THE EPOCH TIMES ARTS CULTURES CULTURES CULTURES

NATIONAL GALLERY OF ART, WASHINGTON



(Left) "Girl With the Red Hat," circa 1669, by Johannes Vermeer. Oil on panel; 9 inches by 7 1/16 inches. Andrew W. Mellon Collection; National Gallery of Art, Washington.

(Bottom Left) "Girl With a Flute" and "Girl With the Red Hat" hang sideby-side in the "Vermeer's Secrets" exhibition at the National Gallery of Art in Washington. Experts confirmed that only one of these paintings is by Johannes Vermeer.

Discovering Vermeer's Studio

How 'losing' a Vermeer led to invaluable new insights into his work



LORRAINE FERRIER

h! If only the "Girl With the Red Hat" could speak. In Johannes Vermeer's painting, she's turned around in her chair, gazing directly at us. Natural light streams across the side of her face, highlighting her open mouth and that mischievous glint in her right eye, as if she's known for centuries what curators, scientists, and researchers at the National Gallery of Art in Washington would discover: Vermeer had a studio, where he worked with assistants and taught students and apprentices.

Continued on Page 4

Ying and Yang by Sandra Kuck

Original artworks, canvas wraps, and prints of Award-winning oil paintings now available at

InspiredOriginal.Org/Store

INSPIRED

DONATE YOUR CAR To a media that stands for **TRUTH and TRADITION** Your old vehicle can support The Epoch Times' truthful journalism and help us get factual news in front of more readers. WHY DONATE TO US? Accept cars, motorcycles, and RVs Free vehicle pick-up Maximum tax deduction Support our journalists **Donate Now:** www.EpochCar.org **1**-800-822-3828 Our independence from any corporation or holding company is what ensures that we are free to report according to our values of Truth and Tradition. We're primarily funded through subscriptions from our readers the stakeholders that we answer to, who keep us on the right track. THE EPOCH TIMES

Author's Soviet Boyhood Helps Readers Appreciate Freedom

Book Review: Father Alexander Krylov's 'How I Became a Man'

JEFF MINICK

hen Alexander Krylov was in elementary school, he and his classmates toured the Museum of the Revolution in Moscow. "The female museum guide told us that Communists are genuine heroes," he recollected years later. She said that "we no longer need to invent gods for ourselves; we divinize the proletarians

The guide went on to explain that communists sacrifice themselves day and night for the people, undergoing privation and even death on their behalf. Here's what happened next: "The museum tour made such an impression on me that I ventured to ask carefully a very human question. 'Do Communists ever go to the bathroom, too?' The surprised museum guide first took a deep breath and then said, 'Yes, they have to go, too, but not as often."

Throughout this memoir of his boyhood in the Soviet Union, "How I Became a Man: A Life With Communists, Atheists, and Other Nice People," Krylov relates incidents like this one that bring a chuckle and even outright laughter. Though today he is middleaged—and a Catholic priest to boot! he tells most of his story through the eyes of a child.

Despite the subtitle of his autobiography, Krylov is anti-communist and certainly not an atheist, yet many people he knew in the 1970s and '80s were, at least on the surface, fervent believers in the ideologies propounded by Marx and Lenin. His teachers and the youth leaders in the Pioneers, a Soviet version **Despite the subtitle** of the Boy Scouts, in particular touted the glories and benefits of collectivism.

"How I Became a Man" offers several gifts to its readers. It's a fine comingof-age memoir in its own right. It gives us communism as viewed through the eyes of a child. And finally, it demonstrates how that ideology makes inroads into a society.

Boys Will Be Boys

In many ways, Krylov grew up like boys everywhere. He disliked school. He and his friends played games in the street and on sports fields, hiked, engaged in various kinds of mischief, joined or formed different clubs, and slowly became aware of the meaning and ramifications of the world in which they lived.

To these accounts, Krylov often brings wry humor and a gentle sense of irony. In his chapter "Harmful Chewing Gum," for instance, he recounts how he and his friends, who had seen people chewing gum only in the movies, would share rare sticks of Western gum whenever they became available. By share, Krylov means that they passed the same stick of gum from mouth to mouth.

When Soviet chewing gum became available for the first time, Krylov bought several packs and distributed it among his school friends. "People of the teacher who came into the class become opium for the people."

afterward," he writes. "Never in her life had she herself seen chewing gum before, and at first she could not cope with us chomping, lip-smacking boys." The teacher then collected all the gum in a bag, and over the next few weeks the students received several lectures on the dangers of chewing gum, including one from a health inspector who told them that gum would rot out their stomachs and change the shape of their jaws to resemble those of horses.

Krylov also relates humorous stories of their growing interest in girls. For one celebration of Women's Day, for example, the boys in his class pooled their kopeks, went to a pharmacy, and bought soap and combs "with fine, thick teeth" as gifts for their female classmates. The girls responded by giving the boys the silent treatment, as it turned out that the combs were designed to remove head lice.

The Other Side of Adolescence

The indoctrination into communism began in kindergarten and remained ongoing and relentless for all of Krylov's time in the classroom. The reverence for Lenin was ubiquitous—a visit to his tomb was at the top of the list for anyone traveling to Moscow and teachers repeatedly stressed the ideas of the state and commonality. When someone forgot to flush a toilet in Krylov's school, for instance, the entire student body was summoned for a lecture on collective consciousness. In summer camp, the collective "We" was emphasized in all activities.

of his autobiography, Krylov is anti-Communist and certainly not an atheist.

Citizens kept an eye on each other, sometimes in a healthy way, as in helping a lost child, but often behaving more like spies. Sometimes these observations touched Krylov directly. One of the coworkers of Krylov's mother warned her that her son's "development was cause for great concern," meaning that while other boys played soccer, planted potatoes, and went fishing, he often wasted his time reading books.

Though the state had banned both his Catholic faith and the Bible, with the collapse of Soviet communism Krylov gradually discerned the "many parallels between the Communist Party and the Church." Marx, Engels, and Lenin were the Trinity; people sang what amounted to Party hymns; pictures of leaders were carried like icons in processions. Various rituals and certain holidays were set aside for celebration just like those in the Christian tradition.

"In the Soviet Union," Krylov notes, "we lived, therefore, in a deeply religious society, in which the governtoday can only imagine the feelings ment's world view was supposed to



Kyrlov's grandmother was Catholic and continued as best she could to honor and observe her religious faith. "The Catholic Mass," 1869 by Fyodor



Saving Graces

THE EPOCH TIMES Week 48, 2022

When Krylov was 7 years old, his father, ill for months in a hospital, died. Krylov continued living in the apartment with his mother and grandmother, who acted as a religious counterbalance to the ever-present atheism of the communist regime. His grandmother in particular, who was of German descent, which already set her apart from the others around them, was also Catholic and continued as best she could to honor and observe her religious faith.

It was Kyrlov's grandmother who prayed her rosary, kept track of the dates of the Catholic Church's movable feasts, talked of Jesus to the boy, and frequently sprinkled the apartment with "homemade holy water," once with hilarious results when in the night she confused the holy water with a bottle of blue ink. The family also gathered with Christians of other denominations, Orthodox and Protestant, for secretive celebrations of banned holidays.

At one point, wishing to learn more about the Bible, Krylov read the anti-Christian books he found in the library, which critiqued, often sarcastically,

Christian beliefs. He ignored the criticisms and instead focused on the passages where the authors had found it necessary to quote Scripture.

These influences may seem insignificant, but they allowed the boy to maintain his faith in a god other than Lenin.

Mirror Images

Though Krylov makes few direct comparisons between the beliefs and practices of Soviet communism and those of the Left in the West, the similarities are plain to see. Thought control, censorship, school classrooms as bastions of propaganda and indoctrination, the belief that the government knows what's best for all, the mantra "We're all in this together"—these ideas were core to the Soviet state at that time, and they live on, in mutated forms, in the West today.

Here is just one example of this likeness. In his chapter "Dangerous Courage," Krylov describes a school meeting where he defended a classmate for unruly behavior. The class spokesperson denounced Krylov as socially immature for this viewpoint, by which she meant that his socialist ideals were flawed, and

Alexander Kyrlov was taught at every level of school the so-called glories and benefits of collectivism. First-graders in a classroom in Kursk, USSR, circa 1976.

HOW I BECAME A MAN a life with Communists,

'How I Became a Man: A Life With Communists, Atheists, and Other **Nice People'**

Author Alexander N. Krylov **Publisher** Ignatius Press, Oct. 20, 2022

Kindle 158 pages he was summoned to face the class, where several of the others criticized him for his faults. Krylov writes: "An altogether ordinary class meeting taught me how fast it can happen and how it feels to be judged and abandoned by everyone." This same practice of shaming regularly occurs on today's social media.

Several times, Krylov writes that a society which provides for all wants of its citizens and strictly controls speech and thought creates a nation of kindergarteners, that is, grown men and women who exchange individuality and independence for security. This is the primary reason why "all over the world, there are people who find socialist ideas, Communism, or other authoritarian or totalitarian world views attractive and would like certain ideological concepts to be adopted."

To see those ideas at work, Americans need look no further than many of our universities, our social media, and the daily news from certain politicians and media outlets.

A Book for the Young

Krylov ends "How I Became a Man" with this thought: "May the encounters with Communists, atheists, and also nice people that are related in this book help us to become grown up, to learn to appreciate freedom and democracy, and to give God more room in our lives.'

In his poignant memoir, Krylov achieves those goals. With its many amusing takes on Soviet life and its insights into communist ideology, "How I Became a Man" offers an excellent education about the evils and banality of totalitarianism. Its simple prose and short chapters should appeal to teenagers as well as to adults, providing a much-needed corrective to today's collectivist philosophies.

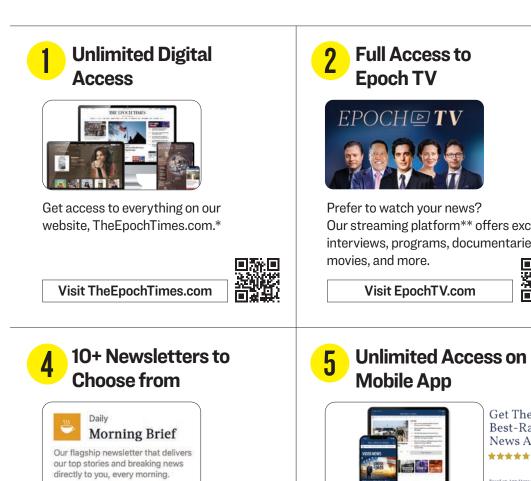
If you're looking for a holiday gift for the young person in your life, try Alexander Krylov's "How I Became a Man."

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 nonfiction, "Learning As I Go" and "Movies Make The Man." Today, he lives and writes in Front Royal, Va.

THE EPOCH TIMES

More Than Just a Paper

Your Epoch Times print subscription is more than just a newspaper. Take a look at everything included in your subscription!



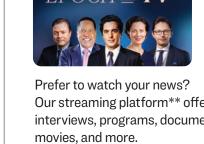
Stay informed with our curated

newsletters like Morning Brief,

Health, and Epoch Inspired.

Breaking News, US-China Watch,

Manage my newsletter***



Our streaming platform** offers exclusive interviews, programs, documentaries,

Visit EpochTV.com



3 Epoch Premium

Our subscriber-exclusive premium content includes investigative reports, and four weekly digital magazines. high quality news articles, commentary,

Welcome Gift:

Infographic poster





Best-Rated News App. **★★★★ 4.9**

Get The

Keep your trusted news in your pocket with our mobile app, available on the App Store and Google Play.*

Download our app



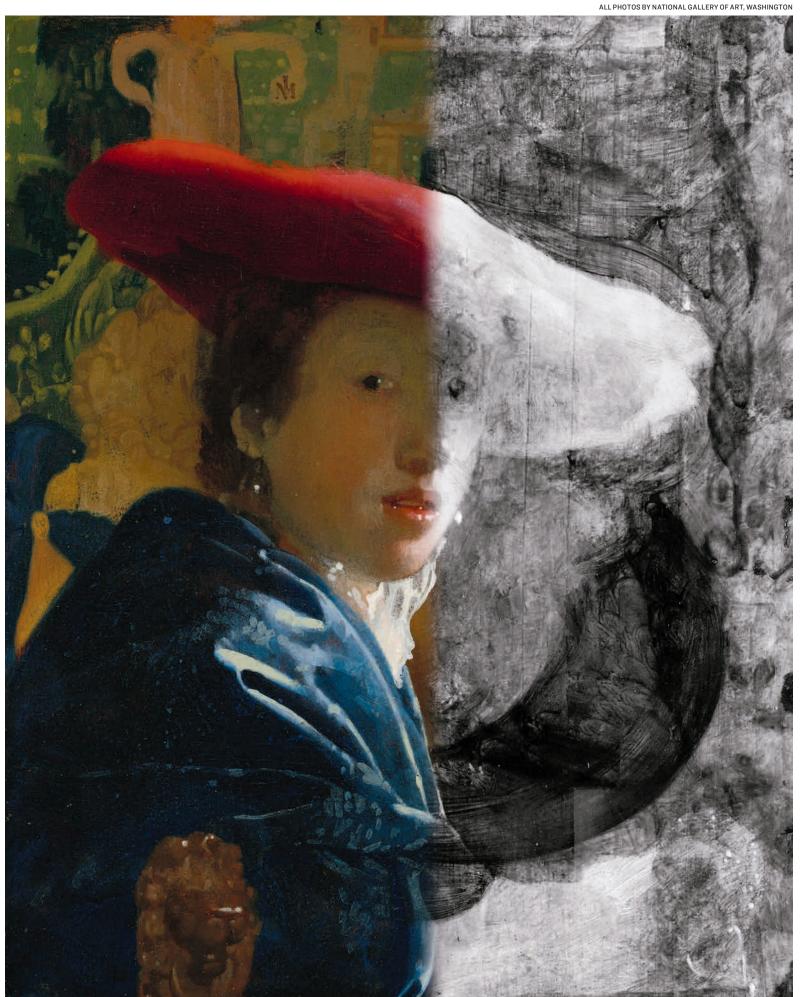


22COALCIICARGOLLOL 11:1:101011:00:1111

See our in-depth reporting on a trending news topic, visualized for easy reading. Current poster: Timeline of the FBI's FISA Abuse. Actual size: 4' x 3'



* If you don't have a digital account, give us a call at (833) 699-1888 or visit Help.TheEpochTimes.com ** You can watch our exclusive programming live and on demand on your favorite device, anywhere, anytime. Stream all of our content on your phone, computer, tablet, or Roku TV. *** Visit your digital account portal to opt-in to newsletters



A composite image of a color photograph of "Girl With the Red Hat," circa 1669, by Johannes Vermeer and an infrared reflectance image showing that Vermeer underpainted his finely finshed painting with bold, broad brushstrokes.



"Woman Holding a Balance," circa 1664, by Johannes Vermeer. Oil on canvas; 15 5/8 inches by 14 inches. Widener Collection; National Gallery of Art, Washington.

Discovering

Vermeer's Studio

Continued from **Page 1**

The existence of Vermeer's studio is a remarkable new discovery, which can only shed more light on the 17th-century Dutch artist, who only came to fame in the late

"The existence of other artists working with Johannes Vermeer is perhaps one of the most significant new findings about the artist to be discovered in decades. It fundamentally changes our understanding of Vermeer," said

the gallery's director Kaywin Feldman, in a

Up until recently, experts believed that Vermeer worked alone. No written documents exist to confirm that he had a studio. Only about 35 of a possible 45 Vermeer paintings survive, and thus experts long believed that output to be too small a number were he to have had a studio.

From Adversity to Opportunity The pandemic-enforced gallery closures of



"Girl With a Flute," circa 1669 or 1675, by Johannes Vermeer's studio. Oil on panel; 7 7/8 inches by 7 inches. Widener Collection; National Gallery of Art, Washington.

2020 and 2021 gave in-house experts (curators, scientists, and conservators) of the National Gallery of Art an excuse to study all four of its Vermeer paintings: "A Lady Writing," "Girl With a Flute," "Girl With the Red Hat," and "Woman Holding a Balance."

The seven-person team drew on decades of the gallery's research about the paintings and used new, advanced technology to analyze them. The experts learned more about Vermeer's painting technique, which resulted in one of the gallery's paintings being attributed to an associate in Vermeer's studio rather than to the artist himself.

The gallery's "Vermeer's Secrets" exhibition presents the four paintings and the team's findings. Also on display are two Vermeer forgeries, "The Lacemaker" and "The Smiling Girl," created around 1925.

Genre and 'Tronie' Paintings

In Vermeer's day, the Dutch Republic, in what's now the Northern Netherlands, was Calvinistic. The southern part of the Netherlands was Roman Catholic under the reign of the Spanish Habsburg monarchy.

Vermeer lived in the North, in Delft, where many painters specialized in genre paintings. The painters in the surrounding towns of Leiden, Amsterdam, Rotterdam, and Dordrecht also specialized in that same subject matter.

Each of the gallery's four Vermeer paintings features a solitary woman. "A Lady Writing" and "Woman Holding a Balance" both show the classic Vermeer composition: the subject sitting or standing in the light of an open window, usually to the left. These types of genre paintings, with a single figure or a couple inside a room, were modern at the time, around 1650–1670. (Previously, multiple-figure paintings of militia groups, for instance, were more common, such as Rembrandt's "The Night Watch.")



The existence of other artists working with **Johannes Vermeer is** perhaps one of the most significant new findings about the artist to be discovered in decades.

Kaywin Feldman, director of the National Gallery of Art.

The gallery's "Girl With a Flute" and "Girl With the Red Hat" are small, intimate character works called "tronies," which Dutch artists created as studies. The subjects of these tronies might be based on real models but were dressed in exotic clothing, placed in imagined settings, and might show piety, old age, bravery, and the like. (Rembrandt created many tronies, including some of his self-portraits.) "Girl With a Pearl Earring," Vermeer's best-known work, and "Study of a Hat" using coarsely ground pigments, and Young Woman" are some other examples of finished the work by using finely ground Vermeer's tronies (held at the Mauritshuis in pigments. In "Girl With a Flute," the artist The Hague, and The Metropolitan Museum reversed the process, giving the painting a

of Art in New York, respectively).

Washington.

Microscopically and Characteristically Vermeer

Experts had already established that Vermeer began his paintings with a monochrome sketch. The gallery's researchers used microscopic analysis and advanced imaging techniques on the four paintings and found that Vermeer underpainted them with bold, broad brushstrokes to plot the forms, colors, and light in the compositions. In "Woman Holding a Balance" the team even pinpointed that Vermeer added a compound containing copper to his black underpaint to quicken the drying process.

Scientists studied paint samples and mapped the pigments to the minutest degree by using imaging spectroscopy. In "A Lady Writing," they found that Vermeer used as many as four different yellow pigments to create the lady's shimmering gold sleeve.

The most startling findings came when they studied "Girl With a Flute" and "Girl With the Red Hat." The same model appears to peer out of the two small paintings that Vermeer, rather unusually, had painted on wooden panels.

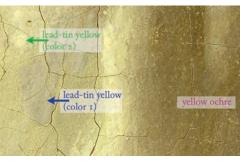
Comparing the two, the team could see that Vermeer used many of the same pigments and materials in each painting. However, there were marked differences in the artist's technique and the finished paintings. Vermeer underpainted "Girl With the Red



"A Lady Writing," circa 1665, by Johannes Vermeer. Oil on canvas; 17 11/16 inches by 15 11/16 inches. Gift of Harry

Waldron Havemeyer and Horace Havemeyer Jr., in memory of their father, Horace Havemeyer; National Gallery of Art,

Johannes Vermeer used three different yellow pigments in the sleeve.



An extreme close-up of the sleeve with a pigment map of the yellows used.

coarse, almost granular finish.

By closely studying "Girl With the Red Hat," the researchers saw how Vermeer used a green-earth pigment to carefully modulate the flesh color, blending it right to the edges. But in "Girl With a Flute," the artist applied the same pigment in a heavy-handed manner, as seen on the blotchy nose and jawline. Vermeer used green-earth pigments to create flesh tones, a technique distinctive to the artist and rarely seen in Dutch painting.

Experts realized that the rough finish of "Girl With a Flute" made it unlikely that

Vermeer painted it, and that the use of the green-earth pigment in the flesh tones suggested that the artist who painted it must have known Vermeer's painting process

The team confirmed what experts had long suspected: Vermeer didn't paint the gallery's "Girl With a Flute." The mystery artist who painted it is yet to be identified; he could have been a pupil, apprentice, an amateur who paid Vermeer for lessons, a freelance painter hired on a project-by-project basis, or even a member of Vermeer's family.

Moreover, the gallery's curators found that Vermeer created his "Girl With the Red Hat" later than they had previously thought, around 1669 instead of 1666-1667, making the piece a pivotal point in his career after which he produced bolder paint

The gallery's "loss" of "Girl With a Flute" as a Vermeer painting has meant an exciting gain in understanding the master's work.

The "Vermeer's Secrets" exhibition at the National Gallery of Art in Washington runs until Jan. 8, 2023. To find out more, visit

The exhibition is organized by Marjorie E. Wieseman, curator and head of the department of northern European paintings; Alexandra Libby, associate curator, department of northern European paintings; Kathryn A. Dooley, imaging scientist; John K. Delaney, senior imaging scientist; and Dina Anchin, associate paintings conservator, all of the National Gallery of Art.

A Mainstay of the Violin Repertoire

Tchaikovsky's 'Valse-Scherzo' in C Major, Op. 34

ARIANE TRIEBSWETTER

Pyotr Ilyich Tchaikovsky wrote music for more than ballets and operas. The famous Romantic composer also completed numerous instrumental pieces that continue to be interpreted and recorded today, as is the case with "Valse-Scherzo" in C Major, Op. 34 (circa 1877). The piece requires a performer's virtuosity; that, as well as its shimmering quality, makes it one of the mainstays of the violin repertoire.

However, initially, this showpiece wasn't as popular as Tchaikovsky's other compositions, and its origins are tainted with mystery.

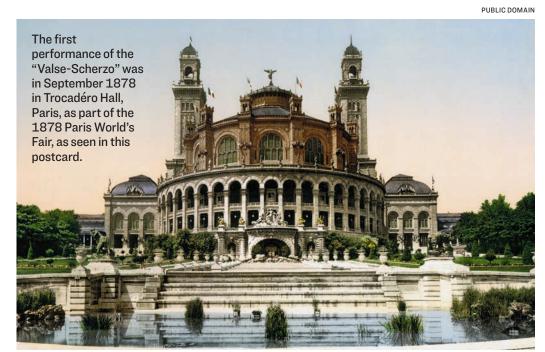
Mysterious Origins

Not much information survives about how

the "Valse-Scherzo" was composed. The little we do know comes from the letters exchanged between the Russian composer and his close friend and former student, violinist Iosif Kotek, to whom he dedicated

The first mention of the piece was in one of these letters, in February 1877. It is thought that Tchaikovsky composed his "Valse-Scherzo" early in the same year, and that he finished it before he wrote his Fourth Symphony and the opera "Eugene Onegin." The full score of "Valse-Scherzo" was published in 1895, two years after the composer's death.

The first performance of "Valse-Scherzo" was in September 1878 by Polish violinist Stanislaw Barcewicz in the Trocadéro concert hall in Paris, as part of the 1878



Paris World's Fair. Kotek's letters hint that occasion, transforming the piece into a bassoons, and strings composition for violin and orchestra. The

orchestration was written for two flutes, he composed the orchestral part for the two oboes, two clarinets, two horns, two

Barcewicz also played the same piece a

little over a year later, under the direction of Nikolai Rubinstein at a Russian symphony

More Popular Shorter Version

Despite these two performances, the work wasn't as popular in Tchaikovsky's lifetime as his other pieces, possibly because of its long length (569 bars). It was only in 1914 that it first found its place in the violin repertoire, in an extensively revised version by violinist Vasily Bezekirsky. The violinist shortened the "Valse-Scherzo" to 332 bars and made some changes to make the violin part even more virtuosic. His arrangement is still a point of reference and often played.

"Valse-Scherzo" has become a mainstay of the violin repertoire, mainly to showcase the technical prowess of talented solo violinists. Although it lasts only about six to eight minutes, the piece is written in an A-B-A format, which gives it a rich complexity. The A-B-A form is known as ternary or song form, consisting of an opening section (A), a contrasting section (B), and a repeticombines uplifting emotions of liveliness, lightness, and playfulness with intensity.

This piece

tion of the opening section (A). It also has a cadenza that makes great demands on the soloist.

But technical difficulty is nothing without passion, which the composition delivers. This piece combines uplifting emotions of liveliness, lightness, and playfulness with

intensity. Contrasting emotions, which can be heard when the violin takes over the melody from the piano or orchestra, are typical of the Romantic style. This musical style was popular toward the end of the 18th century and celebrated emotions through new musical forms and languages. In this piece, emotions are celebrated through technical virtuosity, another prominent feature of the Romantic style.

Much more than a piece of technical prowess, the "Valse-Scherzo" exhilarates and sparkles, giving it an undeniable presence in the violin repertoire.

Ariane Triebswetter is an international freelance journalist, with a background in modern literature and classical music.



The first we hear of "Valse-Scherzo" is in letters exchanged between violinist losif Kotek (L), a close friend and former student of the

ALL PHOTOS BY MERIE WEISMILLER WALLACE/UNIVERSAL PICTURES

Religious Liberty and the Freedom to Do Good: The Story of Casimira Kaupas

PAUL PREZZIA

Discussions of the history of religious liberty in America tend to focus on the struggles of various religious minorities with oppression in their native lands. This tends to make the overall outlook one-sided, placing the focus on how these groups won civil liberties, whether in American society itself or as a result of leaving behind religious prejudice, repression, or persecution in their native countries.

But this emphasis is on the means instead of the end, the framework for accomplishing their goal instead of the goal itself, which is the desire to openly serve God and neighbor.

The life of Casimira Kaupas, a 19th-century Lithuanian immigrant (later known as Mother Maria), is a story made possible by the religious freedom found in America. Hers is a story of service based reduce the suffering of others.

From Religious Repression to **Religious Freedom**

Casimira was born in Ramygala, Lithuania, in 1880. Raised Catholic in a historically Catholic land, she, her family, and her people were not permitted free exercise of their religion, for Lithuania had been under Russian rule for almost

During this whole period, the czars of Russia tried to impose Russian Orthodoxy on this stubborn people. The religious repression did not go so far as to forcibly convert the Lithuanians, but the czars took as many other steps as they could: interference in the leadership of the Catholic Church in Lithuania, legal repression of Catholics in civil matters, and even at- Her Faith Enabled tempts to eradicate Lithuanian culture In her own homeland, she would almost

In the late 1800s, a wave of immigrants arrived in the United States from Lithuania to seek opportunity and religious freedom. Many settled in the southern coal region of Pennsylvania to work in the local coal mines.

Casimira's brother, Anthony, had become a priest and immigrated to America to serve the Lithuanian immigrant population. Rev. Kaupas was assigned to St. Joseph Lithuanian parish in Scranton, Pennsylvania, and Casimira arrived in 1897 at the age of 17 to serve as her brother's housekeeper.

Arriving in Scranton, Casimira noticed several things. One was the plight of the many Lithuanian immigrants who took jobs as coal miners. Miners worked in incredibly dark and dangerous places at this time. Death in the deep coal mines often resulted in families without support or children being orphaned.

She also observed for the first time women who devoted their lives to service as religious sisters, and determined that this is what she herself wanted.

Casimira's path forward in life would eventually weave all of these observations together. First, she simply wanted to become a contemplative nun, one who lives and works and prays in a cloistered convent and never leaves it.

But guided by her brother and other priests, she gradually began to perceive that her call to religious life was also a call on a strong belief in God and a desire to to reduce the suffering and ignorance of the Lithuanian immigrants and, moreover, to teach them about the faith she loved so much in the context of the Lithuanian culture and language she cherished.

> In 1907 she founded her order, the Congregation of the Sisters of St. Casimir (named after Lithuania's patron saint), and was given the name Mother Maria. After starting one small school in the mining town of Mount Carmel, Pennsylvania, word spread quickly, and the nuns were soon in demand as teachers at Lithuanian parochial schools throughout the United States.

> Maria believed the presence of God was everywhere and that she was meant to do good. She said, "Fortified with a good intention, wherever you are and whatever you do, always keep it in mind: God is here!"

certainly not have been able to join a religious congregation, much less found one. She would certainly not have been allowed to give a public witness to her faith by involving herself, as a Catholic religious sister, in good works such as education. Finally, she would have been prohibited from celebrating the culture or faith of the Lithuanian students she taught.

From this perspective, Mother Maria's remarkable career was one enabled by religious liberty.

Moreover, religious liberty enabled her not only to perform good works but also to be magnanimous, to seek out additional



Mother Maria's remarkable career was one enabled by religious liberty.

good works to perform. Every request she received expanded the opportunity for service. When asked by Cardinal George Mundelein, who was the archbishop of Chicago, to take over Holy Cross Hospital, Maria responded by training her sisters to now be administrators and nurses.

Diagnosed with breast cancer in 1933, Maria lived a painful seven more years, continuing to oversee her order and cheerfully accepting all adversities.

Upon her death in 1940, an autopsy revealed an astounding fact; the cancer had metastasized into her bones, creating a hole the size of a quarter through her skull. Doctors were amazed that anyone could live with such a thing without complaint. Maria never complained and took it in stride, like she had with everything else.

Known for her humility and patience, Maria's significant virtue as an American seems to be magnanimity, made room for by the religious liberty she found in her adopted country. In Lithuania under the Russian czars or under the Russian communists, such greatness would have been stymied at virtually every turn.

She truly lived one of her mottoes: "Always more, always better, always with love." At its best, religious freedom allows love to do more, and to do better.

Paul Joseph Prezzia received his M.A. *in history from the University of Notre* Dame in 2012. He now teaches at Gregory the Great Academy and lives in Elmhurst Township, Pa. with his wife

It was the plight of the many

coal region of

Lithuanian immigrants who settled southern

Pennsylvania to work in the local coal mines that inspired Casimira Kaupas to take up a life of service.

and children.

BOOK REVIEW

True Stories of POWs Enduring a Nazi Prison

ANITA L. SHERMAN

This past spring, I watched the movie "Operation Mincemeat." It was based on Ben Macintyre's book on the British plan called Operation Mincemeat during World War II. There's plenty of intrigue, clashing personalities, and drama, but the entire scenario—while embellished for film audiences—is true.

Macintyre, as an author and a historian, has a deft knack for bringing these kinds of stories to life in a riveting and compelling manner. His latest, "Prisoners of the Castle: An Epic Story of Survival and Escape From Colditz, the Nazis' Fortress Prison," is no exception. It will keep readers turning the pages from its opening chapter.

Tales From the Tower

As with Operation Mincemeat, these stories are startling and true. This one involves one of history's most notorious prisons, Colditz Castle in Germany, and the exceptional cast of Allied prisoners who were locked away for four years within its thick stone walls.

The towering fortress held the most most of them officers, who found their way there via their previous escape exploits from other prisons. Colditz Castle would test their mettle; their ingenious escapes, whether successful or not, would become legend.

Macintyre does a brilliant job of sharing with readers these daring escapes, whether they be done through tunnels, cutting barbed wire fences, or dangling precariously on twisted sheet ropes. One smaller prisoner was literally stuffed inside a mattress to make his getaway.

Colditz was its own society: a mini-Europe of sorts. Initially, most of the officers treatment and eventual fate reads like fic-

were British, French, Dutch, Belgian, or Polish. There were many languages spoken. And for the most part, the German officers running the prison were intent on adhering to the Geneva Convention, ensuring this was a prison for gentlemen run by gentlemen—again, for the most part. Macintyre also delves into the various

backgrounds and personalities, not only those of the prisoners but also of the German officials guarding them. He explores the full range of human joy and despair, the heroes and the traitors, the broken and the unbroken, and how the particularly indomitable and optimistic ones kept morale strong and hopeful.

The men imprisoned in Colditz Castle did not suffer compared to those in concentration camps, but their lives were not without stress. Several went mad. Others were frustrated and combative, and continually focused on escape. Most of the time they were hungry, as the German food rations were not plentiful. Mercifully, the Red Cross parcels helped fill the gap.

The men, though surviving in chaos, did not lose their creativity or their caring. In addition to escape plans, they cooperated defiant and obstinate of captured men, in theater productions inside the prison walls and competed in games of soccer in

Sensational Storytelling

Macintyre thoroughly engages the reader in the unforgettable cast of compelling characters. There are the famous ones, like British Army officer Pat Reid. He is one of a few to escape in 1942 to neutral Switzerland.

But there are many lesser-known heroes who are just as remarkable, like the Indian doctor Birendranath Mazumdar. Ridiculed by most, and the only Indian prisoner, his ill



"Prisoners of the Castle: An Epic Story of Survival and Escape From Colditz, the Nazis' Fortress Prison" by Ben MacIntyre involves one of history's most notorious prisons, Colditz

tion. He endures much, and Macintyre has him surfacing and resurfacing throughout the book. No spoilers on what eventually happens to him.

For all of you James Bond fans, you'll relish reading about Christopher Clayton Hutton, known as "Clutty." He's not the dashing fellow, but rather the quiet, bespeckled one whose inventive mind creates more gadgets and ways to hide maps and money (even a compass in a walnut) than you'd think logistically possible. His covert devices enable many to

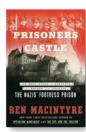
Florimond Duke is the first American to find himself at Colditz. He served in World War I and is one of America's oldest paratroopers and least successful spies. Douglas Bader is one tough pilot and prisoner. Seemingly undaunted by his two prosthetic legs, Bader pivots between being ruthlessly inconsiderate and pompous

escape well-equipped enough to survive.

and being stalwart and courageous. Drama builds as the years come and go, marking the successful and not so successful escapes from Colditz. As Hitler's war machine begins to falter, so does any adherence to the Geneva Convention. Death at the hands of the Nazis was increasingly feared. A failed attempt was initially handled by a return to the prison. Later, it could result in a bullet in the back of the head. Macintyre breathes new life into memo-

rable stories of courage and faith told from within the walls of Colditz Castle. This read will clutch at your heart with its humanity, humor, and gritty endurance.

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

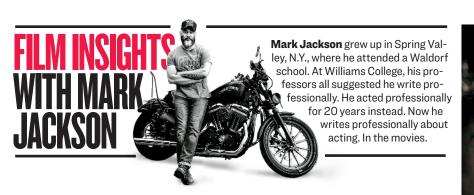


'Prisoners of the Castle: An Epic Story of Survival and Escape From Colditz, the Nazis' Fortress Prison'

Ben Macintyre

Penguin, Sept. 13, 2022

Hardcover



Steven Spielberg:

Portrait of the Artist as a Young Man

MARK JACKSON

THE EPOCH TIMES Week 48, 2022

teven Spielberg is arguably the Hollywood filmmaking G.O.A.T. (Greatest Of All Time). He's certainly the most commercially successful. And his commercial prowess was an achievement that most were willing to cede him unconditionally—how could they not. Spielberg basically invented the summer blockbuster: "Jaws," "Close Encounters of the Third Kind," the "Indiana Jones" and "Jurassic Park" franchises, and so on.

But when "Schindler's List" hit the theaters, it became immediately and abundantly clear that the man could also tick the artist box, and with such infuriating ease that Hollywood's haters were loath to admit that one man could just undisputedly scrape all the marbles together into one big pile like that.

But before he reached those dizzying heights and artistic accolades, Steven Spielberg was just another middle-class Jewish kid growing up in New Jersey. "The Fabelmans" is a semi-autobiographical portrait of the artist as a young man.

Beginnings

It's 1952. Mitzi (Michelle Williams) and Burt Fabelman (Paul Dano) take their young son Sammy (Mateo Zoryon Francis-DeFord) to see his first movie—Cecil B. DeMille's "The Greatest Show on Earth." His response is of course like the YouTube video where a pet otter pup that's never seen water before gets put into a bathtub.

We're shown Sammy's "Leave It to Beaver"-esque progression from filmmaking otter pup to teen wunderkind (teen Sammy is played by Gabriel LaBelle). He casts his chatty little sisters as actors in his teeny horror flicks, using up the family's entire bulk shopping supply of toilet paper to wrap and mummify them. Later, as a Boy Scout, he casts his buddies in improvised Westerns and war flicks (many of which are re-creations of Spielberg's early "works.") An enthralling scene finds the young director discovering that he has the language and psychological wherewithal required to communicate to non-actors about how to generate real, believable emotions.

But the film is, naturally, equally a portrait of Sammy's family. We need that narrative and perspective to see how Spielberg's talent was planted, cultivated, and how it blossomed. And so the greatest show on earth (if not the greatest, then maybe the loudest)

is happening right in Sammy's own home. Or rather—homes. Sammy's dad is an emotionally buttoned-up electrical engineer (benignly disdainful of his son's artistic interests), who moves his family from New Jersey to Arizona and then to California to the tremendous bother of everyone involved.

Free-spirited artist Mom Mitzi was a classical pianist who jettisoned her musical career to raise her family. And since she was never able to fully let go of her art, she comes across as a bird with an emotional broken wing: a superficially bubbly housewife who is constantly caroming off the rigid expectations of prim 1950s' domesticity. One depiction of her inner state is when she packs the kids into the car and drives them dangerously close to a tornado out of sheer reckless interest.

There's also family friend "Uncle" Bennie (Seth Rogen) and nutty old great-uncle Boris (Judd Hirsch, who hilariously steals the entire movie in what's little more than a cameo). Sammy's little sisters, friends, and eventually a famous director of Westerns (played similarly hilariously by film director David Lynch) also shape Sammy's trajectory along the way. The point is clear: Artists are not created in a vacuum.

The point is clear: Artists are not created in a vacuum.



Young filmmaker Sammy Fabelman (Gabriel LaBelle) examining footage and making discoveries about this family.

'The Fabelmans'

Director: Steven Spielberg

Starring: Michelle Williams, Paul Dano, Gabriel LaBelle, Seth Rogen, Judd Hirsch, Chloe East, Julia Butters, Keeley Karsten, Sam Rechner, Isabelle Kusman

MPAA Rating:

Running Time: 2 hours, 31 minutes Release Date: Nov. 11, 2022

Boy Scout Sammy Fabelman (Gabriel LaBelle) shows his early works to fellow Scouts.



and Mitzi Fabelman (Michelle Williams), in "The Fabelmans."

The Magic

What's particularly wonderful about this film is how we're shown the existential need that artists must have regarding their art. The deepest talents are such that the artist can't live without that vehicle of self-expression; their art is a functional and necessary component whereby they interpret and navigate life. We see how filmmaking is not just the thrill of pleasing audiences and getting attention, but also how young Sammy needs it to process his emotions, and to put some distance between himself and a world that is often frightening and/or confusing.

Directors, much like actors, will sometimes discover themselves inadvertently, automatically, stepping outside themselves and objectifying traumatic emotional events playing out in front of them—switching into director or actor mode and imagining how they'd shoot or act that particular scene, in the movie version of their lives.

Two examples of movie magic are especially revealing: Spielberg demonstrates to us the use of the movie camera as a forensic truth-detector. When browbeaten by his father to make a film for Mitzi to make her happy on her birthday, Sammy—examining random footage from family gatherings and rerunning certain sequences, scrutinizing body language and facial expression—slowly and unwillingly comes to the horrible realization the his mother and "uncle" Bennie are not just friends.

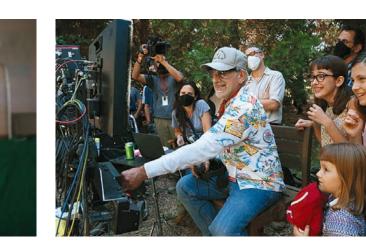
The second example is where Sammy is goaded by his extremely Christian, govische (non-Jewish) girlfriend into filming their into his art moviemaking wheelhouse. high school's traditional annual beach out- Remember, this man's monopolized all

gratiate himself to his worst nightmare: the school's ultra-bullying, handsome football jock (Sam Rechner).

By portraying this big-man-on-campus jock in a heroic light, Sammy manages to reunite the football star with the girlfriend (Isabelle Kusman) who dumped him because of his rabid anti-Semitism. In a subsequent hallway locker scene, the bully has an emotional breakdown due to massive cognitive dissonance, pleading to know how Sammy transformed him from the lowly, immoral creature he inwardly knows himself to be, into a golden screen god his ex-girlfriend suddenly feels compelled to be with again. The scene demonstrates the magic of filmmaking, and the magnetic power that the ability to sprinkle magic dust upon others can confer upon a filmmaker.

Conversely, he shows the results that losing one's art can have on an artist, in terms of his mother's insecurities, regrets, extreme mood swings, and impulsiveness. It's curious that we never see any bitterness toward her children, since she sacrificed her artistic career for them.

Audiences expecting a sweet, Spielbergian childhood autobiography about the magic of the movies may inadvertently raise their eyebrows at how bittersweet and raw the story actually is. But it's exactly that bittersweet quality that gives the movie heft, and opens the door from Spielberg's entertainment moviemaking wheelhouse ing. In it, Sammy decides to placate and in-



Legendary filmmaker Steven Spielberg presiding on the set of "The Fabelmans."



In a semi-autobiographical account of director Steven Spielberg's life, Sammy Fabelman (Gabriel LaBelle) is interested in filmmaking.

ALL PHOTOS IN THE PUBLIC DOMAIN

When Unchecked Evil Becomes the Object of Admiration

ERIC BESS

Gustav Doré was a prolific illustrator of 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.

his series focuses on the art of Gustav Doré and started by looking at his illustrations for John Milton's 17th-century epic poem "Paradise Lost." In this next article, Satan has just finished rallying the rebel angels after they fell to hell. He calls out to them, shames them, and reinvigorates their passion to resist God. At first, he speaks only to one rebel angel, but it's not long before one turns into many, and his troops begin to regain the strength to continue their mission.

Despite Satan's instigating their fall from heaven, the rebel angels rise up to unabashedly continue following him. Milton describes the scene:

"So numberless were those bad angels seen Hovering on wing under the cope of Hell 'Twixt upper, nether, and surrounding fires; Till, as a signal giv'n, th' uplifted spear Of their great Sultan waving to direct Their course, in even balance down they

On the firm brimstone, and fill all the plain

Forthwith from every squadron and each The heads and leaders thither haste where

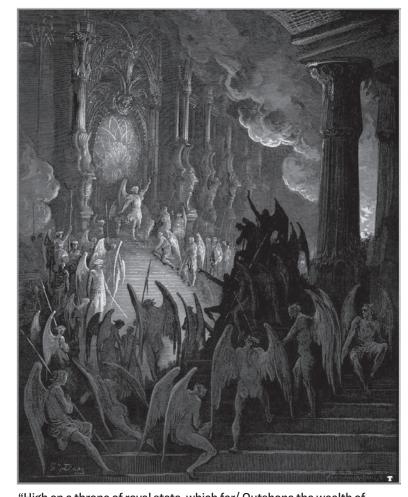
Their great Commander...

Though of their names in Heav'nly records Be no memorial, blotted out and razed

By their rebellion, from the Books of Life" (Book I, Lines 344–350, 361–363)

Following the Leader

Gustav Doré's illustration lets us look



"High on a throne of royal state, which far/ Outshone the wealth of Ormus and of Ind," 1866, by Gustav Doré for John Milton's "Paradise

depicts a legion of rebel angels flying

lowing smoke that frames both sides of

the composition. Only Satan, who leads

the pack, and some rebel angels following

closely behind can be identified as indi-

viduals. Otherwise, the rebel angels merge

If we take a moment and consider this scene

in reference to another text, it's not a great

leap to see similarities with George Orwell's

"1984," in which subjects uniformly fall in

line and individuality is absent. We are led to

ask: Where does this uniformity, this lack of

individuality, lead Satan and the rebel angels?

together into one swirling presence.

through hell like a flock of crows over bil-

deeper into Milton's passage. In it, he **The Beginning of Tyranny** Milton continues:

(Book 1, Lines 663–669)

"He spake: and to confirm his words, out Millions of flaming swords, drawn from

"Paradise Lost." Engraving.

Of mighty Cherubim; the sudden blaze Far round illumined Hell: highly they raged Against the Highest, and fierce with grasped arms

Clashed on their sounding shields the din Hurling defiance toward the vault of Heav'n'

Arguably, this uniformity and lack of individuality can lead to tyranny. In Milton's passage, Satan continues to talk to the rebels and unifies them under a single thought: Hate and defy God and heaven. Nowhere do the rebel angels take a moment to rationally think for themselves; they are but shadows of Satan's tyrannical intentions.

Doré creates a highly energetic scene for this passage from Milton. Seven rebel angels are silhouetted on top of a cliff, where they blow trumpets. The rest of the rebel angels hear the call and come from all over. Many leap into the scene galloping on horses, and those in the distance light the darkness of hell with their flaming weapons.

With Milton's earlier description of Satan as a "Commander," Doré depicts Satan and the rebel angels militarily: Satan leads, impassions, gives orders, and the rebel angels yell in confirmation of their commander's words as they prepare to return to battle.

Iread these passages, look at these images, and think of the Nuremberg trials, where Nazi Party members were tried for the atrocities committed under Adolf Hitler's reign. Many Nazis invoked the defense that they were only following orders. This defense did not hold up in court. It makes me wonder: If these rebel angels were on trial, what would be their defense?

The Tyrant Takes His Throne

The rebel angels help build an empire in hell that seems to be an inversion of heaven, giving perverted credence to the ancient phrase "as above, so below." The empire, Pandeamonium—a title that embodies the effects of Satan's intentions—is where Satan takes his place as the ruler of hell.

Milton describes the scene:

"Meanwhile the winged heralds by com

Of sov'reign power, with awful ceremony And trumpets' sound throughout the host A solemn council forthwith to be held

At Pandaemonium, the high capital Of Satan and his peers: their summons

From every band and squared regiment By place or choice the worthiest...

High on a throne of royal state, which far Outshone the wealth of Ormus and of Ind' (Book 1, Lines 752-759; Book 2, Lines 1-2)

Here, Doré depicts Satan taking his throne inside a grand palace at Pandaemonium. The spotlight is on Satan, who stands in front of his throne and raises his arm in a gesture symbolic of his power in hell. Many rebel angels come to worship and adore him, and they await his counsel.

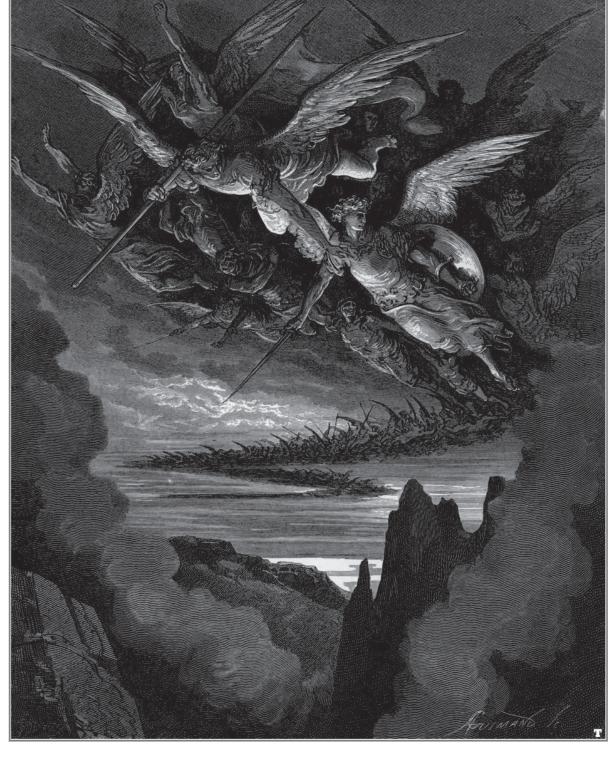
Unchecked Evil Becomes the Object of Admiration

Let's consider how these passages might relate to our inner domain. In the first article in this series, we concluded that, like God exiling Satan and the rebel angels from heaven, we too must exile those things in our hearts and minds that keep us from the goodness of God. In the second article, we concluded that, if left unchecked, evil can multiply. What, then, can be derived from Satan's rallying his

"So numberless were those bad angels seen/ Hovering on wing, under the cope of Hell," 1866, by Gustav Doré for John Milton's "Paradise Lost." Engraving.

Where does this uniformity, this lack of individuality, lead Satan and the rebel angels?





troops to hell, and what might his taking the throne in hell represent?

To me, it represents the idea that if we don't safeguard ourselves from evil, evil will grow so strong within us that we will begin to justify its presence and even admire and extoll it. We are unable to think rationally and calmly while possessed by an evil state of mind. The fact that such a state causes us so much pain is lost on us. may even confuse this state for who we Arts (IDSVA).

Daisy Heath (Margaret Sullavan)

"The Shopworn Angel."

really are, or refuse responsibility for our actions because of its hold on us.

In this state, we become subjects of a tyrannical force within ourselves, and our only defense for our actions can be that we are or were following orders. But we are much more than this, are we not?

Eric Bess is a practicing representational artist and is a doctoral candidate at the

POETRY

The Original Social Media

The Society of Classical Poets is holding a poetry competition

EVAN MANTYK

It was in an Epoch Times newsroom, in July 2012, where my fellow reporter Joshua Philipp and I lamented the state of poetry today. We both had literary backgrounds and had separately come to the very same conclusion: Really good poetry just didn't have a place to call home anymore.

By "really good poetry," I am referring to well-written classical poetry, or what is sometimes called formal or traditional poetry. This is poetry written in the vein of Shakespeare, Milton, Wordsworth, Longfellow, and Frost.

These are poets whose lines spill out like sweet nectar from heaven, reverberating with rhythm and rhyme as they touch the palate on their way to the soul.

But I wax poetic. The key point is that modern free verse poetry was not what Josh and I were looking for. Undoubtedly, there are people who feel they gain something special from that brand of poetry, which is known today as free verse because it is free of any metrical rules or rhyme schemes. This branch of poetry holds names that are near and dear to many readers, such as Whitman, Pound,

"To each his own," most people would say. But I had found that there was an important distinction to be made here. Those who were trumpeting freeness in their verse were also adamantly opposing classical verse—the de-experience—creating an environment that

This was the situation in which the Society of Classical Poets was born: "Hey, we should start our own journal," Josh said. "Yeah," I replied, my eyes electrified.

Our sentiments were apparently shared. Since its founding a decade go, the Society has seen a steady rise in membership and



The lines of great poets spill out like sweet nectar from heaven, reverberating with rhythm and rhyme as they touch the palate on their way to the soul. "The Seeds and Fruit of English Poetry," 1845, by Ford Maddox Brown.

readership. Just last month, I received a submission from a poet who said the same thing that I've been hearing from poets for the past 10 years:

"Even if you choose not to accept this, I just wanted to say thank you for having a Society like this! I've been getting pretty sick and tired of all the poetry websites/magazines that only feature free verse! The Society of the Classical Poets is like a breath of fresh air to

Since 2012, the Society has teamed with poets in the United Kingdom and grown into a nonprofit with participants around the world. Our website acts as an online poetry journal with poems, poetry translations into English, essays, reviews, and active comments sections. It receives millions of views every year.

What is driving all of those interested readers to classical poetry? It's the same thing that drives people to look at social media: a public two-way connection with their fellow human beings that often entails entertainment, insight, and inspiration.

In fact, throughout history, a poem has been social media; that is, it is social and it is a medium. A sonnet, a limerick, or a haiku

Notably, though, where social media often drives social discourse lower, poetry tends to drive it higher, demanding economy of language, a command of metaphors, and a sustaining inspiration. While social media requires an internet connection, poetry requires only a pen and paper, and sometimes

While social media requires another set of eyes to have any meaning whatsoever, a poem can just exist on its own beautiful creativity, a thing unto itself, hence the many closet poets out there whom I have encountered in an endless stream.

These characteristics provide an eternal draw for poetry and mean that poetry will always appeal to literate people. William Shakespeare was very aware of the eternal nature of poetry. He wrote in his Sonnet XIX: "Yet, do thy worst old Time: despite thy wrong,/ My love shall in my verse ever live young."

On the flip side, one problem with poets being able to write poetry for the sake of the poetry itself is that they will purposely keep their poetry from the world out of fear and timidity.

This leads to long-term problems. The quality of the poetry may very well go down when the poet purposely avoids interaction with others. Meanwhile, free verse has collected virtually all of the top awards and positions in the poetry world for decades.

To put it more poetically, classical poetry has lived mostly in a vast scattering of disconnected shadows, withering from lack of sun and badly in need of a tended

In order to bring beautiful traditional culture back into the light, the Society of Classical Poets has made a focus of holding poetry challenges and competitions, each year building on the winning poems from the previous year as examples and providing free tutorials on the basics of classical poetry.

These efforts are crowned by one main competition in which poets from all over the world may enter recent poems on any topic. There is also a division for high

"Their summons called/ From every band and squared regiment/ By

place or choice the worthiest," 1866, by Gustav Doré for John Milton's

Each year, a new first-place winner is awarded and the previous year's first-place winner cannot compete. This provides the opportunity for more people to be part of the revival of classical poetry.

First-, second-, third-, and fourth-place winners, as well as honorable mentions, cover a wide range of tones in their poems from deep contemplation to purely beautiful to hilariously funny—and a wide range of subjects: a Rembrandt painting, a house sale, Bible verses from Ecclesiastes, the singing of magpies, and the "High Cost of Low Prices," to name a few. There is incredible vitality and variety to partake in.

Looking at the news today, one can feel helpless at the direction of culture. Reading a poem that you feel is good and commenting on it, or even writing one yourself, can immediately put you charge of the culture and its direction.

Now, this gives a truly meaningful sense

Evan Mantyk is an English teacher in New York and president of the Society of Classical Poets.

CLASSICAL POETS

The 2022 International SCP Poetry Competition

Submit: One to three poems in English, totaling 108 lines or less, on

Deadline: Dec. 31, 2022

Winners Announced: Feb. 1, 2023

Judges: Joseph S. Salemi, James Sale, Evan Mantyk

Fee: \$20 per submission

Visit ClassicalPoets.org for details.

A Love Story During the Great War

TIFFANY BRANNAN

It's probably safe to say that more movies have been made about World War II than any other military conflict, many produced during the war itself. However, before the 1940s, the First World War provided a dramatic background for many war movies made in the 1920s and '30s.

"The Shopworn Angel" (1938) is a poignant, heartwarming love story set during World War I. This movie stars James Stewart and his good friend Margaret Sullavan, in the second of their four film pairings, with a young Walter Pidgeon to complete the love triangle.

Helping a Soldier

Daisy Heath (Sullavan) is a cynical singing star in New York City. She's more concerned about getting over a hangover than about the United States joining the war effort. She only keeps people in her life who can satisfy her needs; namely, her wealthy sweetheart Sam Bailey (Pidgeon) and her devoted maid, Martha (Hattie McDaniel).

She encounters a very different type of person when she bumps into Pvt. Bill Pettigrew (Stewart), quite literally, since her car almost knocks the Texas soldier down. When his buddies see him getting out of her car, Bill has to bluff that Daisy is his sweetheart.

Bill dreams and pretends about her so much that he begins to believe it, too. Certain that he's fooling his friends, Bill agrees to introduce them to her at the stage door on their next leave. With no alternative, he implores the confused actress to play along with him when they meet her after a show.

She agrees and goes into a soda shop with him to save his pride. Although she clearly thinks he's a rube at first, Bill's honest sincerity and ability to enjoy life's simple pleasures begin to make Daisy rethink her life. As they spend more and more time together before he ships out, she realizes that the young man is beginning to have serious feelings for her.

Although this was not the first screen adaptation of this story, it's the oldest movie based on Dana Burnet's short story "Private

best preservation of the 1928 semi-talkie with Gary Cooper and Nancy Carroll is missing

According to an article by Turner Classic Movies, this movie received mixed reviews upon its original release but was a financial success nonetheless. Apparently, the biggest complaints in-

volved character changes made to this story from earlier versions. These involved making Daisy a singing star instead of a chorus girl and changing Sam Bailey from her gangster sugar daddy to a high-society beau. These changes weren't capricious

attempts at making this remake different from its predecessors; they were necessary in order to update the story to the new moral standards of 1938.

Updates in the Remake In the 10 years between the 1928 release of "The Shopworn Angel" and the re-

make with James Stewart and Pvt. Bill Pettigrew (James and Margaret Sullavan, a Stewart) meet at a soda shop, in lot had changed in the film In 1934, the Production

Code Administration (PCA) was formed, and it would shape film content for the next 34 years. Headed by the strong leadership of Joseph I. Breen, the PCA's job was to enforce the Motion Picture Production Code, commonly called the Hays Code. The name is inaccurate, since Will Hays was the president of the Motion Picture Producers and Distributors Association (MPPDA) but had nothing to do with the writing or enforcement of the Code. Although Chicago publisher Martin J. Quigley and Missouri priest Father Daniel A. Lord were its authors, the Code should more accurately be nicknamed the "Breen Code." After all, the PCA's Hollywood Boulevard location was dubbed the "Breen Office" around the studios because everyone in the industry knew that Joe Breen was the brains behind the difficult enforcement of the Code.

Anyone familiar with the Code will already Pettigrew's Girl" to exist in its entirety. The know that its main purpose was to make all 1919 silent film is considered lost, and the movies released in the United States appro-

meet these standards, changes were made in face death. "The Shopworn Angel" to clean up the immoral relationships in earlier versions.

One of the biggest changes was making

Daisy a singing star instead of a hard-bitten chorus girl. However, besides upgrading her role in the show, this change didn't make Daisy overly respectable. In fact, Daisy Heath is a very hard woman for a Code heroine. She frequently has hangovers. She smokes a lot, which was quite taboo in this film's setting of 1917. She yells in a harsh, graceless voice. She's bitter, cynical, hardened, and selfish.

She's also manipulative, since she happily persuades Sam to use his influence to keep her from getting into trouble for missing rehearsals, but she really cares only

> about herself. The tawdry aspect of her career, which was lessened by not being a chorus girl, is also not entirely absent since we briefly see a few Ziegfeld Follies-style photos of her, and the skimpy costumes hint that her per-

forming is still questionable. The important aspect of the Code which is often missed is the fact that not every leading lady had to be Snow White. Showing characters with questionable morals and

ethics was allowed under the Code, as long as the film's overall worldview presented correct standards of living in contrast. Daisy had to begin the film as a harsh, selfish, and perhaps even loose woman so that her transformation after spending time with Bill would be powerful. Just as this film's heroine is unusual, its

love story is also unusual. Daisy doesn't meet Bill and immediately fall in love with him and decide to change her ways. Realistically, she thinks he's a naive simpleton when she first meets him. At their second meeting, she is amazed by his childlike simplicity, yet she begins to admire his wide-eyed appreciation for life. She won't immediately admit to Sam or herself that her impression of the young man is changing, yet her behavior shows that he is having an effect on her. His influence is a positive one, since it makes her want to also be a selfless person. Thus, she agrees to spend time with the lonely soldier to give him some happy

priate for audience members of every age. To memories before going to Europe to perhaps

"Shopworn" isn't a word you hear very often. According to a 1939 edition of Webster's Collegiate Dictionary, the term is defined as "somewhat worn or marred by having been

kept in a shop." Daisy Heath is the film's shopworn angel, as Bill sees her, since he is naively blinded by her beauty and the attention she gives him. But she knows that she is hard, faded, and damaged by her "fast" lifestyle in New York City. She is shopworn because she believes there is no good in the world.

Bill brings out the best in Daisy, a good side she didn't even know she had, by believing in her virtue. He sees the good in her, so eventually she wants to live up to his ideal. This inspires her to be a better person and ultimately to sacrifice her own desires or happiness for another person.

This movie is a charming, heartwarming, and meaningful film that honors an oftenoverlooked chapter of American history: World War I. It reminds us to never stop hoping for better times, wide-eyed and joyful, even when we're surrounded by bitter cynics. Like Bill Pettigrew, one person's unerring optimism can be enough to renew a shop-

Tiffany Brannan is a 21-year-old opera singer, Hollywood historian, interviewer, copywriter, fashion historian, travel writer, and vintage lifestyle enthusiast. In 2016, she and her sister founded the Pure Entertainment Preservation Society, an organization dedicated to reforming the arts by reinstat-

Starring: James Stewart, Margaret Sullavan, Walter Pidgeon **Not Rated**

ing the Motion Picture Production Code.

Release Date: July 15, 1938

Running Time:

FILM REVIEW

Hostile Haute Cuisine Versus Pretentious One-Percenters

MICHAEL CLARK

The second film last week to feature a maniacal, uber-obsessive "artiste" chef, "The Menu" is a searing satirical thriller that lacerates and skewers both those who conceive and create impossibly ornate and fussy dishes and those who view eating them as gastronomical nirvana.

In a manner not unlike that of the nonfictional Chef Charlie Trotter in "Love. Charlie," the fictional Julian Slowik (Ralph Fiennes) demands nothing less than absolute, unerring perfection from himself and his sycophantic staff, all of whom approach their work with the zest, zeal, and intensity of Navy SEALs.

Julian owns "Hawthorne," a private island restaurant that seats only a dozen patrons per night. For \$1,250.00 a pop, diners are presented with never-repeated seven-course meals over the span of four hours. He considers his creations to be edible plot devices that propel a themed narrative that he hopes the consumers will "get" but rarely do. This won't be the case this evening.

Eclectic Guest List

On this night, the guests include three hotshot money managers with severe haircuts; restaurant critic Lillian (Janet McTeer) and her editor; a has-been actor (John Leguizamo) whose ego dwarfs his talent, and his female assistant; Julian's mother; and an elderly couple who are "regulars" yet can't seem to recall a single dish from past visits.

In addition, there's a final duo, who are the most interesting as they appear to have nothing in common with each other, and we later find out why. Tyler (Nicholas Hoult) knows every detail of Julian's life and considers dining at Hawthorne be to a metaphoric journey to Mecca. He's also fond of using snooty foodie lingo such as "mouth feel." The indifferent Margot (Anya Taylor-Joy) can barely cloak her boredom with everything and barely eats anything, something that both fascinates and infuriates Julian.

Rounding out the cast is Hong Chau as Elsa, Julian's right hand, who also acts as maître d'and floor manager. Also sporting

-we're taking action.

a severe haircut, Elsa is professional and polite, smiles only when necessary, and isn't beyond delivering stern admonishments to customers who interfere with the rigid, orchestrated flow of the evening.

Working with a screenplay from firsttimers Seth Reiss and Will Tracy, British director Mark Mylod is beyond fully committed to the throttling material. A veteran of prestige cable television ("Entourage," "Game of Thrones," "Shameless," "Succession"), Mylod lends the production an episodic pace and feel.

Christie and le Carré

"The Menu" plays out not as a traditional three-act story but rather as two distinct halves. The first is all character development, in which just the right amount of time is dedicated to establishing the personalities of the 14 principals without doing so in a rushed or overly condensed manner. It's not all that different from your standard issue Agatha Christie or John le Carré adaptation.

The final 50 minutes are dedicated to the elaborate presentation of the meal itself, with each course being introduced with "Chef's Table" inspired title cards and dish-origin commentary by Julian. By the time the third portion of the night is presented, the overarching theme is made clear, aided along the way by what Lillian nervously describes as "theater."

The problem in going into plot detail from this point forward is that every bit of it also acts as a spoiler. On the upside, each morsel (pun intended) is unexpected and inches the narrative into social and class warfare allegories.

As much as he hates to admit it, Julian proclaims that his creations are not art in the same manner as a painting, sculpture, or piece of music, but something shortlived and ephemeral. He's resigned to the fact that his "masterpieces" eventually end up in the same place as the contents of a fast-food combo meal, and it pains him.

There's the Rub

It is also made clear that all of the diners (save for Margot) are there for different reasons, but each is similar in that they have rubbed Julian the wrong way. It's

service.



The film is not all that different from your standard issue Agatha Christie or John le Carré adaptation.

'The Menu'

Director:

Mark Mylod Starring:

Ralph Fiennes, Anya Taylor-Joy, Nicholas Hoult, Janet McTeer, Hong Chau

Running Time: 1 hour, 46 minutes

MPAA Rating:

Release Date:

Nov. 18, 2022

a perplexing Catch-22 for him; the very people wealthy enough to afford his food (or influence those who could) annoy him to no end.

To a degree, Julian is correct; the lion's share of haute cuisine consumers is as pretentious and above-it-all as the food they eat. Margot is dead on the mark when she states that Julian and those like him have taken all of the fun out of eating, words tantamount to shooting an arrow through his heart, followed by more words that melt it.

This movie isn't for everyone. It's intense, unforgiving, and pulls no punches. The filmmakers attack the anti-hoi polloi here with the precision of a brain surgeon's scalpel and show no quarter in the process.

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.

Margot Mills (Anya Taylor-Joy) speaks to Julian Slowik (Ralph Fiennes), the uber-chef, in "The Menu."



Yes, I'd like to donate!	Pay by credit card / debit card at SupportEpoch.com			
□ \$50 □ \$100	▶ Pay by check (payable to The Epoch Times Association Inc.)			
□ \$300 □ \$500	Your Billing Information (Please Print Legibly)			
□ \$1,000 □ Others:	FIRST NAME	LAST NAME		
The Epoch Times is a registered 501(c)(3) nonprofit. All gifts are tax-deductible.	ADDRESS		UNIT#	
Mail check to The Epoch Times	CITY	STATE	ZIP	
Attn: Accounting Department 229 W. 28th St., Fl. 7, New York, NY 10001	EMAIL			
THE EPOCH TIMES	PHONE	SIG	NATURE	

Americans with the truth.