and

the pair became lifelong rivals. Actors in Renaissance dress delightfully portray Brunelleschi and those in his life as he studies the buildings and monuments of ancient Rome, and show how he entered (and won) the biggest architectural competition with an egg—you'll have to see the documentary to find out how!

The lessons Brunelleschi learns are not just about art but also life. Verdon says that Brunelleschi endured scathing criticism throughout his career and many times wanted to give up, but he kept going. Although not quoted in the film, Brunelleschi, in an exchange of sonnets, wrote: "When hope is given us by Heaven, ... we rise above corruptible matter/and gain the strength of clearest

"The Duomo" is a thoughtful and thought-provoking documentary, in which the beauty of Brunelleschi's architecture is perfectly balanced with appropriate storytelling alongside stunning cinematography. It may just be a hymn to traditional architecture.

To watch "The Duomo," or to find out more about Inspired Original, visit InPOPCORN AND INSPIRATION:

Unrelenting Kindness Confronts Seemingly Insurmountable Limitations

IAN KANE

he 1962 production of "The Miracle Worker" is based on an autobiographical work by Helen Keller that she wrote in 1902, titled "The Story of My Life." This cinematic version is itself the recreation of a Broadway play that debuted in 1959 (also titled "The Miracle Worker"), which was penned by screenwriter William Gibson.

Directed by Arthur Penn, the film certainly opens on a dramatic note. New parents Captain Arthur Keller (Victor Jory) and his wife, Kate (Inga Swenson), are tending to their newborn daughter, Helen, who is ill. Things go from bad to worse for the baby, as her severe illness has rendered her both blind and deaf. Kate lets out a blood-curdling scream when she first realizes this horrifying fact, in a gruelingly long camera take.

At 7 years old, Helen (Patty Duke) is spoiled by her parents and older brother, James (Andrew Prine), as they try to deal with the enormous stress due to her condition. For instance, in one scene, Helen walks around the dinner table, and while her family members chat, she grabs food from their plates and stuffs her mouth with it.

As Helen begins to become increasingly combative and disruptive of her family's affairs, they

decide to hire a teacher to help her learn how to communicate. They employ an Irish immigrant by the name of Annie Sullivan (Anne Bancroft), who was originally blind herself (she still has to wear dark-tinged sunglasses in order to protect her eyes), in the hopes that the teacher will make some sort of breakthrough with their daughter.

Battles of Will

Things get off to a rocky start when the Kellers' more genteel Southern ways brush up against Annie, who is a strong-headed young woman with pragmatic sensibilities. And things don't let up from there; the Captain and Annie increasingly butt heads as wife Kate plays a more neutral role between the two. When Helen makes little progress, the Captain suggests to his wife that they fire Annie.

Meanwhile, attempting to teach Helen has become increasingly difficult for Annie to handle. Like most children her age, Helen is starting to rebel. This is compounded by her inability to effectively communicate, which in turn makes her lash out, sometimes violently. The only thing that brings a smile to Helen's face is her little doll.

As things get more challenging and relations between Annie and Helen's parents become increasingly strained, the parents discuss sending Helen away to an asylum. That thought is quickly put to rest



Anne Bancroft (L) and Patty Duke star in "The Miracle Worker."

after Annie reveals that she spent part of her youth in an asylum, and breaks down how horrible it was for her.

Beautifully shot and ably helmed by director Arthur Penn, 'The Miracle Worker' is also helped along by its two main actresses.

The Kellers decide to keep Annie on, at least for a little while longer. But Annie has some rules of her own for the family to follow; if she's going to continue helping Helen, her family are to stop doting on her and let Annie take full charge. The Captain is taken aback by Annie's fierce determination, but she convinces him to arrange for separate lodgings for both Helen and herself

so that she can more effectively instruct the child.

The rest of the film is centered on Helen's initial resentment of Annie, resulting in a battle of wills, and the latter's indefatigable patience in trying to reach her. Annie's kind stubbornness—her tough love—eventually leads to some breakthroughs that are both tear-inducing and exhilarating.

The message that the film makes is that simple acts of kindness, strict discipline, and a herculean amount of grit can sometimes be all that it takes to affect others in positive ways.

Beautifully shot and ably helmed by Penn, "The Miracle Worker" is also helped along by its two main actresses, Bancroft and Duke (relative no-names in the film industry at the time), who were completely immersed in their roles as the struggling yet determined teacher and her impaired student, respectively. In lesser hands, the roles could have easily been overacted and come off as smarmy and needlessly sentimental. The two have such organic chemistry together that they light up the screen whenever they're on it.

This is a supremely positive piece of cinema that is not only deeply moving and emotionally stirring, it's also not too self-important or preachy.

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

'The Miracle Worker'

Director

Arthur Penn

Anne Bancroft, Patty Duke, Victor Jory,

Running Time

1 hour, 46 mins

Not Rated

Release Date July 28, 1962 (USA)





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