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THE EPOCH TIMES



"Freedom From Want," 1943, by Norman Rockwell, shows a family sitting down to a holiday meal. National Archives.

LITERATURE

Carlos Bulosan's Essay, 'Freedom From Want': A Freedom Born of Work

Author gives added meaning to Rockwell's painting

KATE VIDIMOS

When we all gather around the table with friends and family for Thanksgiving or Christmas, we feel joyful and thankful to be surrounded by such good people and blessings. During this time, we celebrate and share our blessings—the fruits of our labor, born of struggle and effort.

In 1943, Norman Rockwell captured this joy and thankfulness in his painting "Freedom From Want," also known as "The Thanksgiving Picture" or "I'll Be Home for Christmas." A family gathers around the table to partake in the wonderful fruits of their labor. This picture radiates with the warmth, joy, and gratitude that make such a meal so special.

All members of this family have a smile brightening their faces. A grandmotherly figure brings out the turkey while an older gentleman stands behind her at the head of the table. The elderly couple represents the living tradition of American ideals, which set the mold, security, and path for later generations. The others all lean in toward each other with excited faces, giving their full attention to those around them. A man in the bottom right corner looks directly at the viewer; he welcomes us into his world, free from want and full of gratitude and gladness.

In 1943, as World War II waged on in Europe and the Pacific, The Saturday Evening Post commissioned Filipino novelist and poet Carlos Bulosan to write an essay to accompany Rockwell's painting. In his short essay, "Freedom From Want," Bulosan tells us that the joy and gratitude for the fruits of one's labor cannot exist without the freedom from want. When we want for things—material and immaterial—we lack true peace, security, and joy in our lives.

Bulosan says that in order to obtain and enjoy the fruits of our labor, we must work to bring the good things of nature into our lives and to diminish the fear that surrounds us in our daily lives. When we work for the fruits and pleasures of our labor, we win security and peace for ourselves, our neighbors, and our country.

"This security and peace uphold the 'dignity of the individual to live in a society of free men.'" In American society, all men are equal regardless of race, religion, or rank, and all men have the right to be free from want.

Tyrannical Thieves

There are those, however, who would take away what we have harvested from our labors, creating a society of want. These totalitarianists wish to create "a world of slaves," to make us work for them and not for ourselves. Today, as during the last world war, tyrannical regimes hate when we challenge their objectives and demand a freedom that respects the dignity of the individual.

When our history and freedoms are tak-

en away or distorted, the end result is want. This means that we must work constantly, not for ourselves but for those who have enslaved us. We become slaves to fear, hunger, and want. We lack the ability and energy to enjoy the freedom that respects the dignity of the individual.

Bulosan says that, as part of the plan to enslave a free people, there are also those who seek to "falsify American history—the forces which drive many Americans to a corner of compromise with those who would distort the ideals of men that died for freedom."

These tyrannical regimes would have us forget the battles that our ancestors fought to win back freedom for themselves and later generations. Bulosan warns us that if we do not respect and continue the traditions of our predecessors, we will lose the American ideals that give us "something to hold on to" and a secure path to follow.

Filipino novelist and poet Carlos Bulosan wrote an illuminating essay to accompany Rockwell's painting.

Marching On

"The significant thing is that we march on without turning back. What we want is peace, not violence. We know that we thrive and prosper only in peace," Bulosan says. When the author penned this essay, the war was ongoing. People across the sea were starving and fleeing from conflict. Everyone wanted peace.

In peace, we are free from want. In peace, abundance allows us to seek higher thoughts and virtues, and to obtain a better future for ourselves, our children, and our country.

In a land that created abundance for itself and much of the world, we work for that freedom from want, obtaining peace and security from fear and hunger. We have the chance to create a world that was the dream of our Founding Fathers, one in which we can truly pursue health of mind, body, and soul. We perpetuate a tradition that lives in each of us and supports the "living spirit of free men."

When we sit down to our Thanksgiving or Christmas dinner, we can celebrate our freedom from want and enjoy the abundance that frees us from fear and hunger. On that occasion and during the whole year, we can faithfully preserve and pass down this freedom and the traditions of our ancestors to our children.

Kate Vidimos is a 2020 graduate from the liberal arts college at the University of Dallas, where she received her bachelor's degree in English. She plans on pursuing all forms of storytelling (specifically film) and is currently working on finishing and illustrating a children's book.

BOOK REVIEW

The Power of Words in a Search for Love

ANITA L. SHERMAN

I'm old enough to remember the days when, to find a book at the local library, you would be referred to the card catalog.

Often housed in vintage wooden cases and jammed tightly together, these typed—and sometimes handwritten—cards carried brief series of numbers, titles, authors, and brief descriptions of shelved books to be found in the labyrinth of thousands of books, all carefully cataloged and each in their place.

Books play an important role in author Celeste Ng's latest novel, "Our Missing Hearts: A Novel." Her characters are influenced by ideas and words.

In Search of the Truth

Young 12-year-old Bird Gardner lives a quiet existence with his father, a former linguist who works at the university library shelving books. Bird knows that his Chinese American mother was a poet, but he is unfamiliar with her work and doesn't care, as she was lost to them when he was 9 years old.

The novel has a dystopian feel. The Gardners' world is consumed by fear. Bird doesn't ask many questions and doesn't stray off the path. Laws written to preserve American culture and encourage patriotism have Asian Americans targeted. Libraries have been forced to remove questionable titles, including the works of his mother. In the guise of squelching violence and restoring economic security, authorities are allowed to relocate children of identified dissidents.

Bird doesn't know what has happened to his mother; and his father, seemingly broken in spirit, disavows her relationship with them. Then a mysterious letter arrives, a letter filled with cryptic drawings of cats and a tiny cabinet. What does it all mean?

The letter serves as a creative catalyst for the young adventurer. He decides to search for his mother, to go on a quest to unravel the mystery of her disappearance. With each clue that he uncovers, his mind and heart open to the many folk tales and stories that she infused into his memory as a young child. He begins to know her spirit



CHAIR/OLIVIERO TOSCANI

and soul. He yearns for her unconditional love and warmth to return to his life.

Charismatic Characters

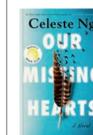
The story begins with Bird, this young boy who lost his mother and decides to find her. Along the way, the reader will learn more about his mother, Margaret, who was forced to leave her husband and child, and how her poetry has empowered a movement. Readers will also meet his father, who is sworn to secrecy but committed to protecting his son. And then there are myriad friendships whose separate lives weave their own stories and intertwine with those of the main protagonists. One of those characters is Sadie, Bird's best friend. She has also gone missing, perhaps as one of the relocated children.

On his journey, Bird discovers an underground network of librarians. He finds temporary sanctuary and respite with them, and they help him on his quest to find his mother, and perhaps to find his friend.

The power to make loving and effective choices is explored as a major theme. Bird's choice is to leave the security of his sheltered life in search of his mother; Margaret's choice to leave in the first place and then later to reconnect with her son, even while knowing the inherent risks to both, given the chaotic climate of their times.

Ng plays with ironies in a world where a supposedly civilized community ignores

The book's main character, a 12-year-old boy, finds temporary sanctuary and respite with librarians, and they help him on his quest to learn about his mother.



'Our Missing Hearts: A Novel'

Author Celeste Ng

Publisher Penguin Press, Oct. 4, 2022

Hardcover 352 pages

blatant wrongs; the virtues best preserved are lost to paranoid ideologies. Readers will learn of Margaret's defiant, desperate act to make a difference in a world gone haywire in terms of its humanity. Will it be the end or the beginning of a much-needed change? This novel takes place in a broken world, but the characters are fighters in their own ways. They take up their own shields and weapons. The human spirit survives and triumphs.

The essence of art and its powers and limitations of influence is another theme of Ng's story. No doubt, this novel, like the poetry created by Margaret, is meant to influence, and to make readers think and ponder the nature of change with all its consequences.

At the core of this engaging novel, with its complex characters and poignant plot line, is the ultimate and unbreakable bond between mother and child. Ng delves into the powerful and often heartbreaking ways that events can tie two people together, or tear them apart to be left dangling. Life lessons are to be learned. Legacies are to be left. What do we pass on to our children?

This is a suspenseful page turner. It's part mystery, part love story, and part dystopia mixed in with politics and philosophy. It's about the power of words.

The story is cleverly crafted, compassionate, and at times unsparing in its harshness and injustice. The various plots connect in completely compelling ways, with memorable and magical twists.

Readers will want to know what happens to all of these characters, particularly the young boy and his mother. Both are on their own quests. It's about how our hearts remain intact along the journey.

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. She can be reached at anitajustwrite@gmail.com

American Essence

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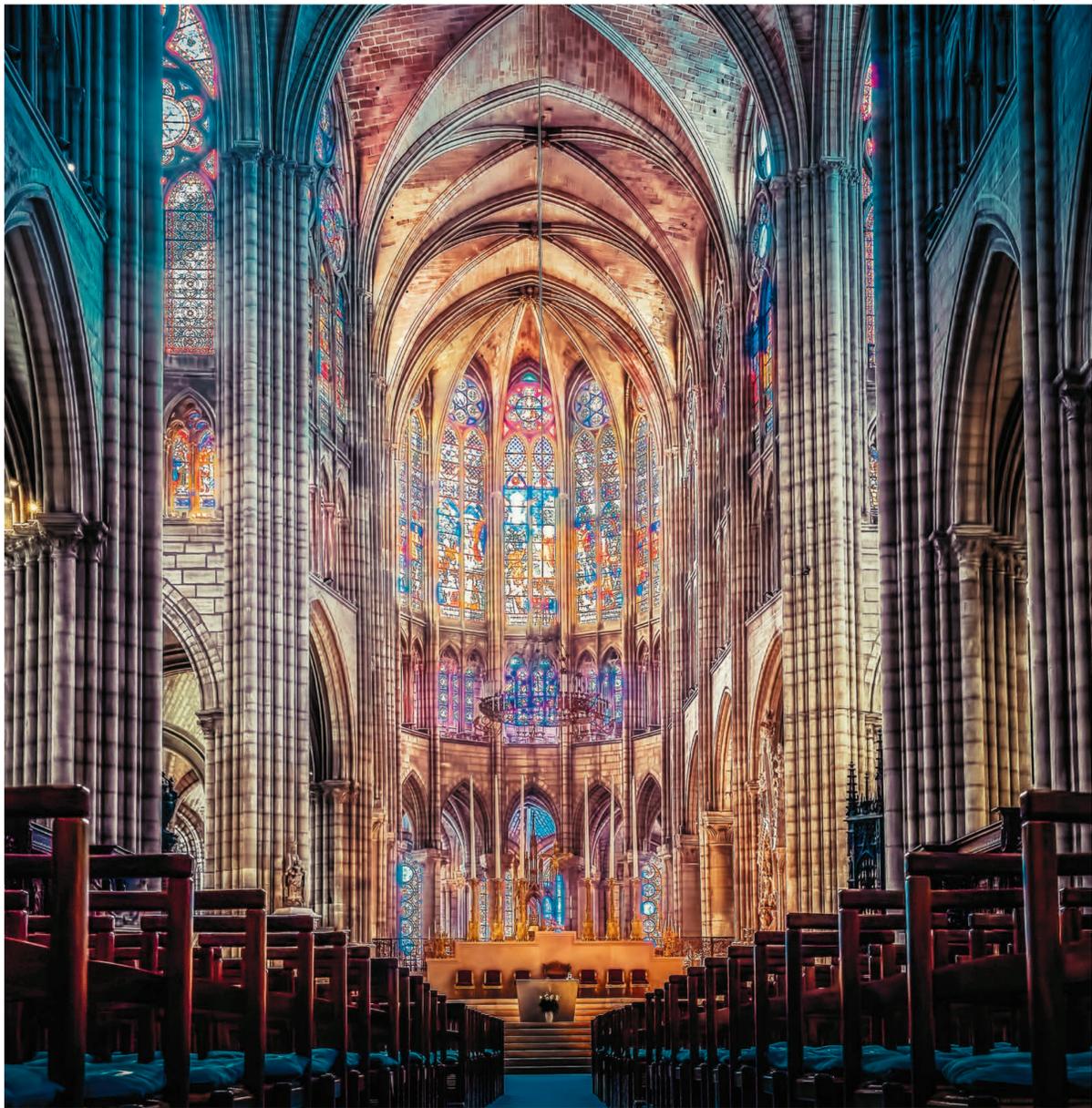
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The nave of the Abbey of Saint-Denis, looking toward the choir.

ARCHITECTURE

THE FATHER OF GOTHIC ARCHITECTURE

Continued from Page 1

Redesigning an Era

At Saint-Denis, Suger carefully combined architectural elements from the styles of different French regions to create a dramatically new one—Gothic. The use of pointed arches, typical of Burgundy's architecture, allowed for higher ceilings. Norman architecture (Romanesque) generally used rib vaulting; crisscrossing arches that support the weight of a ceiling, concentrating it and transferring pressure to a smaller number of stress points. The ribs also reduce the total weight of a ceiling, allowing most of

it to be made of thin stone. With fewer and smaller columns needed for support, larger windows were able to be used.

By combining ribbed vaulting and pointed arches, Suger revolutionized the interior structure of buildings, creating an aesthetic that appeared to soar higher while letting in more light. Opening up the interior space allowed for a brighter and more colorful atmosphere.

Light and color were central to Suger's conception. They also stand at the center of an important architectural debate: Was Gothic an evolution of Romanesque or Romanesque's antithesis? In fact, it was a bit

The Abbey of Saint Denis soon set the standard that inspired most of the great cathedrals and churches of medieval France and England.

◀ The plans of the Abbey of Saint-Denis presented to Dagobert I (first of the Frankish kings to be buried in the royal tombs at Saint-Denis). An engraved plate from "The History of France" by Henri Martin, 1869.

▶ "Suger Is Made Abbot of Saint-Denis," 1630s, by Justus van Egmont. Oil on panel. Nantes Museum of Art, France.

of both. The shapes used by Gothic architecture did indeed take those of Romanesque and Burgundy architecture as their foundation. But the way they combined elements of regional Romanesque traditions with the vibrant use of color seen in the architecture of the Mediterranean region created an "anti-Romanesque" aesthetic. (Despite its name, Romanesque architecture was only partially influenced by Roman tradition.)

The fact that Saint-Denis was Suger's creation increased his contemporaries' interest in it. While today his name is little known, he was the greatest European polymath of his generation and one of Europe's most famous men. Much of the symbolism of Saint-Denis reflects Suger's own life and accomplishments.



PUBLIC DOMAIN

DAVID LUFF/CC BY SA 3.0



Light and color were central to Suger's conception. The use of rib vaulting and pointed arches opened up the interior space, allowing for a brighter and more colorful atmosphere. Pictured here is the stained-glass rose window of the north transept.

A Serendipitous Scholar

Born into a family of humble status, Suger became an oblate of the Abbey of Saint-Denis at the age of 10. Oblates were preteens entrusted to the care of Benedictine monasteries. Once in their teens, they would be given the opportunity to choose between taking monastic vows or returning to ordinary life. Until then, they were in preliminary preparation to become monks.

For financially struggling parents, it was an appealing choice. As oblates, their children would be assured all the essentials of life: greater security than many had in an agrarian economy and educational opportunities otherwise beyond their reach. Monastery and cathedral schools were Europe's centers of learning. Monks and canons (cathedral clergy) dominated advanced scholarship. They hand-copied books in an age before the printing press. They ran and taught in the most important schools, laying the foundation for the first universities. Kings and nobles as well as popes and bishops also frequently chose monks and canons as legal, political, and religious advisers and officials.

Suger excelled academically and made an important friend among his fellow students: the future King Louis VI. Kings and princes were always on the lookout for talented individuals to advise and assist them. Even more than that, they needed advisers and assistants whose friendship was sincere. Serving as friend and counselor to both King Louis VI and King Louis VII, Suger was catapulted to the highest echelons of cultural, intellectual, political, and religious life.

The Abbot, the Architect, and the Historian

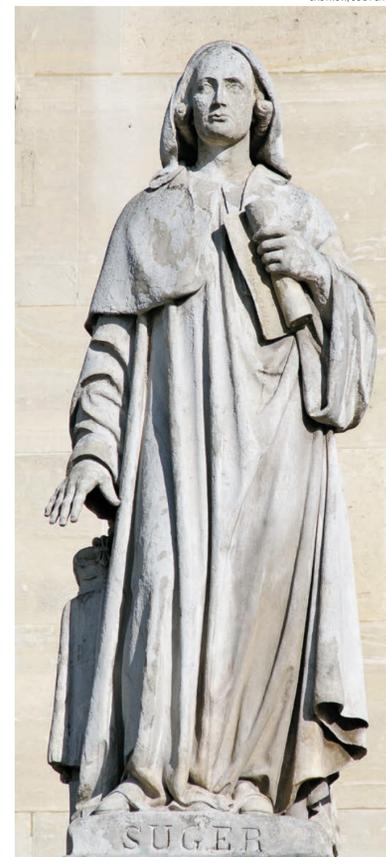
The sheer breadth of Suger's accomplishments testifies to a rare individual. He was the greatest historian of his generation. As a statesman, he improved the administration of justice, advanced agriculture and commerce, rallied his country against invasion, and brought rebellious and tumultuous nobles under control. As abbot, he reinvigorated the life of his monks. His allies and admirers included St. Bernard of Clairvaux, who was one of the greatest monks, thinkers, and preachers in Catholic history. During the First Lateran Council (a meeting of senior Catholic clergy from throughout the world), Suger became a confidante of Pope Callistus II.

As an architect, Suger had his most lasting influence. The Abbey of Saint-Denis soon set the standard that inspired most of the great cathedrals and churches of medieval France and England. Suger's written account of its construction became a leading influence on medieval architectural theory. The Notre Dame Cathedral brought to perfection what the Abbey of Saint-Denis had brilliantly begun.

Damaged by the French Revolution, the abbey was later restored during the 19th-century Gothic Revival. By now, it has survived for almost nine centuries—little altered from Suger's own day. In 1966, it joined the ranks of the cathedrals it so strongly influenced when Pope Paul VI created the new Diocese of St. Denis, a fitting tribute to one of history's most important architectural masterpieces.

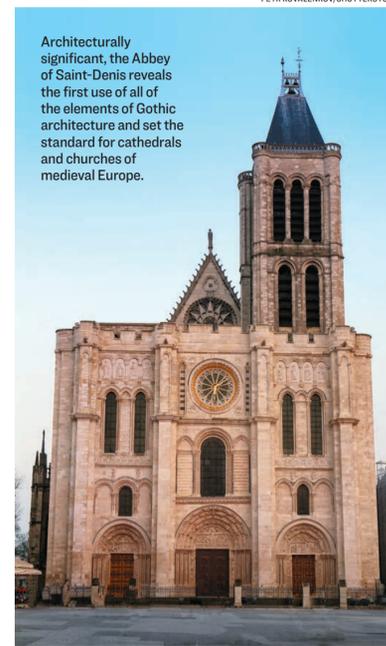
James Baresel is a freelance writer who has contributed to periodicals as varied as Fine Art Connoisseur, Military History, Claremont Review of Books, and New Eastern Europe.

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A statue of Abbot Suger, before 1853, by Nicolas Bernard Raggi. Louvre Palace Museum.

PETR KOVALENKOV/SHUTTERSTOCK



Architecturally significant, the Abbey of Saint-Denis reveals the first use of all of the elements of Gothic architecture and set the standard for cathedrals and churches of medieval Europe.



PUBLIC DOMAIN

"The Agony in the Garden," 1626–27, by Nicolas Poussin. Oil on copper; 24 1/8 inches by 19 1/8 inches. Gift of Jon and Barbara Landau in honor of Keith Christiansen; The Metropolitan Museum of Art, New York.

The Met's Rare Poussin Painting on Copper

LORRAINE FERRIER

Only two of Nicolas Poussin's oil paintings on copper survive. In January, The Metropolitan Museum of Art in New York acquired one of the 17th-century French artist's works: "The Agony in the Garden."

Even though some 17th- and 18th-century texts mention the painting, it was lost until 1985. Up until recently, art collectors Jon and Barbara Landau have enjoyed the work in their home, but now the public can marvel at it in The Met, where it's part of the largest collection of Poussin's work outside of Europe.

"This ambitious work, having belonged to one of the most important Roman collectors of the 17th century, has been prized from the moment it was painted," said Stephan Wolohojian, The Met's John Pope-Hennessy curator in charge of the department of European Paintings, in a press release.

The collector that Wolohojian referred to is Carlo Antonio dal Pozzo, the brother of the antiquarian Cassiano dal Pozzo (who became Poussin's friend and his most influential patron in Rome.)



This ambitious work ... has been prized from the moment it was painted.

Stephan Wolohojian, curator

The Painting

Poussin painted "The Agony in the Garden" when he first arrived in Rome, before he established his fame as a classical artist. He was influenced by the best artists before him—the greats of the Italian Renaissance such as Raphael, Michelangelo, and Titian, and the art of the ancient Greeks and Romans.

Poussin created such a sublime scene in his painting that "agony" doesn't first come to my mind when viewing the painting; faith, hope, and humility do.

In the nocturnal painting, Poussin depicts the moment after the Last Supper when Christ prays in Gethsemane, a garden at the foot of the Mount of Olives in Jerusalem. Christ knows that he's about to be crucified. Poussin painted him in the background, but he's the focal point of the picture. Putti hover over him as he offers a cup to heaven, via an angel. Three disciples sleep in the foreground, oblivious to their master's imminent sacrifice.

A Copper 'Canvas'

In the Middle Ages, artists began creating oil paintings on copper. In these types of paintings, the oil paint sat on the metal surface instead of sinking into a porous panel or canvas. Painting on copper gave artists a durable painting support that wasn't prone to deterioration like canvas or panel, although the copper could bend, rust, or patinate.

Seeing Poussin's "The Agony in the Garden" in person, rather than via a computer or mobile screen, must be a treat as the copper would add an ethereal effect to the sacred scene.

To find out more about Nicolas Poussin's "The Agony in the Garden" painting, visit MetMuseum.org

TRADITIONAL CULTURE

Champion of Liberty: Isabel Paterson

JEFF MINICK

In November 1912, aviator Harry Bingham Brown set out to break the American record for altitude in an airplane. Hearing that Brown wanted a woman to fly with him, 26-year-old Isabel Paterson volunteered.

Off the pair went, climbing higher and higher into the skies above New York's Staten Island and then over the ocean, soaring slowly upward until they passed 5,000 feet. Below them, 10,000 spectators who had gathered to watch this exhibition, some of them perhaps anticipating a crash, waited for the aircraft's return. With night coming on, they lit bonfires around the field, and using those as his beacons, Brown safely landed his aircraft amid a jubilant crowd. He had broken the record, and his passenger had broken a world record for having flown higher than any woman alive. Paterson felt exhilarated on landing and later told a reporter that it was the greatest experience of her life.

Still later, after she had become a renowned columnist and bestselling novelist, the Canadian-born Paterson would write: "The airplane was invented in the United States precisely because this was the only country on earth, the only country that has ever existed, in which people had the right to be left alone."

Paterson would spend most of her life celebrating that right and warning of the dire consequences should the American government ever bring an end to individual liberty.

A Life in Brief

Isabel Paterson (1886–1961) was born in Ontario, Canada, and was one of nine children. The family moved frequently, living a hard-scramble existence between the United States and Canada. Her "Wild West" upbringing allowed her only two years of formal education, but she loved books and reading, and became, like so many others of that era, an autodidact of the first order.

While still a teenager, Paterson left home, worked a variety of jobs, and eventually found secretarial work. In 1910, she married Kenneth Paterson, but that union lasted only a few weeks. Though she never remarried, and took little interest in the fate and whereabouts of her husband, she kept his name and was known to many friends as "Pat."

Shortly before her Staten Island flight, Paterson had made her way to New York, a budding writer with a desire to live in the big city. After working for several publications, she landed a job with the New York Tribune as assistant to editor Arthur Burton Rascoe, who initially disliked the young woman for what he considered her abrasive manner, but who also recognized her talents. After some time spent in that position, for the next 25 years Paterson wrote a column for the paper, "Turns With a Bookworm," that made her name in the world of letters.

In the meantime, Paterson wrote other columns, novels that sold well, and her most famous work, "The God of the Machine." In 1949, an editor of the paper canceled her column, stating that she had retired—Paterson herself claimed that she was fired for her political opinions. She spent the final years of her life writing freelance, gardening, and overseeing some properties she owned, dying in relative obscurity. She's buried in the cemetery of St. Mary's Episcopal Church in Burlington, New Jersey.

Her Gift to Freedom

In his Introduction to "The God of the Machine," Paterson's biographer Stephen Cox wrote: "Paterson's grave is unmarked. Her life is not. Its most prominent monument is 'The God of the Machine.'"

"The God of the Machine," which is a brilliant mix of philosophy, history, politics, and economics, sold poorly when released in 1943, but it influenced thinkers, especially conservatives like William F. Buckley and Russell Kirk, and still attracts readers today. Given that the author was largely self-educated, the book reveals a depth of knowledge gained from reading, study, and debate unique in American literature. Its pointed and devastating critique of socialism and Marxism, its extended use of an engineering metaphor to explain why societies thrive and fail in their relationship with individual liberties, and its praise for American political documents and institutions—which the author feared were being eroded by big government—all of these and more make this a remarkable book.

In addition, "The God of the Machine" remains as alive and pertinent a warning of the dangers of totalitarianism to readers as when it was written, perhaps more so. The chapter "The Humanitarian With the Guillotine" begins this way: "Most of the harm in the world is done by good people, and not



Harry Bingham Brown and Isabel Paterson (her name misspelled on the photo) pose on the airplane after breaking the American altitude record at Staten Island, Nov. 6, 1912.



A fervent believer in individualism, author Rose Wilder Lane was inspired and encouraged by Paterson's ideals. Pictured here is Lane's portrait circa 1905–1910. National Archives.



Russian-American writer Ayn Rand, used for the first-edition back cover of "The Fountainhead," which was published in 1943.

“Whoever is fortunate enough to be an American citizen came into the greatest inheritance man has ever enjoyed.”

Isabel Paterson, writer and political philosopher



"The God of the Machine" remains as alive and pertinent a warning of the dangers of totalitarianism to readers as when it was published in 1943.

by accident, lapse, or omission. It is the result of their deliberate actions, long persevered in, which they hold to be motivated by high ideals toward virtuous ends."

A commentator today could employ those exact words to kick off an article on the failed COVID policies, the debacle in Afghanistan, or the inflation in our grocery stores.

Here is another passage from the book that has a contemporary echo, heard from both teachers' unions and many universities: "A tax-supported, compulsory educational system is the complete model of the totalitarian state. ... The most vindictive resentment may be expected from the pedagogic profession for any suggestion that they should be dislodged from their dictatorial position; it will be expressed mainly in epithets, such as 'reactionary,' at the mildest."

As for our present economic calamities, Paterson again drives a nail straight and true into the heart of the matter: "Poverty can be brought about by law," she observed, "it cannot be forbidden by law." The grinding effects of government policies on prosperity are all around us.

The Mentor

Those who know her story also applaud Paterson's influence on other writers. In particular, she contributed enormously to the thinking of Ayn Rand and Rose Wilder Lane.

Along with "The God of the Machine," 1943 also saw the publication of Rand's novel "The Fountainhead" and Lane's "The Discovery of Freedom." The young Rand met with Paterson frequently, where, as Stephen Cox tells us, "She has been described as 'sitting at the master's feet' while Paterson instructed her." In the copy of "The Fountainhead" that she gave to Paterson, Rand wrote, "You have been the one encounter in my life that can never be repeated." Though the two of them later had a falling out, both women continued to praise the work of the other.

Rose Wilder Lane, daughter of Laura Ingalls Wilder, also befriended Paterson. The two shared similarities in their lives—an impoverished childhood in the West, husbands who had failed them—and both

were fervent believers in the efficacy of hard work and individual effort. Paterson had read Lane's 1936 piece "Credo" in The Saturday Evening Post, and though the two eventually ended their friendship, her encouragement and ideas strengthened Lane's belief in individualism.

In his newly released "Freedom's Furies: How Isabel Paterson, Rose Wilder Lane, and Ayn Rand Found Liberty in an Age of Darkness," author Timothy Sandefur explains that he took the title of his book from a description by William F. Buckley of these three women as "three furies of modern libertarianism."

The Legacy

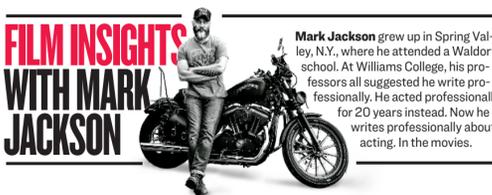
As readers may have noticed, Isabel Paterson possessed a prickly personality that cost her friends and employers. While writing for Buckley's National Review in its early days, for example, she demanded high pay and refused to be edited. Despite their quarrels and yet another broken relationship, Buckley said of Paterson after her death that "she was, for all her temperamental shortcomings, a great woman."

Though Paterson has become one of those obscure spirits haunting our literary history, Buckley was correct to dub her "great." Her lifelong advocacy of the individual as opposed to the state and her passion for human rights and freedom have left their mark on our culture.

And though the growth and power of government alarmed her, to the end of her life Paterson celebrated and loved her adopted country. In the final paragraph of "The God of the Machine," she concludes: "Whoever is fortunate enough to be an American citizen came into the greatest inheritance man has ever enjoyed. He has had the benefit of every heroic and intellectual effort men have made for many thousands of years, realized at last. If Americans should now turn back, submit again to slavery, it would be a betrayal so base the human race might better perish."

Paterson's praise and her warning remain watchwords among patriots today.

Jeff Minick lives and writes in Front Royal, Virginia. He is the author of two novels, "Amanda Bell" and "Dust on Their Wings," and two works of nonfiction, "Learning as I Go" and "Movies Make the Man."



Mark Jackson grew up in Spring Valley, N.Y., where he attended a Waldorf school. At Williams College, his professors all suggested he write professionally. He acted professionally for 20 years instead. Now he writes professionally about acting in the movies.

A Good Nurse Catches a Bad Nurse

MARK JACKSON

Good nurse Amy Loughren (Jessica Chastain) has a warm bedside manner and a razor-sharp grasp of her profession. She's the supervising nurse of Parkfield Hospital's intensive care unit in New Jersey.

Like the sword of Damocles, a heart ailment hangs over her. She's at risk of a stroke; she's mentally and physically exhausted from juggling long hours on her feet and from being a single mom with two young daughters. She's unable to rest or take the time off for a heart transplant because she needs the money for health insurance, which means that she has to continue working in the ICU like a ticking time bomb, with the additional stress of working the night shift.

Bad Nurse

Things start looking up for Amy when new nurse Charlie Cullen (Eddie Redmayne) joins her care crew. He's good and very experienced, with previous nursing jobs in nine hospitals. He's observant and quickly notices her episodes of short-windedness and extreme exhaustion.

Being a caretaker by profession and personality—that is, personable, helpful, supportive, quiet, and gentle—he's also capable of assuming such huge responsibilities that Amy quickly begins trusting him with extra jobs, including babysitting her own children. Charlie's a godsend, getting her through the harrowing times prior to her getting an operation. Amy's gratitude is palpable.

As their friendship builds (there's Charlie coaching Amy's eldest and running lines with her for her school play), Amy finally feels hope for the future. However, there's something seriously rotten in the state of Denmark.

FILM REVIEW

A Decent Biographic Documentary of MLB's GOAT

MICHAEL CLARK

It is pointed out early on and often in the new HBO documentary "Say Hey, Willie Mays!" ("SHWM") that the titular subject set and broke many Major League Baseball (MLB) records, but currently retains only three (most games played as a center fielder, most putouts by an outfielder, and most extra-inning home runs).

These are considerable achievements and in no way should be discounted or marginalized, but they aren't the type of records that even the most seasoned baseball fans usually remember.

To put this in perspective, I, like many casual fans of the game, stopped following baseball at the start of the 1994–1995 players' strike, yet I'm still able to name record holders in other higher-profile categories. Whether it is lifetime home runs, no-hitters, batting average, RBIs, stolen bases, or consecutive games played, I can rattle off their names without hesitation.

I wasn't old enough to see Mays play during his prime and, before watching "SHWM," I couldn't be pressed into naming the greatest player of all time, mostly because there have been so many men who were very good at executing one or maybe two aspects of the game. After watching "SHWM," I have no doubt whatsoever that Mays is the game's undisputed GOAT (Greatest Of All Time).

Willie of All Trades

Mays is one of only a handful of individuals ever referred to as "5-tool players": those who excel at hitting for average, hitting for power, base running, throwing, and fielding. Again some perspective: His lifetime batting average was .302, and he had 3,283 hits, 660 home



JOJO WHILDEN/NETFLIX

Charlie Cullen (Eddie Redmayne) and Amy Loughren (Jessica Chastain) take a break in "The Good Nurse."

'The Good Nurse' is based on a true story.

'The Good Nurse'

Director: Tobias Lindholm

Starring: Jessica Chastain, Eddie Redmayne, Noah Emmerich, Nnamdi Asomugha, Kim Dickens, Malik Yoba, Alix West Lefler

MPAA Rating: R

Running Time: 2 hours, 1 minute

Release Date: Oct. 19, 2022

★ ★ ★ ★ ★

Charlie soon becomes the main suspect in the hospital's investigation of a spate of patients suddenly coding and dying. The local detectives find themselves stonewalled by the hospital's bureaucracy. The hospital keeps conveniently cremating bodies.

The police eventually recruit Amy, against her will, to spy on Charlie and, wearing a wire, hopefully to ensnare him in a confession. Charlie's very sweet on the outside, but he's also a deadly serial killer, and so Amy risks her life and career, not to mention being inwardly conflicted because she and Charlie have become fast friends.

With her help, the detectives (Noah Emmerich and Nnamdi Asomugha) finally get a victim's husband to allow the exhumation of his wife's body. Bingo. There are drugs in her system, which they are then able to trace to storage-room IV bags tainted, via syringe, with the visually unnoticeable clear liquids insulin or the heart medication digoxin.

Hospital Indictment

Since "The Good Nurse" is based on a true story, it's not a spoiler to relate that warm, smiling, taking-care-of-your-children, trusted-colleague Charlie Cullen turns out to be the Angel of Death. Real-life Cullen eventually pleaded guilty in 2003 to committing 40 murders (29 of which were confirmed) during a 16-year nursing career, spanning 10 hospitals and nursing homes in the New Jersey and Pennsylvania areas. The real number of his murder spree is thought to be closer to 400.

The movie is an indictment of the systemic failure of the American hospital system to both self-investigate and self-regulate. The reason Cullen was able to serial kill in so many hospitals is because each hospital kept the next one in the dark, for fear of lawsuits, naturally.

Performances

"The Good Nurse" is Danish director Tobias Lindholm's first American feature film, and he brings a strongly Scandinavian-European sensibility. "The Good Nurse" has as much of the feel of a European art house as it does an American medical thriller.

Jessica Chastain plays Amy with such subtle naturalism that you'll swear you're in the company of an actual overworked, underpaid nurse, and stressed-to-the-max mom.

British actor Eddie Redmayne transitions chillingly, via a series of escalating and slowly revelatory tics, from sweetness and anxiety to a crux scene of massive madness. It's sort of Norman Bates meets Hannibal Lecter.

Cullen is now serving 11 consecutive life sentences. No hospital where he worked has ever been sued. Why'd he do it? In his own words—"because no one ever stopped him." "The Good Nurse" will have you biting your nails and make you think twice the next time you see a nurse wheeling an IV bag stand in your general direction.

Netflix released "The Good Nurse" in theaters on Oct. 19 and started streaming on Oct. 26, 2022.



Baseball great Willie Mays takes center field in the documentary "Say Hey, Willie Mays!"

Willie Mays played his first major league game for the New York Giants in 1951.

runs, 1,903 RBIs, and 338 stolen bases. None of those numbers are records, but no other player in history has as high cumulative marks in all of these categories.

An unlikely choice to direct a sports-based biographical documentary, Nelson George ("A Ballerina's Tale," "Good Hair") mostly turns this into his and his subject's advantage by devoting only half of the 98-minute running time to archival game footage.

Born in 1931, Mays grew up in Westfield, Alabama, with his single father, Cat, and two sisters. He lettered in three high school sports (baseball, football, basketball) and joined the Negro minor leagues before turning 18 or graduating high school.

Following in Jackie Robinson's trailblazing footsteps, Mays played his first major league game for the New York Giants in 1951 (the same year he won the Rookie of the Year Award) and never looked back.

The Missing Years

Like many players at the time, Mays was drafted to serve in the Korean War, but instead of placing him on the battlefield, the Army had him play exhibition games for two years (1952–1953). There's no telling what his lifetime stats would have been had he played in MLB during this time.

By all accounts, for seven years, Mays and his first wife, Margherite, loved living in New York, where he was regarded as the "King of Harlem." Both were warmly embraced by a veritable who's who list of people in New York's arts, sports, and social and political circles.

When the Giants and their crosstown

rivals, the Brooklyn Dodgers, pulled up stakes and relocated to California after the 1958 season, the Mays household looked forward to continuing their great life, but this was not the case.

After purchasing a home in a wealthy, all-white San Francisco neighborhood, Mays received his first taste of blatant racism when his home was vandalized and he was informed that he and his family weren't welcome, although he was regarded by many of these same people as a local hero.

Refusing to cave, Mays stood his ground, which in turn drove a wedge between him and Margherite, who wished to return to New York. The couple divorced in 1963.

Too Much Barry

Director George includes interviews with TV and radio broadcasters and a few retired players, all of whom sing Mays's praises, but the most telling and revealing (and not always in a good way) is the inordinate time spent with Barry Bonds.

Barry is the son of Mays's teammate Bobby Bonds and also is Mays's godson, and he finished his career in San Francisco. He retired as the all-time MLB home run leader with 762, a record that many purists refute as he allegedly enhanced his performance with steroids for the latter half of his playing days. George never mentions this nor does Mays, who despite being stricken with glaucoma is still spry and engaging.

Guilty of this glaring elephant-in-the-room omission, George only adds insult to injury by spending most of the last half hour of the film giving us a recap of Barry's career.

If Mays was upset by this, he never lets it show, giving further testimony to the class, grace, goodwill, and old-school affability that is sorely missing in today's largely self-absorbed society.

Originally from Washington, D.C., Michael Clark has provided film content to over 30 print and online media outlets. He co-founded the Atlanta Film Critics Circle in 2017 and is a weekly contributor to the Shannon Burke Show on FloridaManRadio.com. Since 1995, Mr. Clark has written over 4,000 movie reviews and film-related articles. He favors dark comedy, thrillers, and documentaries.

ILLUSTRIOUS IDEAS AND ILLUSTRATIONS: THE IMAGERY OF GUSTAV DORÉ

The Proudful Fall of the Rebel Angels

ERIC BESS

Gustav Doré was a prolific illustrator in the 19th century. He created images for some of the greatest classical literature of the Western world, including the Bible, "Paradise Lost," and "The Divine Comedy." In this series, we will take a deep dive into the thoughts that inspired Doré and the imagery those thoughts provoked.

John Milton began his tragic poem "Paradise Lost" by telling us of a great war in heaven. Wanting to rule heaven, Satan gathered a group of rebel angels to oppose God. Thus, Satan's pride initiated a divine war. Of course, Satan and the angels who sided with him lost the war and were cast from heaven.

Milton describes the event as follows:

"[W]hat time his pride
Had cast him out from Heav'n, with all his host
Of rebel angels, by whose aid aspiring
To set himself in glory above his peers,
He trusted to have equalled the Most High,
If he opposed; and with ambitious aim
Against the throne and monarchy of God
Raised impious war in Heav'n and battle proud
With vain attempt. Him the Almighty Power
Hurled headlong flaming from th' ethereal sky
With hideous ruin and combustion down
To bottomless perdition, there to dwell
In adamant chains and penal fire..."
(Book 1, lines 36-48).

'Paradise Lost'

In his first illustration for "Paradise Lost," Gustav Doré provided his vision for Milton's passage. The composition is divided into two sections. The top section depicts the angels who fight for God. They are shown with less contrast, and a brilliant light illuminates them from behind.

Some of the angels even appear as if they are ephemeral: It is almost as if their bodies are made of the light that shines behind them. The central angel, however, flies forth with great energy and points his sword toward the falling rebel angels.

The light separates the clouds and bursts into the darkness of the composition's bottom section. Some of the light rays appear as lightning bolts, as if they are striking the falling rebel angels.

The rebel angels fall from heaven with their hands flailing and their backs arching as they writhe in pain. Some of them try to shield themselves from the light, but they become black silhouettes as they fall toward the bottom of the composition.

We can presume that the largest of the falling rebel angels, directly in the middle of the composition, is Satan himself. He holds a spear in one hand and puts his other hand up to his head in angst. The fact that Satan is the largest figure, has the most contrast, and is in the center of the composition lets us know that he is the focal point. Satan is not only the focal point of Doré's composition, but he is also the focal point of Milton's tragedy.



Satan gathered a group of rebel angels to oppose God, as seen in "Him the Almighty Power/Hurled headlong flaming from the ethereal sky" (l. 44, 45), 1866, by Gustav Doré for John Milton's "Paradise Lost." Engraving.

Pride is the foundational affront against God.

A Cautionary Tale

Milton said that he wrote "Paradise Lost" to "justify the ways of God to men" (Book 1, line 26). In order to accomplish his goal, he took the unusual approach of making Satan his main character, and Doré followed suit in his illustrations. Why would they make Satan the focus if the goal is to justify the ways of God to men, unless Milton's tragedy is a cautionary tale.

If that is the case, then what are we cautioned against?

We can interpret from Milton's story that pride is the foundational affront against God. There is a clear contrast between Satan's pride and God's almighty righteousness, and the angels must choose which they will follow. God and his angels cast from heaven all of those who leave right-

teousness behind to follow pride. Does this suggest that pride, by its nature, exists separate from righteousness?

This great war is not only a war that happened in heaven but also one that happens inside of us every day. This everyday battle—the battle between light and dark, righteousness and pride—is ingrained in the human experience.

Every day, we have to choose between what God wants from us and what we might do for the sake of our pride. Like those righteous angels in heaven having the light of God, we have to, within ourselves, cast into darkness those things that resist the divine.

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

TRADITIONAL CULTURE

Is Poetry 'a Little Word Machine'?

JAMES SALE

A famous definition of poetry as "a little word machine" has been quite extensively and approvingly quoted in the last few decades. There are various versions of the expression. William Carlos Williams spoke of "a small (or large) machine made of words." Typing the phrase into Google gave me 530,000,000 hits. A short-lived poetry magazine in Birmingham (U.K.) even used the phrase as its title.

The definition is plausible, isn't it? After all, isn't that exactly what a poem is? In one sense, yes, it is. It is a "little word machine," and it might be argued that in the case of long poems, like epics, they are "large word machines."

Yet one thing is sure, as the reference to William Carlos Williams and other purveyors of the idea makes clear: Defining a poem as "a little word machine" is very much a modernist and postmodernist construct. It's not something that the an-

cients or the classical traditionalist would have entertained, except with derision.

Is Poetry a Word Machine?

Poetry thrives on metaphors. As Aristotle observed: "The greatest thing by far is to be a master of metaphor. It is the one thing that cannot be learnt from others; and it is also a sign of genius, since a good metaphor implies an intuitive perception of the similarity in dissimilars."

Hence, we find the genius of poets and poetry; and, of course, of some scientists too. Was it not Einstein who first noticed the similarity—or equivalence—of matter and energy? And so, when we say that poetry is "a little word machine," we are using a metaphor to

describe what it is. However, all metaphors break down at some point; what something is like is not what it actually is.

To see how this metaphor doesn't work, we only have to consider a trivial alternative: The crossword puzzle is also "a little word machine"; indeed, a dictionary too is "a little word machine" (or perhaps a huge one). But there's the rub. Crossword puzzles and dictionaries are largely works of logic and intelligence, not works of the imagination.

Thus, when we start over-familiarly (in my opinion) referring to poems as "little word machines," we are reducing their status, their scope, and their impact. We are putting them into the domain of things we know all about and can control. In

short, then, having established that the definition has some degree of truth about it, we realize that it is only a half-truth—less than a half-truth, since in essence this particular metaphor denigrates poetry.

How the Ancients Saw Poetry

The ancients saw poetry differently. In Homer, the poet Demodocus is introduced in the following way (Odyssey 8. 62-64):

"The house boy brought the poet, whom the Muse adored. She gave him two gifts, good and bad: she took his sight away, but gave sweet song." (Emily Wilson translation)

Who was Demodocus? The poet whom the "Muse adored." Other translations have this as "Muse had favored" and even "whom the Muse loved above all others." Does this sound mechanical and little? Was Demodocus constructing a little word machine?

And a bit later in the "Odyssey," we see the effects of the poet on a member of the audience (Odyssey 8. 84-87):

"So sang the famous bard. Odysseus With his strong hands picked up his heavy cloak of purple, and he covered up his face. He was ashamed to let them see him cry."



Odysseus weeps as the blind Demodocus plays the harp and sings about Odysseus and Achilles at Troy. "Ulysses at the Court of Alcinoüs," 1814-1815, by Francesco Hayez. Oil on canvas. National Museum of Capodimonte, Naples, Italy.

CLASSICAL MUSIC

The Classical Roots of Musical Celebrity: Beethoven, Paganini, and Liszt

ANDREW BENSON BROWN

It is no secret that music has a special attraction for young people. It is often an integral part of their identity and the primary source of their role models, for good or ill (with the "ill," in particular, standing out). Rock stars and hip-hop artists become distant mentors that exacerbate negative emotions and create unrealistic expectations for life.

There was a time when musical celebrities were not all white noise and hot air. Rock stardom, in fact, has its roots in that politest of genres: classical music. The inspirations of these figures were quite different from what motivated the Rolling Stones, though, and their achievements were on a much larger scale as well.

What is the highest in art? ... self-conscious freedom of spirit.

Heinrich Heine, poet

Beethoven: The Creative Genius

Europe's social order began to change in the 19th century. The Napoleonic Wars brought the demise of many small states and their aristocratic courts that patronized artists. As industrialization gave rise to a middle class, many musicians turned to the marketplace to make their living through teaching, performing, and composing on commission.

Beethoven capitalized on this shift. The onset of his deafness marked a personal crisis that forced him to stop performing. He contemplated suicide but resolved against it. Throwing himself into his music, he developed a heroic individual style that expressed his emotions and made him popular enough to sell his work to the highest bidder. The more introspective, difficult style of his later years further redefined what music could do. When he died, more than 10,000 people filled the streets of Vienna to witness his funeral procession.

Beethoven became a cultural hero after his death. As J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca note in "A History of Western Music" (WW Norton & Company, seventh edition, 2006): "His life story helped to define the Romantic view of the creative artist as a social outsider who suffers courageously to bring humanity a glimpse of the divine through art."

Paganini: The Virtuoso

Another trend of the period was that musicians began to specialize in one instrument or genre. Prodigies honed their craft to unprecedented levels and astonished audiences with their technical prowess.

One of the most distinguished of these virtuosos was Niccolò Paganini, often cited as the greatest violinist of all time. So abundant was his skill—and his keenness

to show it off—that during his most famous performance he broke first one string, then a second, and shortly later a third. With only one string left, he finished the piece flawlessly to thunderous applause. This was no accident: He composed some of his pieces so they could be played with only one string and filed the rest down so they would break during performance.

Paganini suffered from a host of ailments all his life. He probably had either Marfan syndrome or Ehlers-Danlos syndrome, disorders that affect the body's ability to produce connective tissue and gave him a skeletal appearance. In addition to this, it has been suggested that he suffered from tuberculosis and syphilis. To treat the syphilis, he was given mercury, which caused him to lose all his teeth.

Like Beethoven, Paganini transcended his health crises through art. According to his mother, an angel came to her while she was pregnant with him and said that her son would be fated for greatness—but at a cost. The syndrome affecting his connective tissue also gave him long, flexible fingers. As the sickly boy grew, he devoted all his spare time to mastering the violin until he could play 12 notes per second. His skill as a showman and dedication to his craft set the standard for violinists who came after him.

Liszt: The Rock Star

Franz Liszt epitomized the early musical celebrity. He idolized Beethoven, who after listening to Liszt play for him as a child, allegedly gave the boy a kiss on the forehead and told him that he would bring "joy and happiness to many." Liszt was equally inspired by Paganini and sought to become the virtuoso of the piano. He began giving solo recitals in large halls across Europe at age 11, turning the piano sideways on stage and opening the lid to enhance the exhibition.

His concerts were the stuff of legend. The poet Heinrich Heine described him playing a pianistic imitation: "We saw the lightning flashes cross his own face, his lips trembled as though in the stormwind, and his long locks of hair seemed to drip the thunder-shower he depicted."

These performances caused states of hysteria that Heine called "Lisztomania." People fainted. Audiences would rush the stage, tearing apart Liszt's velvet gloves and silk handkerchiefs for mementos. Women put his locks of hair, coffee dregs, and even a cigar butt into vials or lockets to wear.

According to Heine, a physician explained the phenomenon by the "magnetism, galvanism, electricity" of perfumed, perspiring people crowded together under wax lights. Whatever the exact cause, the effect was real: Liszt was the first rock star.

Freedom in Form

What is the difference between the moody expression of Beethoven and the manic-depressive lyrics of an emo punk band? Or the dramatic showmanship of Liszt versus



"Franz Liszt Fantasizing at the Piano," 1840, by Josef Danhauser. The painting shows an imagined gathering of celebrities of the day, with Franz Liszt seated at the keyboard and Niccolò Paganini standing in the center background. All are gathered regarding a bust of Beethoven. State Museum of Berlin.

a pop star's carnal dance routine?

Just this: that behind the outsized personalities, there was truth; behind the suffering, beauty. The histrionics of Paganini and Liszt displayed a virtuosity unmatched by anyone on earth. Each composed new, technically challenging pieces and shaped traditions of performance, such as the expectation that players memorize pieces instead of relying on sheet music.

Paganini's 24 Caprices for Solo Violin pushed the instrument to its limit with his string-plucking (pizzicato) effects and harmonies, as well as his fingering and tuning methods. Liszt's Piano Sonata in B Minor reinvented the sonata form by eliminating breaks between movements, restructuring themes, and experimenting with tones. The choral ode that Beethoven wove into the climax of his Ninth Symphony built on tradition to create something strikingly new.

In his same series of "Musical Feuilletons" that discussed Liszt, Heine asks: "What is the highest in art? That which is also the highest in all other manifestations of life: self-conscious freedom of spirit." He observes that this "projects to us that miraculous breath of eternity," which places the interpreter on the same spiritual level as the composer.

Heine distinguishes, however, between freedom "in form" and freedom of "material," cautioning against artists who lose themselves in the latter as being "usually limited and fettered in spirit." The musicians who are willing to talk about anything will degenerate into, well, look around at the ones topping the charts for a moment before fading into obscurity forever.

In drawing a connection between freedom and eternity, Heine illustrates the paradox of freedom: that to be meaningful, it must tap into something objective. Beethoven, Paganini, and Liszt all combined their innovations with a reverence for the past, and in so doing created something timeless.



"Beethoven," 1820, by Karl Joseph Stieler.

Andrew Benson Brown is a Missouri-based poet, journalist, and writing coach. He is an editor at Bard Owl Publishing and Communications and the author of "Legends of Liberty," an epic poem about the American Revolution. For more information, visit Apollogist.wordpress.com

for themselves, through their own free will, education, and progress.

Today, there is a kind of modern egalitarianism in all this. If poetry is a little word machine, then, surely anyone can write it. Just scribble a few words down and voila! You have a poem! Who needs the Muse? Who needs to be the favorite of the Muse, adored and loved by the Muse? No one. We don't need all that celestial hocus-pocus.

And this explains why so much contemporary poetry, and even prize-winning and academic poetry, is so awful; well, not awful, actually—just not poetry. But certainly, these poems are examples of little word machines.

The lesson from this is clear: Avoid these pernicious definitions of poetry and also the poets who subscribe to them. We need to find the true poets who reveal our true selves to us. That's where the lasting greatness is.

James Sale has had over 50 books published, most recently, "Mapping Motivation for Top Performing Teams" (Routledge, 2021). He has been nominated for the 2022 poetry Pushcart Prize, won first prize in The Society of Classical Poets 2017 annual competition, performing in New York in 2019. His most recent poetry collection is "Hellward." For more information about the author, and about his Dante project, visit EnglishCantos.home.blog



The Muse, or divine inspiration, is dismissed when poetry is reduced to "a little word machine." "Calliope, Muse of Epic Poetry," 1798, by Charles Meynier. Oil on canvas. The Cleveland Museum of Art, Cleveland.



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THE EPOCH TIMES

PUBLIC DOMAIN



"Freedom From Want," 1943, by Norman Rockwell, shows a family sitting down to a holiday meal. National Archives.

LITERATURE

Carlos Bulosan's Essay, 'Freedom From Want': A Freedom Born of Work

Author gives added meaning to Rockwell's painting

KATE VIDIMOS

When we all gather around the table with friends and family for Thanksgiving or Christmas, we feel joyful and thankful to be surrounded by such good people and blessings. During this time, we celebrate and share our blessings—the fruits of our labor, born of struggle and effort.

In 1943, Norman Rockwell captured this joy and thankfulness in his painting "Freedom From Want," also known as "The Thanksgiving Picture" or "I'll Be Home for Christmas." A family gathers around the table to partake in the wonderful fruits of their labor. This picture radiates with the warmth, joy, and gratitude that make such a meal so special.

All members of this family have a smile brightening their faces. A grandmotherly figure brings out the turkey while an older gentleman stands behind her at the head of the table. The elderly couple represents the living tradition of American ideals, which set the mold, security, and path for later generations. The others all lean in toward each other with excited faces, giving their full attention to those around them. A man in the bottom right corner looks directly at the viewer; he welcomes us into his world, free from want and full of gratitude and gladness.

In 1943, as World War II waged on in Europe and the Pacific, The Saturday Evening Post commissioned Filipino novelist and poet Carlos Bulosan to write an essay to accompany Rockwell's painting. In his short essay, "Freedom From Want," Bulosan tells us that the joy and gratitude for the fruits of one's labor cannot exist without the freedom from want. When we want for things—material and immaterial—we lack true peace, security, and joy in our lives.

Bulosan says that in order to obtain and enjoy the fruits of our labor, we must work to bring the good things of nature into our lives and to diminish the fear that surrounds us in our daily lives. When we work for the fruits and pleasures of our labor, we win security and peace for ourselves, our neighbors, and our country.

This security and peace uphold the "dignity of the individual to live in a society of free men." In American society, all men are equal regardless of race, religion, or rank, and all men have the right to be free from want.

Tyrannical Thieves

There are those, however, who would take away what we have harvested from our labors, creating a society of want. These totalitarians wish to create "a world of slaves," to make us work for them and not for ourselves. Today, as during the last world war, tyrannical regimes hate when we challenge their objectives and demand a freedom that respects the dignity of the individual.

When our history and freedoms are tak-

en away or distorted, the end result is want. This means that we must work constantly, not for ourselves but for those who have enslaved us. We become slaves to fear, hunger, and want. We lack the ability and energy to enjoy the freedom that respects the dignity of the individual.

Bulosan says that, as part of the plan to enslave a free people, there are also those who seek to "falsify American history—the forces which drive many Americans to a corner of compromise with those who would distort the ideals of men that died for freedom."

These tyrannical regimes would have us forget the battles that our ancestors fought to win back freedom for themselves and later generations. Bulosan warns us that if we do not respect and continue the traditions of our predecessors, we will lose the American ideals that give us "something to hold on to" and a secure path to follow.

Filipino novelist and poet Carlos Bulosan wrote an illuminating essay to accompany Rockwell's painting.

Marching On

"The significant thing is that we march on without turning back. What we want is peace, not violence. We know that we thrive and prosper only in peace," Bulosan says. When the author penned this essay, the war was ongoing. People across the sea were starving and fleeing from conflict. Everyone wanted peace.

In peace, we are free from want. In peace, abundance allows us to seek higher thoughts and virtues, and to obtain a better future for ourselves, our children, and our country.

In a land that created abundance for itself and much of the world, we work for that freedom from want, obtaining peace and security from fear and hunger. We have the chance to create a world that was the dream of our Founding Fathers, one in which we can truly pursue health of mind, body, and soul. We perpetuate a tradition that lives in each of us and supports the "living spirit of free men."

When we sit down to our Thanksgiving or Christmas dinner, we can celebrate our freedom from want and enjoy the abundance that frees us from fear and hunger. On that occasion and during the whole year, we can faithfully preserve and pass down this freedom and the traditions of our ancestors to our children.

Kate Vidimos is a 2020 graduate from the liberal arts college at the University of Dallas, where she received her bachelor's degree in English. She plans on pursuing all forms of storytelling (specifically film) and is currently working on finishing and illustrating a children's book.