

THE EPOCH TIMES

LIFE &

TRADITION

RANDY LITZINGER FOR THE EPOCH TIMES

ANITA L. SHERMAN

A Farrier's Work

Terry A. Corbin practices a time-honored craft in Virginia horse country

The sun would eventually break through but the morning started overcast and drizzly at The Three Oaks Farm in Rixeyville, Virginia.

No matter a little rain and nip to the air. Rosy-cheeked and bedecked in a heavy sweater, vest, and leather apron chaps, Terry A. Corbin was ready to start his day.

A large white horse named Jose 'N Grey (Baby G for short) stands haltered and ready inside the barn as well. Another horse, Gambler's Golden Flame, awaits its turn. Time for a new set of horseshoes.

Corbin is a farrier, and his profession dates back to early Christendom.

His tool-filled Stonewell Bodies truck (custom-made especially for the trade) holds a variety of metal horseshoes, hung by size. There are dozens. There's an array of heavy tools and the recognizable anvil stands nearby.

"Each hoof will require a different size. You have to tweak each one," Corbin says as the steam rises from a hot horseshoe plunged into water to cool it off. Then, there's some pounding on the anvil as the shoe is specifically shaped to the hoof of this particular horse.

It takes a lot of practice to twist hot metal to a specific size. A horse's front hoof angle (the angle between the front hoof wall and the ground) should be roughly 50 degrees. Yes, Corbin has and uses a hoof angle gauge.

Corbin's deft handling of the tools of his trade has ancient roots. History shows that horseshoes existed in cultures ranging from the Celts to migratory Eurasian tribes. During the Roman Empire, farriers were on staff. Their job was to keep those cavalry steeds shod and sound, whether at home or on military campaigns. Farriers not only tended to the horses' hooves but their overall health, as well. They were held in high regard and often exempt from routine military tasks and from going into battle.

These century-old craftsmen play a vital role in the horse industry today. Being a farrier requires that you wear many hats when it comes to the care of horses: forger, welder, toolmaker, shoemaker, anatomist, physiologist, and "horse whisperer."

Their craft, if done well, ensures that the horse is prevented from injury and from unhealthy wear and tear. A farrier's work prepares a horse for the race track, the show ring, a riding lesson, or a pleasant work through the woods.

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“I know I came to it later in life but why would I want to do anything else?”

Terry A. Corbin, farrier



Terry Corbin, 64, has taken care of horses' hooves for over 20 years. It's an old craft, and though tools and materials changed over time, the same knowledge and craftsmanship have been handed down from generation to generation.

5 Ways to Revive Romance and Love

JEFF MINICK

"A woman needs a man like a fish needs a bicycle."

Coined in 1970, that feminist adage may bring a smile, but the sentiment behind it is deadly to male-female romances and relationships, especially when men throw it

into reverse, "A man needs a woman like a fish needs a bicycle."

Of course, men and women have long waged the battle of the sexes, but our ancestors often used humor as their shields and swords. They made good-natured cracks about the opposite sex, laughing at their

foibles and their differences. From Geoffrey Chaucer's "The Wife of Bath" to comedian Henny Youngman's classic line "Take my wife ... please," the dissimilarities between men and women were frequently a source of amusement founded on affection.

No more.

For decades now, our politically correct age has eroded those entertainments and endearments. Our universities, our government, and the culture at large have intruded in ways never before seen in male-female relationships.

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Respect and empathy go a long way in relationships.

LINDSEY WEBER/UNSPLASH



Corbin leads Gambler's Golden Flame outside after changing its horseshoes.

A Farrier's Work

Terry A. Corbin practices a time-honored craft in Virginia horse country

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Whether for work, sport, or pleasure, the horse's fitness depends on its footing.

Horse Heaven

"I've been around horses all my life," says Corbin, 64, who was raised on a farm in Culpeper, Virginia. He was one of nine children.

Corbin chuckles as he recalls his early youth when he and several of his siblings would sneak over to the neighbor's farm to play around.

"They had plenty of horses, all kinds of horses," he says. "We'd go over there and ride them."

"One day, the neighbor drove over. I was about 9 or 10 at the time. He wondered if I and my brothers would want a job working on their farm, helping with different things. That's how I started working with horses." Corbin chuckles again remembering well when the neighbor started to pull out of the driveway, stopped, and shouted back.

"Oh, and I'll let you ride the horses—no more sneakin'!"

In addition to the work on the neighbor's

farm, Corbin's grandfather would bring wild ponies to their place to be broken.

Corbin credits his wrestling days at Culpeper High School as great preparation for his present-day career. He was an all-state champion.

"Being a wrestler, it helps," Corbin says with a laugh. He has to deal with all kinds of horse personalities and the strain on his body.

He didn't immediately launch into being a farrier, but his varied work paths would take him there.

"College really wasn't for me," says

Corbin, who, after a year at Virginia Commonwealth University, returned to his rural roots, took up carpentry, and got heavily involved in construction work, repairs on rental homes, and eventually farm management.

Corbin was always working closely with the farriers and would take any opportunity to accompany them in their trucks to help however he could. While not official, it was an apprenticeship that gave him hands-on experience.

After years of helping other farriers, Corbin decided that he had found his vo-



Placing a heated new horseshoe on the hoof.



(Left, Above) Corbin changes the horseshoes on Gambler's Golden Flame.



Filing the ends of the nails after changing the horseshoes.



Corbin knows each horse's personality well.

cation and avocation. He enrolled in the Danny Ward Horseshoeing School in Martinsville, Virginia, to get his certification.

He learned from one of the best. Danny Ward died in March 2018 at the age of 73. In addition to being the owner and operator of his horseshoeing school, he was a third-generation farrier known for his superb abilities and commitment to education. With more than 50 years of shoeing, Ward hosted the Eastern Farrier Conference for four decades. He wanted to share all that he knew for future generations, writing nearly 100 articles about farriers for trade publications, including the American Farriers Journal.

Corbin Farrier Services

"I truly love what I do," says Corbin, who has been at this trade now for more than 20 years. "I want to be as good as I can be. I treat each horse as if [it were] the only one I am working on today."

Corbin's wife, Tena, has his full support and is also an animal advocate. Dr. Tena Boyd is a veterinarian at Old Waterloo Equine Clinic in Rixeyville.

His passion for what he does has its own challenges.

"The most horses I've worked on in one day was 11, that was too many. I was very tired by the end of the day," Corbin says.

For nearly 12 years, Corbin has been shoeing the horses at nearby Three Oaks Farm. Susan Smith's farm spans over 300 acres, and she's been riding for some 50 years. Smith owns Tennessee Walkers. She has won national and international championships.

"Terry's a really good person. He's honorable, he's ethical, and his level of experience is astronomical," Smith says. "Terry's got incredible horse savvy. He understands horses and can often sense when something is going to happen."

Smith credits Corbin's professionalism and comfort level with horses as the reason he's able to work on them by himself.

In most cases, the owner or an assistant is necessary when shoeing, as not all horses are keen on the process and willing to stand quietly.

"Yes, I've been kicked," Corbin says when asked. "I was trimming the back foot and got kicked clear across the stall. I broke my ankle trying to catch my balance. I was in a boot for a while, but it didn't slow me down much."

"It's a brutal job, the physicality beats you up," Smith says. "That's why there is a lot of turnover in the profession. It's seven days a week."

Corbin works from a large calendar filled in with clients for months ahead. At this point in his career, he limits his traveling to a 30-mile radius from his farm.

A farrier's work prepares a horse for the race track, the show ring, a riding lesson, or a pleasant work through the woods.

Corbin works hard at his craft and has garnered a stellar reputation. When asked how many clients he has, he just smiles and says, "Too many."

Healthy Hooves

Good farriers are tough to find and in high demand.

According to TheFarrierGuide.com, there are more than 25,000 farriers in the United States. With an estimate, according to the National Horse Council, of some 9.2 million horses, it isn't easy to see the disconnect and why a farrier's services are in constant need.

Horses require their hooves to be regularly trimmed and a set of new shoes every four to eight weeks, every six weeks on average. "I have a lot of friends that trim their

horse's hooves to save money," says Smith. But if you have a horse, you have to have a farrier, because it won't be 'if,' it will be 'when' you encounter a problem—like needing to drain an abscess—that you'll need that farrier on speed dial."

Prices vary from farrier to farrier, but on average, you can expect to pay anywhere from \$50 to \$200 or more for a trim or a full set of shoes.

Working on race or show horses can cost more than pleasure horses. Depending on the area, farriers can easily earn more than \$100,000 a year, and often upward of \$200,000.

While newer tools and materials have improved, the farrier craft has remained largely unchanged. Knowledge, tradition, and craftsmanship, a sense of preservation, and a keen respect for horses have been handed down from generation to generation.

Farriers carry on a centuries-old craft. Their skillset remains a needed and strong one.

Loving horse owners need faithful farriers, and Terry Corbin fits the bill and more.

"I know I came to it later in life, but why would I want to do anything else?" Corbin says.

There are way more horses than there are hours in a day, and he's not a man who likes to say no. He has a full list of clients and dozens of horses that he knows by name and personality.

Retirement? "No, I'll never retire," he says with a smile. "Just slow down."

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

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Why Are Horseshoes Considered Lucky?

Let's look at some legends and history surrounding horseshoes starting with St. Dunstan. Keep in mind that there are different tales from different lands, depending on who you ask, but the message of the story remains the same. Because of this story, people believed that the horseshoe could keep evil spirits out of their homes, and thus bring in (or keep in) good fortune.

The Thoroughbred Retirement Foundation recounts the tale: "In the 10th century, St. Dunstan (a blacksmith at the time) was visited by a man that Dunstan quickly recognized as the Devil. Upon the visit, the hooved Devil asked for a horseshoe for himself, and so Dunstan nailed a red-hot horseshoe tightly onto the Devil's hooves, which caused him to howl in pain. He begged Dunstan to remove the shoe, and Dunstan agreed under one condition—the Devil must respect the horseshoe and never enter any place where one was hung above the door."

5 Ways to Revive Romance and Love



RETROCLIPART/SHUTTERSTOCK

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Here's just one minor example: This year, the Disney theme parks dumped the words "Ladies and Gentlemen, Boys and Girls" from introductions to events—for being "gendered language."

These assaults have taken a toll on love and romance. Marriage rates are declining, and romance itself seems to be on the verge of disappearing. As Lawrence Samuel reports in "Is Romantic Love Going Extinct?" many young people scorn romantic love in part because they fear the emotional bonds associated with it. He said that "a national poll of 18-to-29-year-olds conducted by the Pew Research Center found that almost 60 percent of the respondents were not at the time in committed relationships and that most of them were not interested in being committed to anyone."

And in her 2021 article, "Fewer Americans See Romantic Partners as a Source of Life's Meaning," Hillary Hoffower reported that a recent Pew Research Center poll "that surveyed more than 2,500

Americans found that 9% of respondents cited their spouse or romantic partner as a source of meaning in life. That's quite a drop from 2017, when 20% said the same."

But suppose some men and women want to buck this trend and pursue true love; what can be done?

1. Avoid Chauvinism and Stereotypes Sigmund Freud once asked, "What does a woman want?" That's a foolish question. Right now, planet Earth is home to about 3.905 billion females. Ask those women, "What do you want?" and you're likely to get several million answers. There are 3.97 billion men on Earth. Ask them what they want, and you'll get millions of different answers.

So here's a thought: Let's stop lumping people together and stereotyping them based on their gender. Let's stop saying, for instance, that all men are unfeeling lunkheads or that all women are emotionally manipulative. Instead, let's regard the person who has attracted us as a unique human being.

In other words, if we wish to bring romance to life, let's look at the opposite sex as individuals rather than as statistics.

2. Show Some Respect and Empathy

Most of us learned at an early age that to cross a street, we needed to stop, look, and listen.

'Reach out and touch someone,' ran an old telephone ad. The same applies to our partners.

We should apply those same rules to our relationships with the opposite sex.

Let's say you've come home after work to find your loved one trying to cook supper while carrying a wailing toddler. Do you pause a moment, offer to take the baby or stir the soup, and ask your partner about his or her day? Or do you immediately start moaning and groaning about your day at the

office and the latest shenanigans of the boss?

When we offer comfort to the other person in our lives, we are showing our love for that person. When we focus on ourselves, as we often do in our self-obsessed culture, we aren't building bridges, but are instead throwing up barriers.

"Reach out and touch someone," ran an old telephone ad. The same applies to our partners.

3. Men, Play the Gentleman

In her 2019 column for the Chicago Tribune "When Did Men Stop Being Gentlemen?" Jackie Pilossoph wrote, "When it comes to men, I'm old-school. I like a gentleman." She then described a female friend who went on a first date with a narcissistic man who paid little attention to her, ordered his favorites from the menu, blabbed on about his work, and even asked her for a ride home at the end of the evening.

Pilossoph was appalled. As for me, I just wanted to smack the guy upside the head with an etiquette guide.

At the end of her article, Pilossoph said

she knows plenty of men who "haven't forgotten how to be gentlemen."

Guys, being a gentleman is easy and painless. Mostly, it means making those around you comfortable, sharing a conversation rather than dominating it, truly listening, and staying focused on your companion.

One practical tip: If you want to make an impression on a first date, bring her flowers. And if you're married or in a long-term relationship, bring some flowers or some other unexpected gift.

You're not only showing love to these women. You're showing them class.

4. Women, Play the Lady

Years ago, when I was teaching the humanities to homeschoolers, a mom once commented to me, "I wish boys knew how to treat girls."

I held my peace, but I remember thinking, "I wish girls knew how to treat boys."

Ladies, here's some advice from an old guy who has made plenty of mistakes, some of them horrible, in his relationships. Have the back of your husband or the partner you

love. As Tammy Wynette once sang, "Stand by Your Man." Whether you're just getting to know each other or you've been married 30 years, be in his corner. If that guy loves you, count yourself blessed.

One practical tip: Don't assume that we men know what you want. Whether you're talking to a friend or a therapist, please avoid saying of the man in your life, "He should understand my wants and needs without me telling him."

Most of us don't. If you want us to understand, you need to take our chin between your thumb and forefinger, look us directly in the eye, and tell us what you want.

5. Vive La Différence!

In the movie "My Fair Lady," Professor Higgins sings, "Why Can't a Woman Be More Like a Man?" Often our own culture advocates that same idea, promoting masculinity in women and femininity in men.

No, I say, No, no, no. As a man, women are creatures of mystery to me, often unfathomable in delightful ways. When I first met the woman who would

become my wife, her favorite beverage was Hawaiian Punch with a few Oreo cookies completing the treat. She loved shoes, having her head scratched, and naps when time permitted. I found these details fascinating. But the biggest mystery, one which I never solved, was why she ever loved me in the first place.

Instead of erasing gender differences, or even worse, regarding them as walls that should forever keep men and women far from love and romance, I say we should celebrate and enjoy the distinctions between the sexes.

If, as some have proclaimed, romance is dead, then alas, so are we. Jeff Minick has four children and a growing platoon of grandchildren. For 20 years, he taught history, literature, and Latin to seminars of homeschooling students in Asheville, N.C. He is the author of two novels, "Amanda Bell" and "Dust on Their Wings," and two works of non-fiction, "Learning as I Go" and "Movies Make the Man." Today, he lives and writes in Front Royal, Va. See JeffMinick.com to follow his blog.



Muses were believed to bestow inspiration upon the worthy.

ANCIENT WISDOM

Got Inspiration? Give Credit Where Due: An Ancient View

Part 2 of 2

MATTHEW JOHN

There was a time, in centuries past, when creative inspiration was seen as something altogether different than it is today.

Not simply the product of our own personal efforts or genius, inspiration was, in the ancient world, seen as a divine gift—something bestowed from above upon the worthy.

For the ancient Greeks and Romans, as we saw in part one, it was a host of goddesses known as the Muses who gave this divine spark. Far from fringe figures, they were looked to—and even invoked in prayer—by the very shapers of Western civilization. Homer, Socrates, and Plato alike turned to these ethereal figures for insight and wisdom.

Where did the Muses, or ideas of inspiration, go in the centuries that followed the fall of Rome? And how did they make it to the present, if only tucked in the vestiges of our language (think “music” and “museum”), or the occasional statue?

It’s a fascinating story that reveals much about our shifting worldviews, and just how much has changed—or been lost—in the past few centuries.

From Muses to the Middle Ages

In the ensuing centuries after Rome’s collapse—what are often called “the Christian centuries” by scholars—the idea of Muse-inspired insight gave way to new forms of revelation. While unique to their new times and Christian theology, there were still fascinating points of parallel, as we’ll see.

The most noteworthy change was the deep belief that it was God the Father who now breathed creativity’s divine spark into man.

Rather than a colorful cast of unique, individual female figures, it was from a higher, greater source that people attributed their strokes of genius. Talent and inspiration were seen as a blessing from God.

Of course, although this was a higher and more powerful figure, God, like the Muses, could still be approached through prayer, offerings, and acts of devotion. The impetus was on the individual to make him or herself worthy. But ultimately, like in Greco-Roman times, one’s own genius was, well, never really one’s own. An implicit call to humility was present in the very concept of knowledge.

Yet interestingly, we also see other vehicles for inspiration appearing in the Middle Ages—even if traceable back to the supreme figure of God.

In artwork from the time, we see depictions of holy figures such as saints and martyrs receiving divine favor in the form of visions. So rather than insight being dropped into the mind, as it were, from the Muses, in these instances, it was being revealed, or shown.

Sometimes it seems that a faculty besides inner sight was involved—it could also come as a higher form of hearing.

St. Hildegard of Bingen (1098–1179), one of the most prolific and innovative composers of the era, gave a glimpse of this in her writings.

“In the third year of my life I saw so great a brightness that my soul trembled,” she once wrote. “I kept seeing this way until my fortieth year when I was forced by a great pressure of pains to write about the visions I had seen and heard. I brought forth songs

with their melody, in praise of God and the saints, without being taught by anyone.”

In some instances, divine intermediaries might have even joined in the singing.

According to Dr. Christopher Page, a professor of medieval music and literature at the University of Cambridge: “When monks, nuns, friars, and clergy stood in the choir stalls to perform their plainsong, they didn’t think that if you counted all of the visible singers present, you counted everybody who was performing.

“That’s because the angels were believed to be present in the building, keeping company, note by note, with their human counterparts. And now and then it was even possible to catch the sound of them.”

In other instances, it might be saints who revealed knowledge to the spiritually worthy.

The best-known example might be that of Joan of Arc (later herself sainted), who in the early 15th century became the most unlikely of heroines for leading France’s armies to victory. She cited the saints, particularly St. Michael and St. Catherine of Alexandria, as her guides; they spoke to her on numerous occasions, Joan would reveal, and they were the cornerstone of her extraordinary achievements.

Joan always attributed her inspiration to a higher source and reflected a more general sense of religious humility and indebtedness, traits that creatives at the time shared.

Even the procuring of construction supplies, as when Abbot Suger set to work rebuilding the abbey of St. Denis in the 12th century, could bear witness to the divine’s hand.

In his memoir, Suger described the discovery of a new quarry as “through the gift of God.” He likewise characterized as providential the arrival of a “skillful crowd of masons, stonecutters, sculptors and other workmen.” Locating the 12 great timber beams they needed for the roof was said to be “a miracle.”

For Suger and legions like him, it wasn’t the product of good luck, chance, or even his own hard work that made it happen. It was, much like his Greco-Roman forebears saw it, the result of a higher hand.

An implicit call to humility was present in the very concept of knowledge.

Changing Times

With the Italian Renaissance and the re-discovery of the classical past, the Muses, in both name and image, gained a second life of sorts. They became part of the artist’s repertoire in the 15th and 16th centuries, featuring in sculptures and paintings and often surfacing in works of poetry—after centuries of slumber.

For a few centuries, at least, they coexisted alongside Christian motifs, even if largely ornamental in role; it would be to the saints and God that believers would turn for actual inspiration.

With the coming of the Enlightenment in the 17th century, however, even the idea of divine inspiration in general would witness a decline. The Age of Reason would posit Man as the locus of achievement. The self came to be seen as the center of creative force, foreshadowing the increasingly secular worldviews of the 19th century and thereafter.

Thankfully, even in today’s scientifically steeped present, the classical arts, literature, and communities of faith help us to remember that there’s more to greatness than ourselves.

So if you’re looking for a little spark of creativity, set aside that iPad and hit the museum. I’m sure you’ll find a lot more of substance to, well, muse over.

Matthew John is a veteran teacher and writer who is passionate about history, culture, and good literature. He lives in New York.



St. Philip Neri is granted a vision, as depicted by this painting in St. Roch’s Church, Vienna.

EDUCATIONAL INSIGHTS

The Pause That Does More Than Just Refresh

How to implement a simple technique that can be used in any classroom or at home, and has proven able to turn a ‘C’ student into an ‘A’—with minimal time and cost (Part 2)

MATTHEW JOHN

Last week, in part one, we looked at the simple technique of adding pauses to one’s direct instruction, and saw what a powerful effect it can have. By allowing students a brain break, time to process, and space to reflect, student achievement is boosted and learning becomes a more pleasant endeavor.

It turns out the method is incredibly simple to use and prep for, making it a win-win for both educators and students alike. Here are several strategies and options to help you get the most out of it.

What the Researchers Did

What was done in the study by Ruhl and company, described in the last piece, was to pause for just 2 minutes every 15 to 18 minutes of class. (The context of their study was lecturing in a college course.)

During the short pause, what instructors did was have students “pair and share” their notes with a partner or neighbors, but with the important caveat that they actively compared what one another had written down. And if any discrepancies were found, students were to discuss them, ask for clarification, or jot down whatever it was that was missed.

As described last time, this approach leads students not just to think actively about their comprehension of the material, but also to develop self-awareness—an important “meta-cognitive” skill.

Another approach was used in a study authored by Rowe (published in 1980) that had students clarify their thinking aloud to partners about what was just taught. In this scenario, students might be asked to summarize key points of what was just taught or quiz one another verbally.

(I personally prefer the former approach, as the end product is not just mental clarity but also more complete

and accurate notes—an added long-term benefit.)

When facilitating either type of activity, I’ve found that it’s important to communicate your expectations for the task very explicitly up front if you want students to use the time well and stay on task. I also remind students that whatever the activity, it’s fine for them to look at their notes and amend them as they go—as the whole point is to review, digest, and arrive at greater clarity. It’s not a test!

Other Variations

1. Role Playing. I’ve found that a particularly productive twist on the above is to have students do a short role-play as a break. For example, when teaching about a work of art, I might have students form into groups and pretend they’re at a museum and that they’ve just come upon the object studied (which I’ll project on the screen), and now one of the individuals must “be the docent.” He or she is tasked with explaining it to the inquiring tour group (played by the other students), who must not only listen, but also pose a question or two. (Again, all of them being allowed—and encouraged—to reference their notes, if helpful.)

Students often get very creative (and sometimes theatrical!) in their roles, and quickly internalize the material on a deeper level. Not only the “docent,” but also the “visitors” must carefully think through and reflect upon the material.

(I sometimes like to nudge them, if the docent is a particularly strong student, to “Not let him/her off easy!”—which makes for an added challenge and perhaps higher-order thinking.)

It’s often an energizing tonic in what might be a PowerPoint-dimmed room—and boosts learning demonstrably, as I can often see when I switch back to a whole-class format and call on one or

Lessons from the science of attention can easily be applied to learning at home.



Another variation is to present some kind of question or prompt that requires students to not only recall what was just taught, but better yet, apply it. To continue the art example above, I might present a new work, not yet studied, and ask students to categorize it as either Hellenic or Hellenistic (if studying classical Greek art), and tell why or how they arrived at their decision. This way, they must make their thinking explicit. I might then have students write their answer on an index card or mini-white board (provided at the start of class or before the activity), which they all hold up on the count of three, after being allowed time to respond. This gives me, as an instructor, a quick gauge of where students are at, and alerts me to the possibility (hopefully small!) that something was inadequately clear and needs to be retaught or sorted out. I’ll typically call on one or two students to share with the class their reasoning, and perhaps invite others to build upon it, or deepen it, for the benefit of all. (I might also nudge students to add to their notes if and when they hear new insights or anything they missed.)

two volunteers to tell us something interesting—or perhaps unexpected—they learned at the “museum.”

2. Multiple Choice or Problem Solving. Another variation is to present some kind of question or prompt that requires students to not only recall what was just taught, but better yet, apply it.

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Other Applications

I believe the science of attention and learning that drives these activities can be applied to other things as well, including on the home front.

For example, if a student is reading a textbook as homework, his or her learning and retention could be amplified by taking “active” brain breaks like the above every 15 minutes or so. If studying solo, this could take the form of rereading notes, jotting down any questions that linger or points of confusion, or going back over one’s own notes and annotating them to mark the key point, supporting evidence, and so on—as one would when marking up a passage of text.

Or if the student was simply annotating the textbook while reading the previous 15 minutes, this would be an ideal time to peel away from the text and put those marked-up parts down on paper—achieving the same effect as above. It’s a nice shift for the brain, and a different kind of processing.

Another approach might be to quiz oneself on one’s notes or what was just read, or ask a parent to do so.

This could also be done to great effect when watching a documentary. I often do active pauses in class when viewing these. When assessing their learning afterward, I find it has a dramatic impact.

Whatever the approach, you’ll want to ensure the break time doesn’t extend too long and that you announce—and enforce—a specified length. This helps ensure focus.

You’ll also want to be sure to circulate around the room (if in a classroom setting) and show your interest, such as by weighing in on any debates that pop up, throwing in a question or two, or complimenting someone on a keen insight. Show that you care, and they will too.

With a little time and practice, you’ll be able to transition into these breaks quickly and smoothly, and you’ll see from the smiles on students’ faces how much they’re getting from them.

Matthew John is a veteran teacher and writer who is passionate about history, culture, and good literature. He lives in New York.

ALL PHOTOS BY SHUTTERSTOCK



Taking short constructive breaks while reading a textbook—to jot down questions, for example—every 15 minutes or so amplifies learning and retention.

RELATIONSHIPS

Grief and Love

How to cope when you know a loved one is going to die

PENELOPE BURR

Recently, a dear friend whose husband had died a few months prior said she had difficulty attending church because at some point during the service, her tears would overflow. She and her husband had always attended church together, and she was finding the sadness of sitting alone to be overwhelming. Her grief was completely understandable; her husband was gone.

There’s another kind of grief that’s less acknowledged by our culture, a grief that occurs when one knows someone is declining, but the length of their remaining days is unknown. The label for this emotional state can be termed “anticipatory grief.” In

a study manual by Barbara Rubel, “Loss, Grief, and Bereavement,” she defines it as a grief reaction “related to an impending loss; including mourning, coping, interaction, planning, and psychosocial reorganization before a death.”

On a recent Sunday, I had an experience similar to that of my friend. After communion, the tears flowed, but the reasons were different. My spouse is alive; why should I be crying? He suffers from a chronic lung disease (no cure) and has exceeded the number of years projected with his diagnosis. He now wears oxygen 24/7, and his outings are limited to short trips to the store or anywhere seating is close at hand. Some days seem almost like “the old days”; at other times, he and I experience a sense of impending doom. Because he sees new limitations on almost a daily basis, the necessity of his coping with what lies ahead is far more poignant than mine.

Anticipatory grief may arise not only when someone is within days of dying, but also when someone receives a terminal diagnosis for which there may be very little treatment, or even for a chronic illness that’s a



BIBA KAJEVIC

new diagnosis. Note that Rubel’s definition includes not only mourning and coping, but also interaction and planning.

Coping

So how do we cope when we know someone is going to die? There are some practical ways. Some people may want to join a support group, talk to their minister, or talk with other family members and friends. My husband has the goal of trying to do one outing per day, even if it means we go to the store and he sits in the car. A few weeks ago, we explored some local sites and even went on a ride on the Jacksonville monorail, but some days even that is too difficult. If someone can get out of the house, even sitting in the driveway to watch neighbors, dogs, and babies or resting on a back porch is therapeutic.

Planning can help the caregiver and the person with the illness feel a sense of control. Some people like to go ahead and plan a funeral; also working to ensure finances are in order can keep anxiety at bay. Because I was from a large family, my mother sent a list of family heirlooms to all six adult chil-

dren and asked each person for their top three choices. These “heirlooms” included jewelry, furniture, china, and pictures. Mom compiled the list and even put the person’s name on the back of some of the items. She then sent it out to all of us. Her goal was that no one would argue about family belongings after her death. No one did.

Planning can help the caregiver and the person with the illness feel a sense of control.

Being Together

Most of all, spending time together is the best way to cope with anticipatory grief. At a family gathering or birthday (in person or via video call), just internally acknowledging that we are together now can bring a sense of peace.

My husband and I have talked a lot about dying. It’s probably tough for him being

married to a retired hospice nurse. We have cried together, but have laughed even more. Most days we don’t talk about dying at all because, and especially in light of COVID, he has said and I have said, “We want to live.”

Changes

The final part of Rubel’s definition, psychological reorganization, may involve a lot of changes within an individual’s or family’s structure. Perhaps the spouse always took out the garbage or changed the batteries in the smoke detector and is no longer able to do so. Perhaps the grandmother used to shop for all the grandchildren’s birthday or holiday presents and is no longer able to do so. These changes require a shift in thinking. Maybe helping the grandmother choose gifts online or finding a way to do family gifts instead of individual gifts can ease these transitions while still giving a person choices to make.

Long ago, a moment occurred with my father when I realized he could no longer save me if I were drowning in the ocean. All my life, he had been the strong one. I had felt safe and protected. Then came the time

when I knew if we were in the ocean, I would have to save him. Looking at someone with new eyes brings sadness, but acknowledging the cycle of life helps us to accept what is. It allows us the opportunity to become more compassionate and kind instead of impatient and frustrated.

Other changes can occur, such as realizing that one’s financial situation may be reduced after the loved one’s death, or that some social situations will be altered, such as holiday events no longer occurring in the family home or even in the same city. These thoughts can also create more anxiety about what’s to come, so that staying focused on the day-to-day, living in the present, becomes the goal.

When I asked my husband if he had anything else on his bucket list, he said, “Just love me.” What a freeing remark as we both try to live each day discovering beauty and joy.

Penelope Burr resides with her husband in Jacksonville, Fla. A lifelong seeker, she finds fulfillment through church, family, friends, and tennis.

DMYTRO ZINKEVICH/SHUTTERSTOCK

FAMILY

Table Talk

How to inspire delightful family dinner conversations

KAREN DOLL

Some of the most memorable meals we've shared as a family were filled with lively conversations and hearty laughter. Dinnertime is a great time to reconnect with everyone after a busy day, but it's also the perfect place to liven things up a bit and have some fun.

Try adding some of these ideas to your dinner plans this week and stir up some delightful dinner conversations.



Seasonal Love

One of the easiest conversation starters is this seasonal fill-in-the-blank sentence: "I love _____!" Everyone takes a turn finishing the sentence with their favorite things about the season. This is a great warm-up activity to get everyone thinking; keep going as long as there is interest.

Before dinner, gather a variety of photos of your kids as babies and toddlers; after the table is set, scatter the photos all over the tabletop.



Dinnertime Doodles

After seeing this done at a local restaurant, it quickly became a regular at our family dinner table.

Using a roll of plain white paper, cover the entire tabletop, fold underneath, and secure it with tape. Then set out a variety of crayons, gel pens, and colored pencils.

There's just something magnetic about a blank canvas, especially one the size of the dinner table. Start things off by drawing something simple like a heart and a smiley face at each of your kids' places in their favorite colors. Light up your spouse's eyes and draw big, red kissy lips coupled

with a speech bubble that says "I love you," and watch your kids wrinkle up their faces and say "ew."

Then announce that it's free-drawing time and encourage everyone to join in. Ask questions, comment on your kids' drawings, and they'll get the idea.

Can you tell your family story in pictures? Draw the word "family" in big, bubble letters. What makes your family unique? Maybe you raise chickens or alpacas. Or maybe you're all musical or serving as missionaries in an interesting foreign country. Add colorful illustrations and words that show who you are as a family. Write your names in fun, creative fonts, and encourage everyone to add a simple self-portrait and include any accessories that highlight individual personalities. Draw your house, and everyone can work together to add any distinctive features.

Or try this fun alternative. Each person draws a simple starter doodle (a figure eight, wiggly lines, or a circle with a triangle on top) near the place setting of the person on his or her left. Then everyone works to transform their doodle into a person, place, or thing.

It doesn't matter what you doodle or how you doodle, just doodle. Before you know it, your "tablecloth" will be a conversation piece.



Collaborative Scene

This is such a fun activity, because even your youngest toddler can participate, and it's sure to spark a fun conversation. All you need is a blank piece of paper and some colored pencils, crayons, or markers. Decide on a theme, such as the current season, a holiday, a favorite or recent vacation, a trip to the zoo, or a birthday celebration.

Dad, Mom, or an older child should draw something first, so the younger ones get the idea. Then pass the paper to the next person at the table, and he or she will add something new to the scene. Encourage your kids to talk about what they're drawing. They'll no doubt have opinions on everyone else's contributions. That's the idea! Keep going until your scene is complete.



Art Appreciation

Spice up your dinnertime conversation with a little art appreciation (aka picture study).

Introduce your kids to some of the most famous paintings in the world all while enjoying your meal.



Talking about future vacation plans is sure to get the conversation flowing.

For free printable art cards, try Layers-of-Learning.com and Homeschool-Giveaways.com. AHumblePlace.com has extensive picture study resources that are free to download. Some museums, such as the Smithsonian American Art Museum and the National Gallery of Art in Washington, D.C., allow you to download and print out paintings for free. It's a good idea to cover the cards and printouts with clear contact paper to keep messes off.

For the first time, choose a painting you think will attract your kids' attention. This could be one that is colorful and cheerful, portrays a specific event or celebration, or just a painting you find interesting.

After everyone is settled in their seats and has their food, hold up the painting. Pass it around. Let everyone get a good look.

Then observe. If your kids don't start commenting on their own, you can spark interest by asking open-ended questions like these: What is happening in the painting? What do you like about the painting and why? How does the painting make you feel? Challenge them to describe the painting to someone who's never seen it.



Family Vacation Planning

Whether you're planning a week at the beach, a mountain cabin retreat, or a weeklong staycation, this is a great time to get everyone's input and talk about all the different things you each want to see and do.

Once you've determined the destination, cut out some relevant pictures from magazines and scatter these along with

some colorful brochures on the dinner table. Start the conversation by sharing a few things you'd like to see and do, but don't be surprised if your kids jump in with their two cents' worth before you've had a chance to finish. Then just let the conversational planning flow naturally.



Family Photo Inspiration

I love to look at old photos, don't you? It's such fun to reminisce and travel back to those joy-filled moments from the past. Kids especially enjoy seeing themselves lovingly wrapped up inside a family photo. It's that feeling that sets the stage for this conversation starter.

Before dinner, gather a variety of photos of your kids as babies and toddlers; after the table is set, scatter the photos all over the tabletop. Watch their expressions as they sit down and take it all in. Will your kids be able to pick out themselves? Can they identify their siblings? As an added challenge and a fun twist, sneak in a few baby and toddler photos of yourself and your spouse.

When your kids beg you to do this again, consider some of these themes: favorite vacations, birthday celebrations, major events and milestones, and sweet and funny pet photos.

Karen Doll is a freelance writer and homeschooling consultant based in the small village of Wassergass, Pa. She enjoys writing about homeschooling, gardening, food and culture, family life, and the joys of chicken-keeping. Visit her at AtHomeWithKarenDoll.wordpress.com

ALL ILLUSTRATIONS BY BOGDAN FLORESCU/THE EPOCH TIMES

Speech Development: What Parents Need to Know

BARBARA DANZA

Proper speech development is fundamental to a child's growth and ability to thrive in life. Parents often wonder what they can do to best support their child's speech development. I asked certified pediatric speech-language pathologist Kassie Hanson for her advice. Here's what she said.



Reading to your child even when they are newborns is another great way to give them new words with relevant pictures they can connect to.

Kassie Hanson, pediatric speech-language pathologist

The Epoch Times: Why is it important for parents to monitor their children's speech development?

Kassie Hanson: Monitoring a child's speech and language development is so important because speech and language is the primary way we interact with other people and how we learn.

As young children, the power of speech and language allows children to get what they want and need. Relationships grow as we are able to talk back and forth with other people. As children enter school, they learn new words and new ideas through speech and language.

If a child gets behind, even at a young age, it can have lifelong impacts if they don't receive intervention. All the research

says that the earlier we catch delays in children, the better chance they have of catching up.

When parents are aware of the developmental norms and milestones for speech and language, they're ensuring their children can get the help they need if they begin to fall behind.

The Epoch Times: What fundamental speech milestones should parents be aware of?

Ms. Hanson: Parents need to be aware of both receptive speech and language (what they understand) and expressive speech and language (what they can say or communicate).

By 3 months, a child should recognize the voice of a caregiver; by 6 months, they should be making a variety of sounds (/p/, /b/, /m/). By age 1, children should be saying their first word and understanding the word "no" and other simple directions.

Between the age of 1 and 2, toddlers should be able to respond to simple questions and be putting two-word phrases together. Between 2 and 3 years of age, children should be understanding more complex directions and using three-word phrases.

Between the ages of 3 and 4, children should be able to start using concept words for colors and shapes, and answering simple questions. By the time a child is between 4 and 5 years old, they should understand most of what is being said around them and be able to hold a back-and-forth conversation.

The Epoch Times: What are some strategies parents can employ to

encourage their children's proper speech development?

Ms. Hanson: There are so many things a parent can do to encourage great speech and language from an early age. One of the best things to do is simply narrate life as you go about it. As you are in the grocery store, talk about what kind of foods you see, the colors, the taste, and how many of each item you need. Talking about what you're doing exposes children to tons of words in a meaningful way.

Reading to your child even when they are newborns is another great way to give them new words with relevant pictures they can connect to.

Varying the sentence length you use when you interact with your child is important. Sometimes during play, it's best if you use short phrases or even single words to label things around you as you play together. Other times, it's good to model a nice long sentence just so they are hearing a variety of words.

Singing with your child is an incredibly engaging way to help your child learn new words and ideas. It can be especially fun when you add meaningful motions or even show them pictures of what the song is about.

The Epoch Times: What are some signs that a child's speech is not developing normally?

Ms. Hanson: Signs that your child may be behind or developing abnormally vary depending on the age. If your child is not using multiple different sounds (/b/, /p/, /m/, etc.) by 9 months, they might be behind. If your child doesn't use words or gestures (like waving and pointing) by age 1, your baby might need to see a speech therapist.

Children who don't make eye contact, smile, or try to "talk" to caregivers may be developing abnormally. By age 2, your child should have around 50 words and understand simple directions. By age 3, you should be able to understand the majority of what your child is saying.

The Epoch Times: What should parents do if they suspect their child has a speech issue?

Ms. Hanson: First and foremost, you should talk to your child's doctor and express your concerns. Doctors often know where to start and can refer you to a speech-language pathologist for an evaluation.

If that doesn't seem to work, you can look for speech therapy clinics in your area or call the local school district for resources.

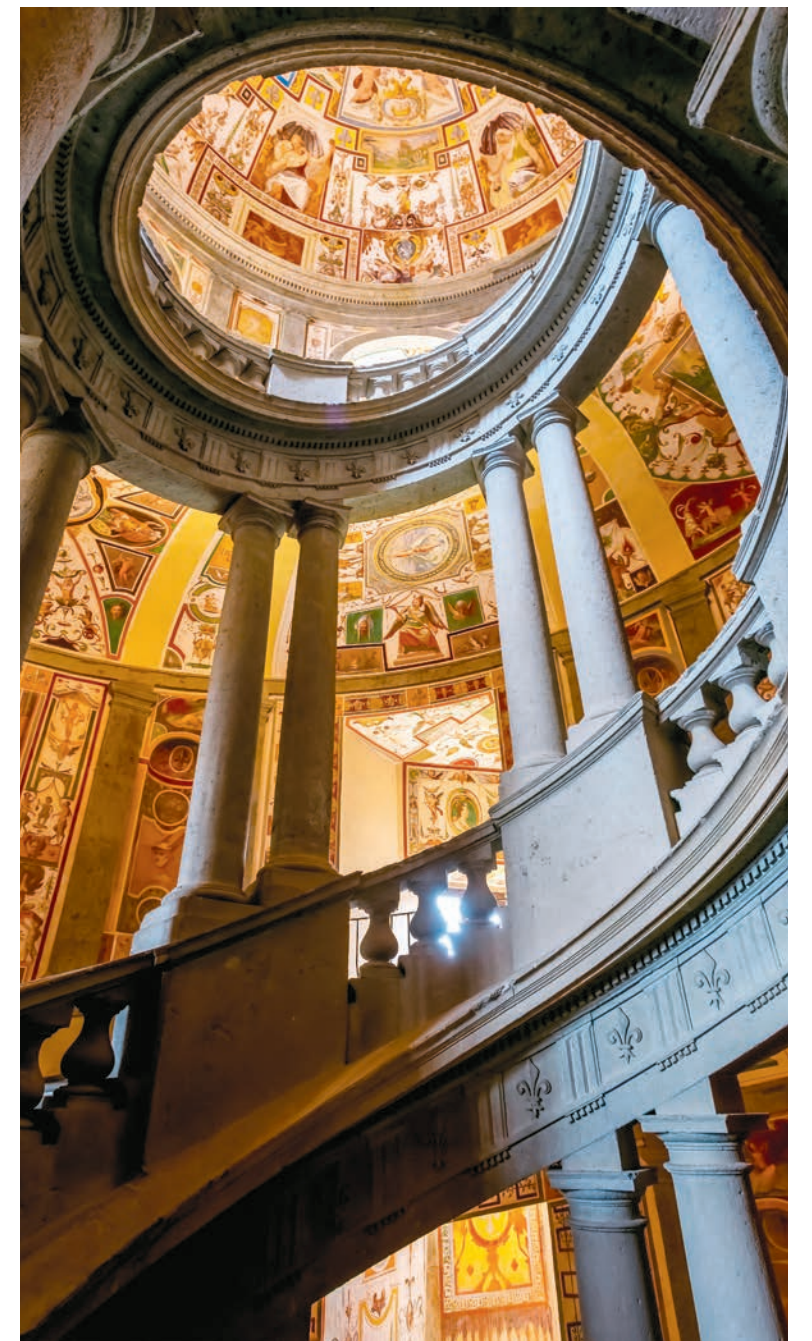
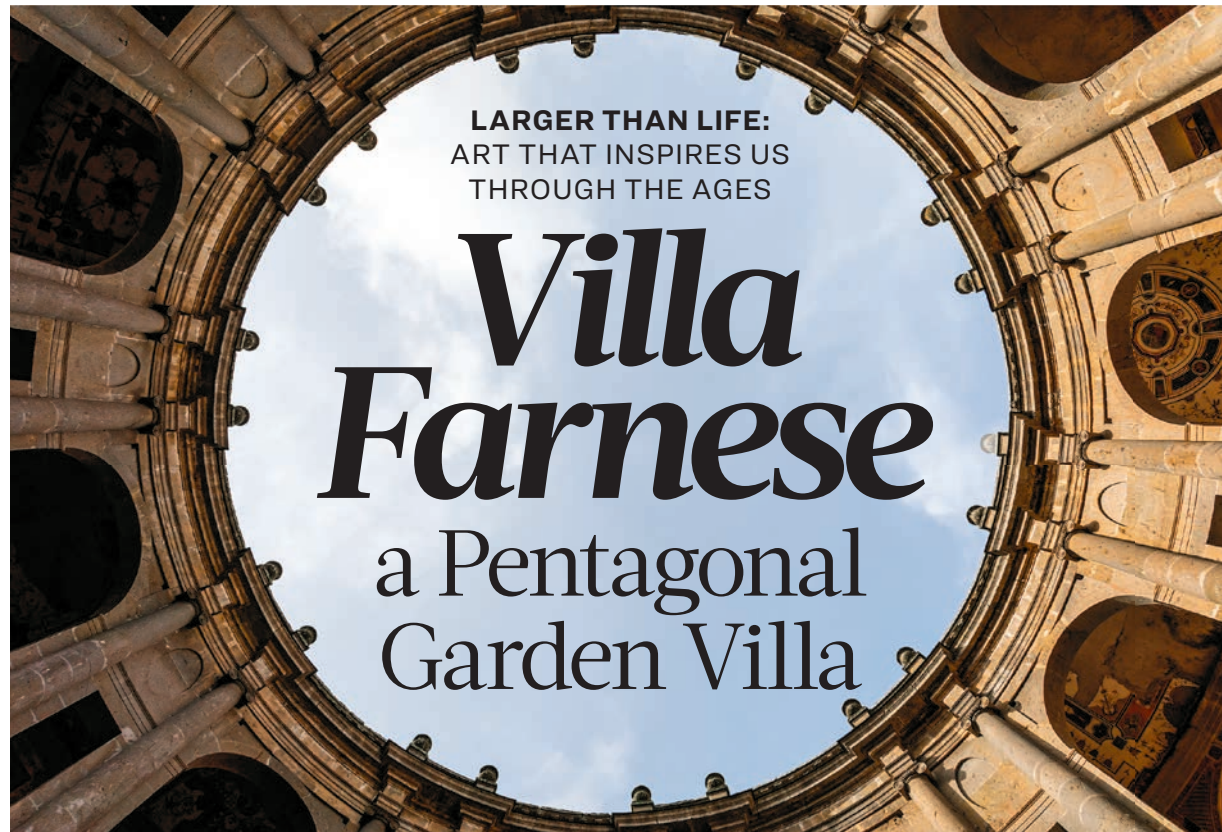
Singing with your child is an engaging way to help him or her learn new words and ideas.

INSIDE CREATIVE HOUSE/SHUTTERSTOCK

AERIALDRONEPICS/SHUTTERSTOCK



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(Top Left) The main road leads to the pentagonal Villa Farnese. The circular courtyard can be seen within and the drawbridges lead across the moat to the parterre renaissance gardens on the left. Parterre gardens are characterized by geometrically formed hedges designed to be viewed from the building.

(Top Right) The cylindrical "Scala Regia," or Royal Stairs, goes to the upper floors and is lined with twin Doric columns and frescoes. Painted by Antonio Tempesta, the frescoes display the virtues of Cardinal Allesandro Farnese to guests as they mount the stairs.

(Above) The summerhouse, known as the casino, was often inhabited during the summer months. Two loggia, one on either side of the house were popular dining venues offering delightful garden views.

JAMES H SMITH

In 1504, future pope Cardinal Alessandro Farnese established the site in Caprarola, Italy, which is 50 miles northwest from Rome. A fortified castle was planned to defend against the threat of invasion, but the fortifications were never completed. After lying dormant until the mid-16th century, the site was given new life by Alessandro's grandson.

When the family lost favor with a change in the papacy, the site was reimaged as a garden villa retreat, just far enough from Rome to offer some peace.

The late Renaissance architect Giacomo da Vignola had previously worked on significant projects in Rome, including St. Peter's Basilica, and he was chosen for the project.

The villa's platform is carved out from the crest of a volcanic range high over the town. The main road ascends to an elaborate entry that starts with a curved double staircase that leads to a forecourt and then

to another double staircase before arriving at the main entrance.

A pentagonal exterior facade and cylindrical inner courtyard define the building. The Villa has five floors, with the main rooms on the lower floors opening into a courtyard. Apartments for the Farnese family are situated on the middle floors, overlooking the courtyard. They offer a direct entry to the gardens at the rear.

The gardens offer a respite from the formidable villa and are accessed from the apartments by two drawbridges that cross a rear moat. The gardens continue the symmetry of the rear facades in a renaissance style that's inspired by the classical ideals of order and beauty. A path leads from these gardens along the crest to the "giardino segreto," or secret garden, and a large garden summerhouse known as the casino.

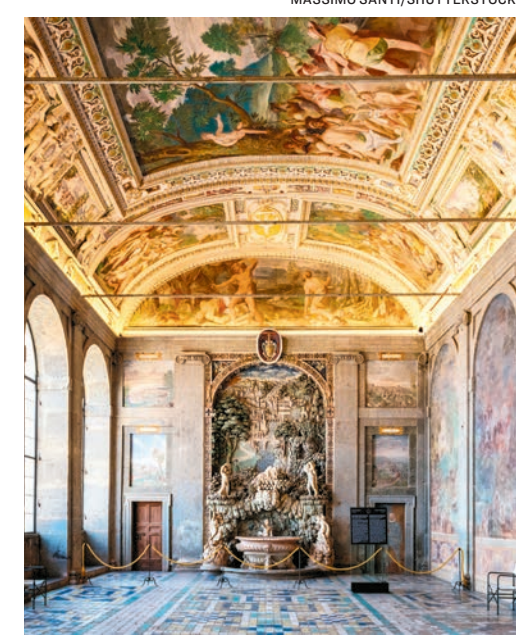
James Howard Smith, an architectural photographer, designer, and founder of *Cartio*, aims to inspire an appreciation of classic architecture.



MARCOCIANNAREL/SHUTTERSTOCK



DINOPH/SHUTTERSTOCK



MASSIMO SANTU/SHUTTERSTOCK

A formal double exterior stair leads to the bold arched entrance. This is flanked by bastion projections at the ends, originally designed to accommodate weaponry on top for greater defense. Five arched windows define the front facade offering a view over the town from the Hall, also known as the Room of Hercules.

The staircase climaxes with a majestic dome painted by Antonio Tempesta. The Farnese coat of arms is at the center, surrounded by allegorical decorations.

(Far Left) On the vault of the east-facing residential apartment, known as the winter apartment due to its favorable morning winter sun, a fresco is found depicting the celestial spheres and the animated constellations of the zodiac at the time of the winter solstice.

(Left) The large dining hall, known as the Room of Hercules, is detailed with frescoes depicting a legend of Hercules inadvertently creating the nearby lake of Vico. At the end of the room is a fountain grotto surrounded with cherubs and by a mosaic townscape. The sound of water once soothingly echoed through the room.

EDUCATION

Rebuilding the Foundations With McGuffey Readers

ANNIE HOLMQUIST

The state of Florida is making a lot of waves lately, and the recent announcement that 41 percent of potential mathematics textbooks and materials were rejected by the Florida Department of Education is no exception. Critics responded with dismay, hinting that such decisions were based on politics rather than teaching.

Yet rejecting these textbooks was an attempt to get politics out of education, such as “indoctrinating concepts like race essentialism,” and get back to basics of straightforward learning, Florida Gov. Ron DeSantis said in a statement. Given that 71 percent of materials in grades K-5 were rejected, it seems that Florida might have its work cut out for it to find decent, straightforward curricula.

To aid them in this uphill quest, I have a textbook recommendation of my own. Granted, it’s a reading textbook, not math, but given Florida’s difficulty in finding solid textbooks for math, it seems likely that they’ll have trouble finding appropriate textbooks for other subjects as well and would benefit from a head start in their search. My recommendation? McGuffey’s Eclectic Readers.

McGuffey Readers were used by elementary students across the United States in the 19th and early 20th centuries. The lessons taught solid moral character and the reading selections were often short stories, poems, or excerpts from classic texts and authors. Lesson 102 in McGuffey’s Fifth Reader is a poem by Sir Henry Wotton, “The Character of a Happy Life,” and is a prime example of what Florida schools can expect to have their students learn by using the McGuffey Readers. A bonus of the lesson is that it even touches on themes that those who want to see more critical race theory or social-emotional learning in the schools appreciate ... although perhaps not in the way they expect!

The poem opens with the following verse:

*“How happy is he born and taught,
That serveth not another’s will;
Whose armor is his honest
thought,
And simple truth his utmost skill!”*

William Holmes McGuffey (1800–1873), author of the McGuffey Readers.

PUBLIC DOMAIN

Here we see a pet educational goal of our public schools: critical thinking. Yet the critical thinking advanced here is based on logic, which relies on rational thought and knowledge of facts, rather than the mere creative deconstruction that seems to be the theme of today’s critical thinking. When children learn logic, they’re able to know the truth and think for themselves,

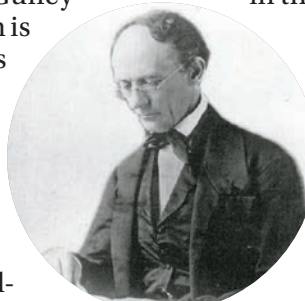


TPOWKUAA/CC BY-SA 4.0

rather than being sucked into the cookie-cutter thought process often advanced in schools today.

The second verse of the poem addresses the issue of social-emotional learning, which encourages students to get in touch with their emotions and use them to make decisions. Yet this McGuffey lesson teaches students to do the reverse—to not be controlled by their feelings or standing in the world:

*“Whose passions not his masters are,
Whose soul is still prepared for death,
Untied unto the worldly care
Of public fame, or private breath;”*



Moving on to the third verse, we see hints of the ever-popular critical race theory, which is fond of discussing inequalities between the races. Yet instead of emphasizing inequalities, the McGuffey lesson encourages students to avoid envy when they see disparities between themselves and those who are better or worse off:

*“Who envies none that chance doth raise,
Or vice, who never understood
How deepest wounds are given by praise;
Nor rules of state, but rules of good.”*

Faith and religious training have been

taboo in U.S. public schools for years, yet as the next two verses explain, the happy individual is one who has strong moral principles, who regularly engages in prayer, and who spends time studying religious material. Students who incorporate such principles into their lives won’t be swayed either by flatterers or difficult times, for they’ll have a strong foundation of truth and right.

*“Who hath his life from rumors freed,
Whose conscience is his strong retreat;
Whose state can neither flatterers feed,
Nor ruin make oppressors great;
Who God doth late and early pray,
More of his grace than gifts to lend;
And entertains the harmless day
With a religious book or friend;”
The poem concludes by saying:
“This man is freed from servile bands,
Of hope to rise, or fear to fall;
Lord of himself, though not of lands;
And having nothing, yet hath all.”*

In other words, the happy man doesn’t demand favors, safety, or security. Instead, he knows that the one who has freedom and knows how to govern himself has true wealth. He then acts accordingly to ensure that he keeps such freedom.

Of course, were such lessons to be introduced—many teaching the exact opposite of today’s popular educational theories and philosophies—they would be highly unpopular and probably even called racist, sexist, or some other label that may not apply, but sounds impressive nonetheless. The reason is that the lessons taught in the McGuffey Readers are clearly ones designed to give students a chance at a successful and joy-filled life—one far different from the controlled, depressing life that the government seems to enjoy inflicting upon its citizens in recent years.

Public figures in Florida are beginning to recognize that today’s textbooks are often passing along concepts that don’t lay a good foundation to turn students into happy, successful citizens one day. This is likely happening because parents have been standing up, speaking out, and pulling their kids from the clutches of public schools. Now it’s time to take the next step and start advocating for a curriculum that teaches students to be good, upright students who can think for themselves without being swayed by emotion. What better place to find a framework than the McGuffey Readers, which are full of lessons vital not only for children, but for ourselves as well.

Annie Holmquist is the editor of *Intellectual Takeout* and the online editor of *Chronicles Magazine*, both projects of the *Charlemagne Institute*.



Selections from the McGuffey Readers come from classic texts; the lessons teach solid moral character.

PLANNING AHEAD

An Invitation to Camp Grandma Grandpa

Time to try a new summer tradition

BARBARA DANZA

Summer is on its way. If you’re a grandparent and would like to create a cherished memory that both your grown children and your grandchildren will truly appreciate, may I suggest a new summer tradition: “Camp Grandma Grandpa.”

Camp Grandma Grandpa can be tailored, both in name and form, to the specifics of your own family, of course, but the general idea is this: For one fun-filled week (or weekend) the grandchildren stay at their grandparents’ home, where they learn, help out, and have fun spending precious quality time with their grandparents.

Although you can prepare activities



MARINA ANDREJCHENKO/SHUTTERSTOCK

as elaborate as your heart desires, you don’t have to be Mary Poppins or the Pied Piper to entertain your grandchildren for a week. Invite them into your everyday life and allow them to join in the preparation of dinner, the watering of the garden, the trip to the store, the after-dinner walk, and the volunteer work you do. Special touches may include greeting them with a fresh pack of crayons, baking cookies, taking them to the park or the movies, or reading new books together at bedtime.

Show them the old shoebox of mementos you keep in the back of the closet or your photos from when you (or their par-

ents) were children. Tell them stories, teach them new things, and ask them about their lives and interests.

Older kids can also enjoy Camp Grandma Grandpa. Of course, you’re never too old for baking cookies. They can help around the home with things that you need done. They can enjoy stories from your youth. They can learn new skills that you may be able to teach them, such as woodworking, car repair, sewing, and cooking. Don’t assume that your teenage grandchildren are “too cool” for Camp Grandma Grandpa.

A week away at this special camp is also likely to be appreciated by your adult children. To have a break from the 24/7 duties of parenting, along with the peace of mind knowing that the children are in a loving and secure environment, might be the best gift they’ve ever been given.

The most important aspect of Camp Grandma Grandpa is the quality time you spend with your grandchildren. The grandparent-grandchild relationship is a blessing indeed and not one that everyone is lucky enough to enjoy. If you’re one of the fortunate ones, make the most of it. There are only so many summers during the childhood years. Invite the kids to Camp Grandma Grandpa.

When their parents come to pick them up at the end, you’ll be exhausted and satisfied, and everyone will cherish the special time they spent together.

Don’t assume your teenage grandchildren are ‘too cool’ for Camp Grandma Grandpa.



FOR KIDS ONLY

THE EPOCH TIMES

The Star

By Sara Teasdale

A white star born in the evening glow
Looked to the round green world below,
And saw a pool in a wooded place
That held like a jewel her mirrored face.
She said to the pool: “Oh, wondrous deep,
I love you, I give you my light to keep.
Oh, more profound than the moving sea
That never has shown myself to me!
Oh, fathomless as the sky is far,
Hold forever your tremulous star!”

But out of the woods as night grew cool
A brown pig came to the little pool;
It grunted and splashed and waded in
And the deepest place but reached its chin.
The water gurgled with tender glee
And the mud churned up in it turbidly.
The star grew pale and hid her face
In a bit of floating cloud like lace.



PTASHKA/SHUTTERSTOCK



SYLVEKARTS VECTORS/SHUTTERSTOCK



ALL PHOTOS BY SHUTTERSTOCK

“If you’ve never experienced the joy of accomplishing more than you can imagine, plant a garden.”

ROBERT BRAULT, AMERICAN WRITER

This Week in History

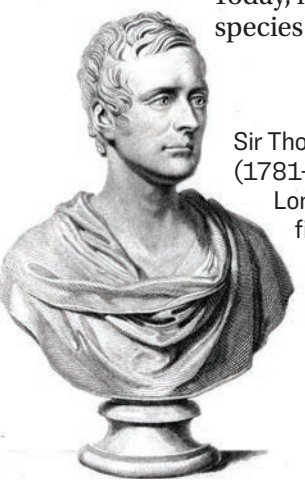


GOODFOCUS/SHUTTERSTOCK

LONDON'S ZOO OPENS

On April 27, 1828, the world’s oldest scientific zoo opened. Originally called Zoological Gardens, today’s London Zoo is still located in Regent’s Park. It boasted the world’s first reptile house in 1849 and the first public aquarium in 1853.

Today, it’s home to 755 different species of animals.



Sir Thomas Stamford Raffles (1781–1826) founded the London Zoo. He was its first president.



HULTON ARCHIVE/GETTY IMAGES

By Aidan Danza, age 15

THE WILDLIFE OF THE INDIAN JUNGLE

The Indian jungle is a place that is foreign in every way to an American

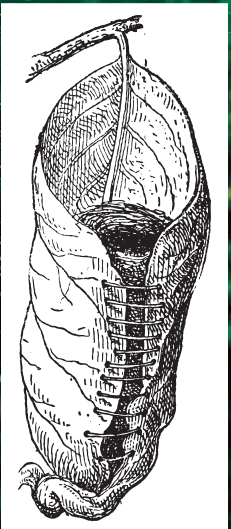
who hasn’t seen a tropical forest like that in India. The woods are extremely dense, as if every cubic inch is packed with green life.

The Indian forest cannot be referenced without taking note of the large animals that live there. The Bengal tiger is one. These are the largest cats in the world, measuring 8 to 10 feet in length, and weigh anywhere from 220 to 650 pounds, with females being smaller and lighter. Their prey is large mammals, such as the chital and sambar (types of Indian deer), guar (a type of buffalo), and several types of antelope. They are capable of killing other large predators, though they don’t often do so, and, though rare, they have even eaten

elephants, bears, and rhinoceroses. The Indian forest is also home to the Indian elephant. The Indian elephant is much smaller than its African cousin and has smaller ears and tusks, too, but it can still grow up to 10 feet tall. They live in a variety of habitats across India and southeast Asia, including in the jungles, but also in the foothills of the Himalayas. They live a very long time for an animal, with an expected lifespan of 60 to 70 years.

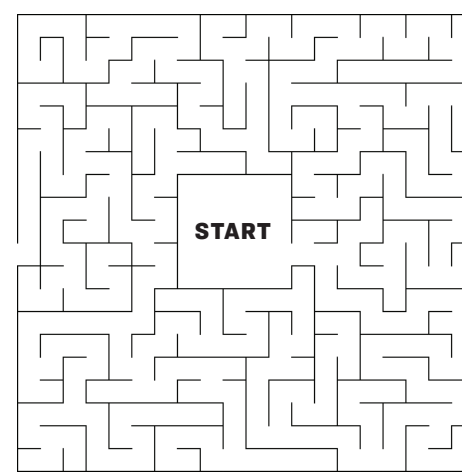
In addition to these two charismatic, enormous animals, a vast array of birds and other animals live in India. Of particular interest is the tailorbird. This bird lives only in South Asia, but within its range it is extremely common, adorning India’s parks and gardens

with its unique nest. To build, the female chooses a strong but bendable leaf, in thick foliage, using her feet to pull the leaf together while she pokes holes in it. Then, she will stitch the leaf together with natural or manmade fibers and build a small nest inside her newly made cocoon.



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AMAZING ESCAPES!



USE THE FOUR NUMBERS IN THE CORNERS, AND THE OPERANDS (+, - AND X) to build an equation to get the solution in the middle. There may be more than one “unique” solution but, there may also be “equivalent” solutions. For example: 6 + (7 X 3) + 1 = 28 and 1 + (7 X 3) + 6 = 28

Easy puzzle 1

3	8
72	
2	8

+ - x ÷

Solution for Easy 1
8 × (8 + 2 × 8)
8 × (2 + 8 × 8)

Medium puzzle 1

8	20
35	
8	15

+ - x ÷

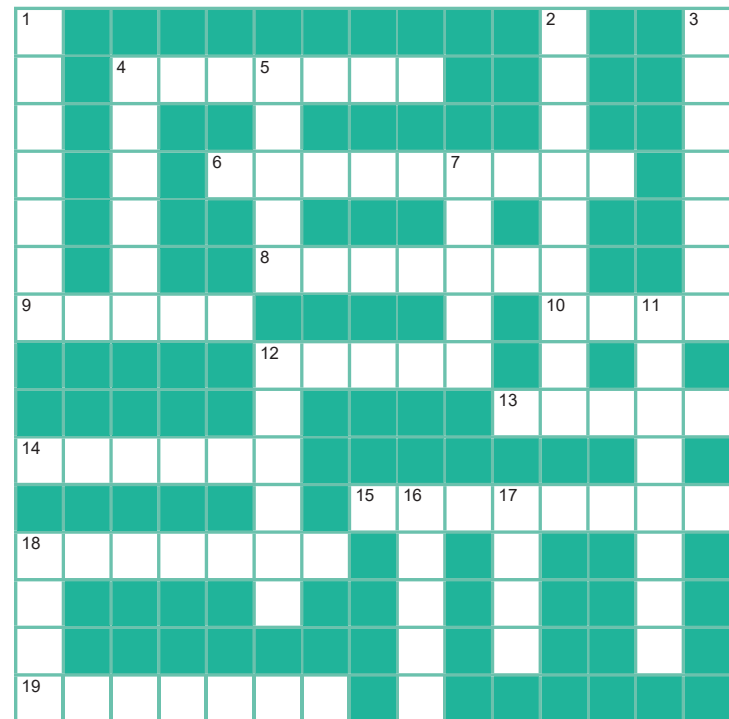
Solution for Medium 1
8 + 8 + 51 + 02

Hard puzzle 1

26	32
26	
13	30

+ - x ÷

Solution for Hard 1
(06 - 26) × (61 - 92)



Across
4 Goes with corned beef (7)
6 A bitter red lettuce that most kids probably don’t like (9)
8 Bluto’s bane (7)
9 So-called “royal herb” (5)
10 Gumbo veggie (4)

Down
1 Spat (7)
2 Veggie with a heart (9)
3 Member of the mustard family (7)
4 They may go on a baked potato (6)
5 Frank’s partner (5)
7 “Swiss” vegetable (5)
11 Similar to a turnip (8)
12 Keeps vampires away (6)
16 They may go on hamburgers (5)
17 Potato ____ soup (4)
18 They may keep some princesses awake (4)

12 Autumn decoration (5)
13 Often pickled (5)
14 “Gilligan’s Island” castaway (6)
15 A cousin of cabbage (8)
18 Stew ingredient that looks like a white carrot (7)
19 Baby bean plants (7)

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