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The Chinese have long divided each of the four seasons into six terms that last 15 days each. "Dahan" (Great Cold) is the last solar term of the year. This famous painting depicts children merrily celebrating the Chinese New Year in heavy snow. "Snow Dedicated to the Emperor's Poem," Qing Dynasty, by Dong Gao.

### TRADITIONAL CULTURE

The 24 Chinese Solar Terms

# Rhythms of Heaven, Earth, and All Beings

### **CORA WANG**

he four seasons tell us where we are in the story of our year, but did you know that within each one, there are six miniseasons that last 15 days each? At least as far back as 139 B.C., sages in China recorded a seasonal change each year beginning around February 4 and called it Spring Commences.

This season is followed by Spring Showers, Insects Awaken, Spring Equinox, Bright and Clear, and Grain Rain. Summer, fall, and winter dance their intricate steps, too, which we'll explore in this article, for a total of 24 solar terms. Each term is divided into three notable periods or pentads, of which there are 72.

This ancient and sophisticated calculation of Earth's circuit holds so much wisdom that Asian people who have long moved away from agricultural lifestyles still use it to optimize their diet and health and to mark important milestones. UNESCO's Lists of Intangible Cultural Heritage includes the ancient Chinese understanding of seasonal rhythms. No matter how modernized we become, our bodies will always be subconsciously in tune (or painfully out of tune) with the year's inescapable rhythms. Knowing the 24 solar terms can give us insight into what to expect next and what simple choices can help put us in step with nature.

The classic four seasons are only the beginning. The solar terms were first recorded in the book "Huainan Zi," and they are evenly marked on the ecliptic in segments of 15 degrees. The description of the four seasons below is from Wu Cheng's "A Collective Interpretation of the 72 Pentads," a work from the Yuan Dynasty (A.D. 1271–1368).

### **Spring: The Preface**

"Lichun" (Spring Commences) is the first solar term of a year. Its three pentads depict the subtlety of nature awakening: The mild breeze thaws the river, fish swim upward to the surface, and insects come out from hibernation. "Yushui" (Spring Showers) ensues; the ice melts, and the air becomes moist when raindrops fall. Otters hunt fish that swim upstream, wild geese migrate back to their northern homes, and seeds begin to sprout.

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### LITERATURE

# Never Say Die: Lessons From Michael Walsh's 'Last Stands'

JEFF MINICK

hroughout history, men with their backs to the wall have time and again fought against overwhelming odds rather than surrender to their enemies. Why do they die battling to the last? What force drives them to fight on with rocks and fists after the blades of their swords are broken or their rifles are empty of bullets?

In the book "Last Stands: Why Men Fight When All Is Lost," Epoch Times columnist Michael Walsh raises these questions and others. Listen, for example, as he asks: "What is heroism? What are its moral components? Is it altruism, love, self-sacrifice? What are its amoral components—fear of cowardice, lust for glory, pride? Why was it once celebrated, and now often dismissed as anachronistic at best, foolish and vainglorious at its worst?"

Throughout "Last Stands," Walsh explores these topics by an examination of 17 battles ranging from Thermopylae in 480 B.C. to the brutal 1950 engagement between the United States Marines and the Chinese communists at Korea's Chosin Reservoir. In addition to his fine descriptions of these conflicts, Walsh provides excellent brief histories of the events that foreshadowed these last stands and their consequences, and short biographies of the commanders involved. In each case study, Walsh also dis-

cusses what inspired these soldiers to make the supreme sacrifice. Given the current unrest in our country, understanding the motivations of these

understanding the motivations of these warriors may prove instructive and rouse us as well to fight the good fight.

### Desperation and Despair

When George Custer led troopers of the Seventh Cavalry to the terrible massacre at the Little Bighorn (1876), he made several mistakes. He divided his force in the face of the enemy without careful reconnaissance; he depended on subordinate commanders who proved weak and disobedient; and worst of all, he believed that the Sioux and other warriors would run from the cavalry as they had in the past.

Instead, the Indians attacked and slaughtered Custer and his men, many of whom were poor shots, inexperienced riders, and ill-trained in military maneuvers. Outnumbered and overwhelmed, most of them went down fighting, but for no other reason than that they had no choice. Surrender was impossible, for to be taken alive meant death by torture. Some of the Sioux later reported that several of the soldiers committed suicide for fear of falling under the knives of the women.

As a last stand, the Little Bighorn is the most ignominious of Walsh's examples. The soldiers who died in that short battle went to their deaths neither for hearth and home nor for a cause larger than themselves. Here in

this desolate place, both Custer and his men and the combined forces of Native American tribes—the Little Bighorn marked the beginning of the end of their resistance—made their last stands.

### Patria

Walsh makes the point in "Last Stands" that men will go their deaths for their country, not so much for ideals like democracy but for the realities of their homes, their towns and farms, and their loved ones. We hear little these days of "Mom, the flag, and apple pie," but soldiers throughout our history have given their lives for these values. They die for what they love.

When Hannibal and his forces crushed the Roman legions at Cannae (216 B.C.), surrounding them so that the packed legionaries could barely move and were cut down, so many were lost that nearly every family in Rome went into mourning. Yet the senate and the people of Rome never considered surrender. They raised another army, devised different tactics, subdued Carthage, and became rulers of the Mediterranean.

"Patria," which gives us "patriot," is the Latin word for "country," and the Romans at that point in their history revered that idea. As a result, they lost a battle but then won a war.

We who love our country, who believe in its ideals of liberty and justice, might take a metaphorical lesson from those events. The election may be behind us, but we can still win back America.

### **Duty, Honor, Pride**Both William Travis of Alamo fame

and Charles George "Chinese" Gordon, who died defending Khartoum in 1885, had the opportunity to retreat before commencing battle, yet both men felt compelled to stand at their posts in the face of enormous odds. As Walsh writes of those at the Alamo (1836), "They died for those most abstract and yet most fundamental of concepts: duty, honor, country." Gordon also died for these values, though his countrymen at the time were the Sudanese people as well as the English.

In the 1863 Battle of Camarón, a tiny band of French Foreign Legionnaires fought against a superior Mexican force. "The Mexicans were fighting for their country," Walsh tells us, "the legionnaires were fighting for their honor." One motto of the Legion, even today, is Legio Patria Nostra—"The Legion is our country"—and that day, the legionnaires nearly all gave their lives to remain true to that idea. The battle ended when the last six men still on their feet charged with their bayonets into the Mexican ranks. Two of them were killed, one was badly wounded, and the other three were captured.

To this day, the French Foreign Legion remembers and honors those men with



"Custer's Last Stand," 1899, by Edgar Samuel Paxson. Whitney Gallery of Western Art.



PUBLIC DOMAI

a formal ceremony on April 30.

Soldiers such as these, and others whom Walsh examines, remind us that we too have a duty to our country and to the preservation of our institutions, that we should acquit ourselves with honor in the public square, and that we should take pride in our Americanism. Like those warriors, we must defend those things we hold dear—not with bayonets and bullets, but with words, wit, conviction, and prayer.

### **Comrades**

"Why do men fight?" Walsh asks.
"What or whom is worth dying for?"

His response: "The answer, as we shall see in these pages, is surprisingly simple: they fight for themselves, for their brothers-in-arms, and therefore for their women and children and for their country, which is the expression of the family."

The Jews who fell in A.D. 74 at Masada fighting the Romans and 19 centuries later in Warsaw fighting the Germans died defending their families, friends, and fellow combatants. The outnumbered troops at Rorke's Drift, the Marines at the Chosin Reservoir, the Hungarians wiped out by a Turkish army at Szigetvar: all those who perished in these battles died fighting for their fellow combatants as well as for themselves.

In the political battles ahead of us, we should recognize as our comrades anyone who champions the ancient verities: liberty, truth, goodness, beauty, and tradition. Whether we are black, white, or brown, rich or poor, we cannot allow anything to divide those of us who believe in the American Dream. We are brothers and sisters bound together in the spirit by our belief in "Life, Liberty, and the pursuit of Happiness."

Liberty, and the pursuit of Happiness."
Like so many of those who gave their lives for a cause, let's gather together for love of our country and stand shoulder to shoulder for truth and justice.

(Above) Famous painting of the last stand made at the Alamo. "The Fall of the Alamo," 1903, by Robert Jenkins Onderdonk, depicts Davy Crockett wielding his rifle as a club against Mexican troops who have breached the walls of the mission.

(Above right) The "Pasta" building afire in July 1944 during the Warsaw Uprising, where Jewish Poles made a last stand against Nazi invaders.

(Right) The Battle of Sziget var when Count Zrinski, the viceroy of Croatia, and his men defended the castle of Szigetvar against the besieging Turks in 1566. The 1825 painting is by Johann Peter Krafft. Hungarian National Gallery in Budapest.



Let's gather together for love of our country and stand shoulder to shoulder for truth and justice.



"Wild Geese by the Reeds and the Cold Lake," Yuan Dynasty,

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understanding

Cultural

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by Wang Yuan.

### TRADITIONAL CULTURE

### The 24 Chinese Solar Terms

## Rhythms of Heaven, Earth, and All Beings

### Continued from Page 1

The Lantern Festival falls during this solar term. The first night of the year with a full moon marks the return of spring. "Jingzhe" (Insects Awaken) is the third solar term; peaches begin to blossom, orioles chirp, and caterpillars become butterflies. In traditional Chinese culture, spring is the time when the earth showers its benevolence on all living

On "Chunfen" (Spring Equinox), there are equal periods of daylight and darkness across both hemispheres. In the days to come, the Northern Hemisphere will have longer daylight hours and more moisture. Throughout three pentads, swallows arrive in the north and nest, and thunderstorms crack with

The solar term "Qingming" means "bright and clear," for the sky is bright, the air is fresh, and the breeze is bracing during these days. It's the perfect time for a spring outing. Flowers are blooming and rainbows appear. The Tomb-Sweeping Festival falls on this day. That's when people go to cemeteries to pay respect to their deceased relatives

"Guyu" (Grain Rain) falls at the end of spring. It originates from the proverb "Rain nourishes all grains." Duckweed sprouts, cuckoos fly, and the rice seedlings and spring tea leaves keep farmers occupied.

### During "Lixia" (Summer Commences), crickets and grasshoppers chirp, earthworms crawl out, and gourds ripen.

**Summer: A Dynamic Period** 

Farmers markets carry all kinds of melons. In "Xiaoman" (Grain Buds), crops have started to plump but have not yet matured, while some grasses wither in the harsh sunlight.

"Mangzhong" (Grain on the Ear) is the busiest time to seed millet and harvest barley and wheat. Sensing the dampness, the mantises come out, the shrikes start to sing, and the mockingbirds become silent. It's a day to say farewell to flower fairies, as many blossoms are fading. The Dragon Boat Festival is approaching. It's also a day to commemorate Qu Yuan, a famous exiled intellectual who fought against corruption in the Warring States Period (475–221 B.C.)

On "Xiazhi" (Summer Solstice), the Northern Hemisphere sees the longest day and the shortest night, and crops are in their prime. "Xiaoshu" (Lesser Heat) is a period when the weather is hot but not scorching. Fireflies and crickets are active in the balmy breeze, and eagles soar high in the sky. By comparison, "Dashu" (Great Heat) is much hotter. This is when people go hiking and swimming, or enjoy sweet watermelon slices to stay cool. According to folklore, dead grass can turn into fireflies during damp summers. The story implies the cycles of life.

### **Autumn: A Time of Serenity**

"Liqiu" (Autumn Commences) falls when yang is receding and yin is growing. It signifies cooler weather, the











"Five Deer," Ming Dynasty, by Chen Chun.





are suggested to prepare for the frigid winter: chicken soup, ginger duck soup, mutton hot pot, and the like. "Xiaoxue" (Minor Snow) embraces the dormancy of winter, and the snowy season begins. "Daxue" (Great Snow) heralds the heaviest snow, and the "winter-crying"

birds go silent. On "Dongzhi" (Winter Solstice), yin gradually abates and yang rises, enabling the spring water to flow. Elk, which are associated with yin in traditional Chinese culture, drop their antlers during this period. People in ancient times believed that spring would arrive in the 81 days after elk

drop their antlers. "Xiaohan" (Minor Cold) is the bittercold stage of winter, when wild geese begin to fly northward, swallows build nests to prepare for the new year, and pheasants crow from distant fields. "Dahan" (Great Cold) is the last sofeast on mooncakes together. lar term of the year. But the frigidity "Hanlu" (Cold Dew) falls when the doesn't stop people from welcoming the Chinese New Year: They paste New Year's couplets on their doors and bring new purchases home. Although rivers are still frozen, hens start to hatch chicks and watch out for attacks

> from eagles. Knowing the 24 solar terms gives us a glimpse into the beauty and characteristics of seasonal changes.

> This article was written by Cora Wang and translated by Anne Chan and Brett Chudá into English. It is republished with permission from Elite Magazine.



The solar terms were first recorded in the **book 'Huainan** Zi,' and they are evenly marked on the ecliptic in segments of 15 degrees.

Zou Yigui impeccably captures the soothing feminine essence of the chrysanthemum in this painting through his use of gentle brush strokes and soft pastel colors.

ripening of crops, and the buzzing of cicadas. "Chushu" (End of Heat) marks the end of summer. Temperature drops after each autumn rain, eagles hunt other birds, and millet ripens.

From the first day of "Bailu" (White Dew), vin becomes dominant. During the night, water vapor turns into tiny droplets that shine like crystals in the morning sunshine. Birds hoard food for the cold winter, and wild geese and swallows migrate southward.

On "Qiufen" (Autumnal Equinox), the sun shines exactly above the equator, and both hemispheres experience an equal amount of daylight. From then on, the Northern Hemisphere sees longer nights and shorter days. The sound of thunder begins to soften, water freezes, insects return to their nests, and flora and fauna wither away. This solar term overlaps with the Mid-Autumn Festival, when families admire the moon and

dew is so cold that it is about to freeze. This is the best time to appreciate chrysanthemums in all their many shapes and colors. On "Shuangjiang" (Frost's Descent), dew turns to frost. As yang recedes, plants shed leaves and wither, insects go dormant, and wolves start to hunt.

### Winter: A Solemn Time

During "Lidong" (Winter Commences), water begins to turn to ice, the earth hardens, and pheasants look for clams in the lakes. Warming foods and tonics

"Militia Company of District II Under the Command of Captain Frans Banninck Cocq," commonly known as "The Night Watch," 1642, by Rembrandt Harmenszoon van Rijn. Rijksmuseum, Amsterdam.

# Meeting Rembrandt's 'The Night Watch'

scene that

Rembrandt depicts

shows national

pride, discipline

and order.

### **LORRAINE FERRIER**

he mere mention of Rembrandt's the militia's shooting range. ainting "The Night Watch" brings up the rush of excitement I had when I first approached the painting more than 15 years ago. I still vividly remember my visit to the Rijksmuseum in Amsterdam to view the painting. It's a memory that never fades. Awe struck me before I even reached the

From across the other side of the gallery, Rembrandt's painting had a presence that demanded attention, a presence that pulled me in before I could even distinguish what the painting was truly about, let alone marvel at any of the details.

That's what great art does; it pulls you into the picture. And Rembrandt was a master storyteller. In "The Night Watch," he cleverly used a complex composition, light and shade, and brilliant brushstrokes to narrate the action of the story, without a whisper of a word spoken.

What first drew me in from afar was the enormity of "The Night Watch" canvas. It's colossal: nearly 12 feet by 14 1/2 feet, and Rembrandt's largest masterpiece. But what made the biggest impact from a distance was Rembrandt's use of light. It's pure theater: He illuminated this painting as if it were a stage, emotionally and physically directing the viewer through the story.

Cinematographer Peter Suschitzky puts it well. He believes Rembrandt strove "to find a universal truth in the human condition and used light to create motion and emotion. This parallels cinematography, where sculpting light and directing the gaze of the viewer to the desired place in an image is essential for powerful storytelling," as he's quoted on Dulwich Picture Gallery's website.

### In 'The Night Watch'

I stood in front of the painting, and even though I was surrounded by other art lovers, everyone seemed to fade away as I entered into the world of Rembrandt's painting. In it, many almost life-size military figures ready themselves with arms. It's a dynamic, chaotic scene not normally seen in formal commissions. Captain Frans Banninck Cocq, dressed in the red sash, and members of his Kloveniers (civic militia

and police) commissioned Rembrandt to paint the scene for the Kloveniersdoelen.

Rembrandt staggered the figures and placed them in the back, middle, and foreground, rather than on one plane (the men at the back are even elevated slightly), all to give the painting depth. On the left, a man in red cleans his gun. Farther back on the left, at the edge of the painting, a man holds a pike and is part of a small group. Similar groups are seen throughout the painting readying themselves for their captain's command. The focal point is the three figures gently lit: the girl in white, and the captain with his lieutenant, Willem van

### Rediscovering 'The Night Watch'

As a rule when I visit a gallery or museum, I try to view the art with a keen curiosity and a pure heart, like a newborn baby seeing for the first time. My aim with any art is to genuinely connect with it: commune with it, if you will, and observe what comes up for me. I never read more than I have to about the artwork before I see it; I especially avoid reading the gallery

I liken viewing art to meeting new acquaintances. The first time you meet them face-to-face, you evaluate whether you like them, if you feel connected to them, and then you decide if you want to deepen the friendship. And just as in a friendship, as you get to know each artist and their work, as the connection deepens, you see new nuances.

Nothing beats seeing a piece of art in person, yet over the past year, many of us have lost that luxury. I also know that many online tours are full of interesting facts and high-tech wonders, such as the ability to zoom in on a painting. So putting that thought of communing with a painting aside, as I wanted to give the Rijksmuseum online guide a go, I opened my laptop and entered the online tour.

### The Online 'Night Watch'

The first screen takes me to the Rijksmuseum's Gallery of Honor, with its majestic ceiling and harmonious arches. "The Night Watch" can be seen at the end of the corridor, off in the distance.

A couple of mouse clicks takes me to the Rembrandt depicted, nevertheless, shows painting, and I begin the highlights tour. national pride, discipline, and order, for My audio guide first introduces me to some once the captain commands them, each of the militia. At first glance, the scene depicted appears to be a gathering of arms before the militia marches into battle, but actually the scene was painted in peacetime. These militia were wealthy, wellknown locals who were called on to calm

local disturbances or to attend ceremonies. The captain and 17 of his militia paid to be in the painting. Their names are written on the shield high above the lieutenant's head, although it is unclear whether Rembrandt painted the shield himself as it was added after the painting was varnished.

Describing the composition, the audio guide highlights the three main characters bathed in light: the girl in the white dress in the left of the painting, and the two main characters in the center (the captain

with the red sash and his lieutenant dressed in cream). The chaotic

Rembrandt bucked tradition, first by depicting an informal military scene and then by highlighting the three characters. Painters normally depicted the light source evenly

across a painting. In addition to the light focusing our attention on the three main figures, the chaotic scene of men readying themselves with weapons was actually composed with precision. The men's tangle of weapons was another device Rembrandt used to direct us to the three figures.

The angelic girl in white was rumored to be Rembrandt's wife, Saskia, who died young. She bears more than a passing resemblance. The audio states that the girl is a kind of mascot to the guild. On her dress dangles a pouch of gunpowder and a dead chicken. The chicken represents the "clauweniers" (claw guild), as the Kloveniers were sometimes called.

The captain (in the red sash) holds his hand out, calling his men to arms. The flag bearer to the left of him raises his flag, and the drummer to the right of him plays his drum.

Throughout the scene, men are attentively readying themselves as if they are really going to fight for their country. Each man is fully engrossed in his responsibility, whether that's loading his weapon or running to his position. The chaotic scene that

### More About 'The Night Watch'

The painting is full of surprises. It's not the entire painting that Rembrandt painted. In the 18th century, it was hung in Amsterdam Town Hall, but the space was smaller than the painting, so the painting was trimmed to fit the space.

In the 19th century, the painting was named "The Night Watch," but that's not the title Rembrandt chose. The original name was "Militia Company of District II Under the Command of Captain Frans Banninck Cocq." However, by the 19th century, the painting had taken on a darker tone: Time, dirt, and varnish had taken its toll, so viewers thought the painting was a night scene. Hence, it was named "The Night Watch."

Of all the Rijksmuseum's Rembrandts, "The Night Watch" is the painting scholars know the least about because it is on display seven days a week and not available for close analysis. In the summer of 2019, an extensive conservation effort on "The Night Watch" began, called "Operation Nightwatch." Conservation experts hope to reveal more insights from Rembrandt's enigmatic painting as they work on the painting while visitors view it.

The Rijksmuseum's online guide to "The Night Watch" gives some great insights. I'm grateful for being able to access it this way. But online viewing can never replace seeing the painting in person, for what often fascinates me is seeing the painted surface: how the artist rendered the scene with delicacy or fast and furious brushstrokes, and how the varnish has cracked and weathered over time. It's nowhere near the same experience online, where the artist's personal touches cannot be seen.

Connecting face-to-screen is never, and can never be, the same as connecting faceto-face. It's a bit like connecting with family and friends via Zoom: You're grateful for it in the short term, but something's missing and it makes you savor the human connec-

To find out more about "The Night Watch" by Rembrandt visit, Rijksmuseum.nl





(Above) Tommy Lee Jones (L) and Joe Pantoliano as J.S. marshals in "The Fugitive." (Left) One of the famous moments in "The Fugitive," when Dr. Richard Kimble (Harrison Ford) is about to

ump off a high dam to escape a U.S. marshal.

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

# Running From the Law, Following the Truth

### **MARK JACKSON**

In "The Fugitive," Harrison Ford plays convicted murderer Dr. Richard Kimble. The movie was inspired by a hit 1960s TV series of the same name and theme. The series was leaden; Ford's version is anything but. And though he'd been working for years, this is the movie that put Tommy Lee Jones on the map.

"The Fugitive" (1993) has much in common with 2000's "Erin Brockovich," 2007's "Michael Clayton," and 2019's "Dark Waters." They all tell tales of major American corporations trying to cover up their underhanded foisting of cancer-causing chemicals on the unsuspecting American public. More on that later.

### Not a Murderer

Wrongly convicted Dr. Kimble is determined to free himself from the charge of murdering his beloved wife, Helen (Sela Ward), by finding the mysterious onearmed man who killed her.

Ford plays Kimble as a man whose doctor-level intelligence also translates to a resourcefulness on par with a special operations soldier in SERE mode (survival,

### 'The Fugitive'

Mark Jackson grew up in Spring Val-

ley, N.Y., where he attended a Waldorf

school. At Williams College, his pro-

fessors all suggested he write pro-

sionally. He acted professionally

writes professionally about

acting. In the movies.

**Director Andrew Davis** 

> Starring Harrison Ford, Tommy Lee Jones, Sela Ward, Julianne Moore, Joe Pantoliano, Jeroen Krabbé

**Running Time** 2 hours, 10 minutes

Aug. 6, 1993

**Release Date** 

evasion, resistance, and escape).

This is an action buff's action movie, with high tension in every scene, including the spectacular bus-train collision that offers Kimble an opportunity to escape and evade his pending death sentence.

Like the proverbial hellhound on his trail, along comes the scathingly sarcastic, terminator-like (you can't shake him) U.S. Marshal Sam Gerard, played by Tommy Lee Jones, with the immense deliciousness that occurs when an actor finally sinks his teeth into the role he was born to play.

Sam Gerard is the Grim Reaper, but he's finally met his match. It's like the (also proverbial) immovable object meeting the unstoppable force. Kimble's too smart, can't be caught. Gerard puts the dog in doggedness. Make that pit bull. Who will win? Cinematic tension at its finest.

### **Close but No Cigar**

Cops know to watch for criminals returning to the scene of the crime. Kimble, of course, knows this too, but he has to return to Chicago where his wife was murdered, regardless, in order to solve the mystery. So he's always right under Gerard's nose.

And Gerard ("don't ever argue with the big dog; big dog is always right") can smell Kimble's trail. But the salty marshal, not even with the help of the Chicago PD, FBI, choppers overhead, cars whizzing around, computer whizzes on computer info networks, brainstorming meetings—not even with all that can Gerard manage to nail Kimble.

Then Kimble, borrowing money from a former med school classmate (Jeroen Krabbé), rents an apartment, doctors himself up a fake ID card, and sneaks into a hospital to inspect the prosthetic limbs department for clues of that one-armed man.

There, he has a close call with a hypervigilant staff doctor played by Julianne Moore in what was arguably the role that also put her career on the map.

Almost like a dramatic version of the coother's wits. And in the same way that the hilariously rabidly antagonistic relationship in "Midnight Run" dissolved into a realization by both men, that in another lifetime they might have been friends, Kimble and Gerard bond in a great mutual respect.

From the famous standoff on the edge of a roaring dam, where Kimble shouts "I didn't kill my wife!" and Gerard replies sarcastically "I don't care!" they evolve to the amusing, heartwarming scene where Gerard applies an ice pack to Kimble's injuries, and Kimble says "I thought you didn't care." And Gerard, with a twinkle in his eye, says "I don't." They share a laugh, and Gerard adds "Don't tell anyone, will you?"

### The Real Crux of the Matter

But the real high point of "The Fugitive" is when Kimble goes after the above-mentioned med school classmate giving a talk at a large function for investors. Kimble crashes the assembly and declares: "He falsified his research so RDU-90 could be approved and Devlin MacGregor could give you ... Provasic!"

In "Erin Brockovich" (about the Pacific Gas and Electric Company), the crux is, as lawyer Ed Masry (Albert Finney) says:

"On December 7, 1987, the discharger notified the regional board and the San Bernardino County Environmental Health Services of the discovery of 0.58 ppm of hexavalent chromium in an on-site ground water monitoring well. Everything the Irvings have had is proven reaction to exposure to hexavalent chromium."

And Ed's whistle-blowing assistant Erin Brockovich (Julia Roberts) adds:

"They've had breast cysts, uterine cancer, Hodgkin's disease, immune deficiencies, asthma, chronic nosebleeds."

In "Michael Clayton" (about U-North, an agricultural corporation), whistle-blowing lawyer Arthur Edens (Tom Wilkinson) says:

"Twelve percent of my life has been spent protecting the reputation of a deadly weedkiller! They killed these people, Michael. Little farms. Family farms. This girl, Anna, did you see her? You need to see her. Talk to her. She's a miracle. She's is God's perfect creature. And for fifty million dollars in fees I have spent twelve percent of my life destroying perfect Anna and her dead parents and her dying brother."

In "Dark Waters" (about DuPont corporation's Teflon), reporter Rob Bilott (Mark Ruffalo) asks while looking in a creek:

"What am I looking for?"

Farmer Wilber Tennant (Bill Camp) replies: "You blind, boy? Stones as white as the hairs on my head. Bleached! That's chemicals, I'm tellingya. My animals drink this water. Cool off in 'er. Get them bloody welts, them dead eyes. Charge at me, crazy-like. Animals that used to eat out of my own hand."

Say what you will about Hollywood makmedic symbiotic relationship between the ing money telling stories about big com-Grodin play in "Midnight Run," Kimble and health. Stories about whistle-blowing and Gerard were destined to meet and test each truth-telling need telling, and the world needs to listen.

# **REWIND, REVIEW, AND RE-RATE** A Big Corporation Kills Its Own Lawyer

### **MARK JACKSON**

Hollywood gets significant cinematic mileage, both documentaries and regular movies, out of storylines involving big corporations covering up devious dealings with cancer-causing chemicals. Similar to 1993's "The Fugitive" and 2000's "Erin Brockovich" before it, 2007's legal suspense thriller "Michael Clayton" is an outstanding example of the genre.

### **Tinker-Tailor-Soldier-Spy**

Michael Clayton (George Clooney) is a highly skilled "fixer" (or "janitor" by his description) for law firm Kenner, Bach, and Ledeen. He's also

a bagman (delivering illegal cash payments), former litigator, legal adviser, and dad. As his detective brother Gene (Sean Cullen) says, the cops think Michael's a lawyer, the lawyers think Michael's a cop, but Gene thinks Michael's a cardgambling pain in the neck who asks for favors that sometimes jeopardize his own law enforcement career. But Michael's the man when it comes to exploiting connections, legal loopholes, and cleaning up the law firm's extracurricular messes.

We meet Michael one dreary, early winter morning, driving country back roads. He's worn out and worldweary. He sees three horses on a hill, stops his car, goes up to wonder at their stark simplicity and beauty—

The U-North CEO (Ken Howard, L) shouts for Michael Clayton (George Clooney) to stop, in "Michael Clayton."

**Starring** George Clooney, Tom Wilkinson, Tilda

Rated

### 'Michael Clayton'

**Director** Tony Gilroy

Swinton, Sydney Pollack,

Michael O'Keefe

**Running Time** 1 hour, 59 minutes **Release Date** Oct. 12, 2007

and then his car explodes. That's the cinematic prelude. Michael leads a jam-packed, non-

stop life of problem-solving for the high-profile law firm he works for. He eventually gets entangled in a multimillion-dollar class-action lawsuit covering up damaging evidence against U-North, an agricultural conglomerate. U-North is one of his firm's clients, which in turn has in its employ the type of soulless legal counsel who hires assassins on the sly.

### Babysitting

Michael's main gig is currently trying to contain the walking, talking disaster Arthur Edens (Tom Wilkinson): a brilliant, manic-depressive lawyer who's stopped taking his

In his subsequent state of clarity, Arthur has suddenly enlightened to the fact that by defending one of U-North's clear, tasteless, lethal liquid products, he has become, in his own words, "Shiva, the God of Death," and he wants out. It's a great role for Wilkinson, who gets to deliver over-the-top, dramatic, off-hismeds antics, like stripping naked in a filmed deposition, to the massive

mortification of his colleagues. Further complicating things is cold, lizard-like U-North litigator Karen Crowder (Tilda Swinton), who needs to make the flailing loose end

that is Arthur Edens go away. Why? She's found out via hired henchmen that Arthur got his hands on a confidential document that could utterly destroy U-North. She tells her U-North CEO (Ken Howard) this fact, and then, unbeknownst to

said boss, she hires the henchmen to start unpacking the more deadly solutions in their arsenal.

Michael eventually starts investigating Arthur's sudden death, and the facts eventually come to light, resulting in a breathtaking cobra-versus-mongoose verbal entrapment finale between Clayton and Crowder, giving the audience the climatic payoff they've been waiting for.

### Hasn't Aged in 14 Years Only the flip-phones look outdated.

"Michael Clayton" takes the narrative ploy of starting out close to the end, backtracking to the beginning, telling the story forward to that opening scene, and then cruising to the end from there.

It's a very effective storytelling method. By presenting a puzzle piece at the outset, it immediately engages the audience's subconscious in keeping an eye out throughout the entire film for where that scene fits in.

Director Tony Gilroy (who previously wrote the "Jason Bourne" trilogy) gives the audience something that never gets old: George Clooney at the top of his game, delivering an ambiguously scrupled, brooding hero who always manages to stay a step ahead. "Michael Clayton" is a high entertainment value drama-thriller filled with exceptional acting and clever dialogue, and bookended by a volatile ending that

matches its explosive beginning. "Michael Clayton" landed a total of seven Oscar nominations. Tilda Swinton took home a win, but both Clooney and Tom Wilkinson were both well-deserving of their nomi-



"Cadmus Slays the Dragon," between 1573 and 1617, by Hendrick Goltzius. Oil on canvas, 74.4 inches by 97.6 inches. National Gallery of Denmark.

### **REACHING WITHIN:**

WHAT TRADITIONAL ART OFFERS THE HEART

# Fearless Cadmus on a Divine Path: 'Cadmus Slays the Dragon'

### **ERIC BESS**

n Greek mythology, Cadmus is considered the first Greek hero. He followed the guidance of the gods and would later become the **L** founder and first king of Thebes. Cadmus was a prince born to King Agenor and Queen Telephassa. When Cadmus was a young man, his sister Europa was kidnapped by Zeus, who had disguised himself as a white bull. Zeus took Europa to Crete, where she became the island's first queen and would later

Europa's family, however, had no idea what had happened to her. King Agenor sent his sons out to find her and told them not to return unless they had.

give birth to the cruel King Minos.

The sons were all unsuccessful and settled throughout the land, as they were unable to return home. Cadmus, though, was unwilling to give up just yet, and went to the Oracle of Delphi to request the gods' help in finding his sister.

The Oracle, however, told him to stop searching for his sister. Instead, he was to establish a new city by first finding a cow with a half-moon symbol on its flank and then following the animal until it came to rest. At this spot, he was to found the new city.

Cadmus did as he was instructed. He found the cow, and when the cow rested, he decided to sacrifice it to the goddess Athena to thank her for her guidance. He sent his accompanying friends to find pure water for the sacrifice. His friends did find a spring, but they were all attacked and killed by a dragon. When Cadmus found their lifeless bod-

ies, he also found the dragon. To avenge his friends and to retrieve the pure water needed for the sacrifice, the hero fought and defeated it.

When Cadmus finally returned to sacrifice the cow, Athena appeared to him and told him to take the dragon's teeth and plant them in the earth. Cadmus followed her command.

From the sown teeth, a tribe of warriors grew, who immediately began fighting one another. They fought until only five remained; these made peace and became known as the Spartoi. They helped Cadmus build what would later be the city of Thebes.

### 'Cadmus Slays the Dragon'

In "Cadmus Slays the Dragon," the 16thcentury Dutch artist Hendrick Goltzius graphically depicted the scene in which Cadmus finds and kills the dragon.

Cadmus is shown dressed in an animal pelt. He most likely hunted and killed the animal himself, and his pelt now represents his fearlessness in coming face-to-face with and overcoming the dangers of his environment in order

Fearlessly, Cadmus holds a spear and leans forward to thrust it into the mouth of the center head of the threeheaded dragon, which stands in front of its dark cave.

The dragon's body is pierced with arrows, which suggests the failed attempts of Cadmus's friends to defend themselves. The dragon's upper head looks up and outside of the picture plane. Its bottom head swallows the head of one of Cadmus's friends.

On the ground lies one of Cadmus's lifeless friends. The bones of animals and humans, the dragon's previous victims, are scattered on the ground.

### A Fearless Approach to Present Danger

Considering the image and the story it shows, what wisdom might we gather from Cadmus's life and this painting? Goltzius depicted Cadmus as fearless. Cadmus thrusts his spear into the very danger that has destroyed his friends. The dragon represents a danger not only to Cadmus and his men but also to the many adventurers before them, as suggested by the bones strewn on the ground. Cadmus, however, does not run from danger but leans into it.

There are many dangers in our lives today. Drugs, alcohol, promiscuous sex, and money worship are promoted in our arts and media. These are, in part, our

I'm sure we've all witnessed people around us lose years of their precious time on earth in dealing with these dangers. Many of us deal with these dangers

### What makes Cadmus successful when his friends and the adventurers before him were not?

We have created a culture that encour ages us to journey toward the dragon, not to slay it but to be slain by it. Many of us—both knowingly and unknowingly—sacrifice ourselves to it.

The more we fall victim to these dangers, the more fear consumes us, and the less likely we are to follow the divine path that is available to us. How would Cadmus deal with these

present-day dangers? On finding his friends' corpses and seeing the dragon, he could have turned to run away, but he didn't. He fought the danger that destroyed so many lives.

What makes Cadmus successful when his friends and the adventurers before him were not?

It's difficult to know why Cadmus was the only one able to defeat the dragon. It's undeniable, however, that two things contributed to his success: his fearlessness and his willingness to accept the guidance of the gods.

So, I believe that with a fearless attitude and the divine on his side, Cadmus

would be able to lean into present-day dangers just as he does in the painting. He would do so not to be victimized by them but to eliminate their threat.

Cadmus would be fearless in his approach, but this doesn't mean he would be reckless. He could have thrown the spear from a distance, but instead he had the courage to get close to the dragon and thrust his spear into the very spot that would get the job done. He understood his enemy and what was needed to accomplish his task.

Only upon defeating the dragon is Cadmus directed by Athena to plant its teeth, bring forth the warrior tribe, and build his new city. Maybe we're meant to defeat that which threatens us and build something new from its remains.

How might we first identify the dangers that lurk in our lives? How might we assess our own path to make sure that we truly have the divine on our side? How might we muster the courage, the fearlessness, to lean into our dangers in order to understand them and destroy them once and for all so that we can continue building not only cities and cultures, but lives worthy of

The traditional arts often contain spiritual representations and symbols the meanings of which can be lost to our modern minds. In our series "Reaching Within: What Traditional Art Offers the Heart," we interpret visual arts in ways that may be morally insightful for us today. We do not assume to provide absolute answers to questions generations have wrestled with, but hope that our questions will inspire a reflective journey toward our becoming more authentic, compassionate, and courageous

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

# A Veranda of Lush Colors: 'Parrots and Rooftops'

### **WAYNE A. BARNES**

John Powell has been one of my favorite artists for years. He resides in a comfy home with his wife, Wendy, not far from Santa Barbara, California. When not dodging the worst of the state's fires, he plies his trade. Most of us picture a 9-to-5 job and think, well, boring. But an artist can put in whatever hours he wants, and whenever he wants, after all—he is an artist!

John works in his studio in a wooded area beyond his home. There is a large open space where a Persian carpet covers most of the floor, giving warmth to the California cool mornings and mountainy air. At one end of the carpet is a massive easel, with solid oak uprights and bars that cross them, chest high, so a canvas can be secured—actually, trapped in—so there is no movement while he works his magic.

Scattered around the edge of the large room are pots of every shape and size, with different designs, many of which have been colorful participants in scores of scenes he has painted.

If there is any question about his work ethic, look to the only worn marks on the carpet in front of his easel. You'll find two ovals where his feet have been placed, day in and day out, pretty much on that 9-to-5 schedule. You work in your office; John works in his.

Through the 1980s, I had been a great admirer of Powell serigraphs, offered in many of the finer galleries. They were the best quality, and with almost all the individual colors of the artist's palette. But to see a real, in-the-flesh, Powell painting sometime, that would be special, but not likely.

The serigraph I enjoyed most was "Parrot and Rooftops," with a blue-fronted Amazon green parrot perched on a rod, extending from the left edge of the painting. John was able to make the parrot appear to be off the canvas, in front of the rest of the painting.

It has a red slash on its shoulder and a blue band over its beak and yellow face. It is posed above a luxuriant patio. This is the mark of a Powell painting: colors of every tint and hue emerging as though through the canvas, bobbing flowers, hanging baskets, and floral or geometric designs on heavy, glazed pottery. In the distance are red tile roofs. To me, it portrays just a comfortable feeling, a place you want to be—to step into.

Galleries will have others of his serigraphs on display, all with the key Powell elements. Those without a green parrot may have cockatiels, cockatoos, macaws, and more. Some appear in pairs, some in flight, but there is always movement, giving life to the image

But where did all of these serigraphs come from? After Powell finishes three successive paintings, his publisher chooses one of them to make a thousand serigraphs. About a third of these go to Japan, where they so appreciate floral designs, another to Europe, and the last third are spread across the United States.

Imagine if each serigraph retails for \$650, and there are a thousand. So, what would be the value of the original oil painting? When those thousand are sold out, it just increases.

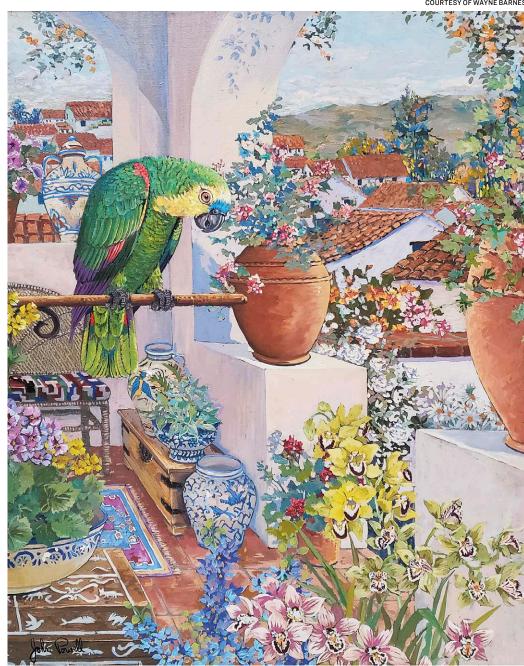
I had never truly lost my poor-boy psychological outlook from childhood. A government salary, with five children to feed and clothe, always made me an art observer. I could enjoy it on a gallery wall and hoped, someday, to take a Powell home—a serigraph.

In 1990, we moved from northern Virginia to southern California. I was one of very few FBI agents who could afford a home in San Diego. That had come through a lot of do-it-yourself, backbreaking labor over a decade on our 3,500-square-foot home on a wooded lot in Virginia. I had built stone walls and put on a 1,000-square-foot, twostory addition, improving everything, giving me true weekend-warrior status as a master carpenter.

The sale of the house had brought in a pretty penny, the proceeds to be the down payment on our next home. We would have to completely remodel one on the West Coast: doors wide enough for a wheelchair, ramps to go with, and more. Working odd nighttime shifts in the FBI would enable me, during daylight hours, to drive thousands of nails, as well as provide long, arduous weekends to create the California home my family deserved.

After a packed-to-the-brim moving van pulled away from our Virginia home, we packed ourselves—mom, dad, boys (ages 6, 8, and 10), infant Natalia, and Midnight the cat—into our new Chevy van to drive across the great expanse of our nation to the Pacific Coast.

This is the mark of a Powell painting: colors of every tint and hue emerging as though through the canvas, bobbing flowers, hanging baskets, and floral or geometric designs on heavy, glazed pottery.



"Parrot and Rooftops," 1985, by John Powell. Oil on canvas; 20 inches by 24 inches.

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The parrot on his perch is suspended in midair and central to the scheme of activity. He has one more degree of life than his floral cousins and we are drawn to him, again and again.

Some pieces of art move me so that I am compelled to write about them—what they look like, but more often, how I see the scene in its own history. This is what the series "Taking You There" is about.

Wayne A. Barnes was an FBI agent for 29 years working counterintelligence. He had many undercover assignments, including as a member of the Black Panthers. His first spy stories were from debriefing Soviet KGB defectors. He now investigates privately in South Florida.

Still settling in, one day I wandered into a sophisticated gallery and framing shop down the hill in Solana Beach. I wondered if they had any pieces by Powell. The owner brought out an inch-thick stack of 4-by-6inch photos of what she said was available.

I went through them, many of which I had seen before—flip, flip, flip, flip. Then my eyes came to rest on one that stood out. It was "Parrot and Rooftops." I asked her how much it was. She looked at

the notations on the back of the photo, and then did some mental figuring. This was ley." No indecision this time. odd, I thought, for a number that should have been on the tip of her tongue. Didn't all of Powell's serigraphs go for about the

She tilted her head from side to side, made some last calculations, trumpeted her lips in and out and said, "I can get it for you for a little under \$10,000—but you will want a good frame, so it will be a little over ten."

I had not understood that this establishment sold only original oil paintings. They were the real deal, and serigraphs were not in their repertoire. So, you picked the painting you wanted from a stack of photos and, within a few days, they had it in hand. I had never stepped foot in a gallery like this, which presented only original pieces. The very idea of having one by John Powell had been well beyond my thought process. Now I had the opportunity to purchase something that was more to me than just oil

paint on canvas. It seemed like liquid gold. My mind was dazzled, but I quickly looked through the few dozen other paintings in the stack, now realizing that these were not serigraphs, none of them, but all original oils. I had to catch my breath.

How many linear yards of three-foot-high, stone walls had I built around our house in Virginia? How many thousands of nails had I driven into broad decks that nearly surrounded the house, with catwalks connecting them, and on two levels? How many square feet of Mexican paver tile had I laid for the new 16-by-32-foot kitchen, and the skylights installed high above so light would stream down on us. If all of that could be calculated for what it had saved us, and as extra profit on the sale of our home, could I take the leap to do something that still seemed so far outside the realm of my comprehension?

I asked the owner, "How could the original oil of 'Parrot and Rooftops' not be long gone, sold to a wealthy aficionado of Mr. Powell's artwork?" She had no idea, but knew that if it was in her magical stack of photos, it was still available. And it seemed that not too many people had access to them, or even knew of a business with a similar pile of images. I had walked into the and the parrot, mid-bob, pokes out from

long time ago, I had been in the presence calls echoing off the rooftops.

of a painting that had almost gotten away. Here I was again, in an art gallery, with the apple of my eye—actually the parrot of my eye—right in front of me. I dared not make that mistake again.

I held out the photo and gave her a nod.

My own lesson, now more than two decades since I had learned it, was the deciding factor. This painting would find a home in my living room, across from a tall wall on which hung "The Mountain and the Val-

### **Taking You There**

A marine layer floats above the coastal town nestled in a Pacific cove. The scent of morning dew reaches only the earliest risers. Seen from above, the rooftops are a patchwork of slopes dotting the landscape throughout the valley.

The flowers are both natural and extraordinary. They grow high and low, over and around, in the ground, and out of the most gloriously glazed vases and pottery whose colors rival the beauty of the blossoms they hold.

A breeze flows down the valley floor, shimmering the leaves and vines. Cymbidiums laugh, shaking their heads in the gentleness of nature. Bougainvilleas climb up the archways of the patios and porticos, then burst into bloom on the downstroke. Orange-red geraniums offset gray-white stucco walls, and dazzling tapestries give life to rustic tile floors.

On a veranda high above, hemmed in by a colonnade of archways, and standing out among an assortment of huge urns and floral clusters, is a vibrant green parrot nodding his yellow head and bluebridged beak. Red slashes on his shoulders mark his rank to command the scene before him

The parrot's veranda is as exquisite as it is ostentatious. A cleft in the wall off to the right offers flower-lined steps down to a garden hideaway you can sense below. Dew-glistening flagstones walk around a path where a waterfall and lily pads lap over colorful koi, and lush rushes and grasses are just out of sight.

The parrot on his perch is suspended in midair and central to the scheme of activity. He has one more degree of life than his floral cousins and we are drawn to him, again and again. He is frozen in his space, yet we know his head is bobbing and his squawking calls out to the valley below.

The scene holds us in a moment in time. The shadows will always mark an early morn and the coming of a new day. The flowers will hold their blossoms forever, right gallery, and at the right time in my life. the canvas every time we glance his way My cranial synapses were firing off. A as he impatiently awaits an answer to his **ARTS & CULTURE** Week 4, 2021 THE EPOCH TIMES

BRIDGES

(Above) The poster for "Fearless" shows the unforgettable scene of the protagonist dancing on the ledge of a tall building.

(Below) Max Klein (Jeff Bridges) underwent a transformative experience in a plane crash and now he is fearless.

This film encapsulates what many would consider a 'crashing' of the economy and of certain freedoms and civil liberties.

POPCORN AND INSPIRATION

# A Rousing Drama for Today

IAN KANE

WARNER BROS

hen I first recalled director Peter Weir's 1993 film "Fearless," I must have subconsciously known how timely it is. And after watching it for the first time in probably over a decade, I see parallels to many of the recent tumultuous events. In many ways, "Fearless" plays like the cinematic gestalt of recent times. After all, 2020 was a year that many would like to forget even happened—with all of the tragic deaths, increased political upheaval and divisiveness, viral hysteria, and so on.

The film opens with middle-aged architect Max Klein (Jeff Bridges) walking calmly through a cornfield, as an ethereal score by composer Maurice Jarre hums in the background. Max is holding a young boy's hand and carrying an infant.

As Max emerges from the field, we see that he is leading many who have just survived a horrific commercial airline crash. Crash rescue teams scramble all around frantically, but Max displays an odd air of tranquility and peacefulness, despite the fact that it is later revealed his best friend Jeff Gordon (John de Lancie) perished in the crash.

At the opposite end of the spectrum, a woman named Carla Rodrigo (Rosie Perez)

is being hauled out of the still-dangerous plane wreckage by a pair of men. She is frantically clawing away at them in a desperate effort to get back to the plane's damaged fuselage in order to find her baby who was ejected from her grasp in the crash. A tiny burned shoe can be seen amid the debris, signaling that the worst has happened.

Seemingly in a state of deep shock, Max finds the mother of the baby he is carrying and hands the child off to her. He then rents a car and drives to Los Angeles to visit an old flame, Alison (Debra Monk). As they sit eating at a local restaurant, Max orders strawberry pancakes. Surprised, Alison notes that Max has always been allergic to the "forbidden fruit" and almost died from eating them as a child. But he shrugs it off and says that now "I'm past all that."

Indeed, due to the plane crash, Max's life seems to have undergone a transcendental shift and displays characteristics of a messianic figure. He is completely forthright and honest with people and has conquered all of his fears. For example, when the airline tracks him down (with the help of the FBI) and offers him a train ticket back to his home in San Francisco, he tells them that he'd rather fly back instead, having overcome his fear of flying.

During his flight, the airline pairs him up with psychiatrist Dr. Bill Perlman (John Turturro), who specializes in treating trauma victims. Since Max believes that he has entered a transcendent state, he doesn't think Dr. Perlman can wholly understand his transformation.

When Max returns home, his wife Laura (Isabella Rossellini) and young son Jonah (Spencer Vrooman) are ecstatic to see him. But it doesn't take long for them to figure out that something is vastly different about Max's personality. When Max and Laura have a private moment together, she asks why he didn't immediately let her know he was alive. He responds, "I thought I was dead."

While things begin to fracture on the home front due to Max's somewhat detached nature toward his family, he is hailed as "the good Samaritan" by the media—having comforted other passengers during the crash landing and led many of the survivors to safety.

Dr. Perlman believes that Max may be able to help Carla, who lives with her family in New York. When Max meets Carla, he finds that she is wracked with survivor's guilt because she wasn't able to hold on to her baby during the crash. Max and Carla strike up an unusual chemistry, and he makes it his duty to save her, just as he did some of the other survivors.

Needless to say, Laura becomes jealous of the attention that Max shows to Carla, and their family life becomes increasingly unstable. At one point, Laura finds Max in the famous scene that the movie poster depicts—fearlessly dancing on the rooftop ledge of a tall building.

As Max's progress with Carla begins to taper off, will he still be able to save her from her seemingly endless despair? And who will save Max from his own new, strangely

As a new year begins, this film encapsulates what many would consider a "crashing" of the economy, of certain freedoms and civil liberties, leading to an overall sense of worldwide turbulence. However, just as the film ends on a positive note with regard to a return to normalcy—so too can all of humanity hope for a semblance of normalcy. As the saying goes, "Don't count the days; make the days count."

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

### 'Fearless'

**Director** 

Peter Weir

**Starring** Jeff Bridges, Isabella Rossellini, Rosie Perez

**Running Time** 2 hours, 2 minutes

Rated

**Release Date** Nov. 5, 1993 (USA)

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Virtue of the Brush in a Time of Chaos

"When things are chaotic to the extreme, order must be restored."

- "The four books" by Zhu Xi



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