

THE EPOCH TIMES

ARTS & CULTURE



Self-portrait
by Sir Anthony van Dyck,
circa 1640, who transformed the
art of portraiture. Oil on canvas.
National Portrait Gallery, London.

PUBLIC DOMAIN

FINE ARTS

Anthony van Dyck

The Making of a Master

How religious paintings influenced portraiture

JAMES BARESEL

For both art and history lovers, the name of Anthony van Dyck and the royal court of England's King Charles I are inseparable. Few artists have historically influenced the popular image of a particular era as much as van Dyck. While it is taken for granted that the relationship between artist and

king is a small part of van Dyck's story, his varied career and broader artistic significance is too often overlooked.

Nearly 24 years separated van Dyck's 1618 admission to Antwerp's Guild of Saint Luke as a "free master" (an artist legally entitled to run his own studio) and his premature death at the age of 42. Much of his final decade was indeed spent in England. Prior to 1632, he made a single, four-month visit to the country. During the intervening years, he became one of the greatest religious artists of his day and a leading portraitist

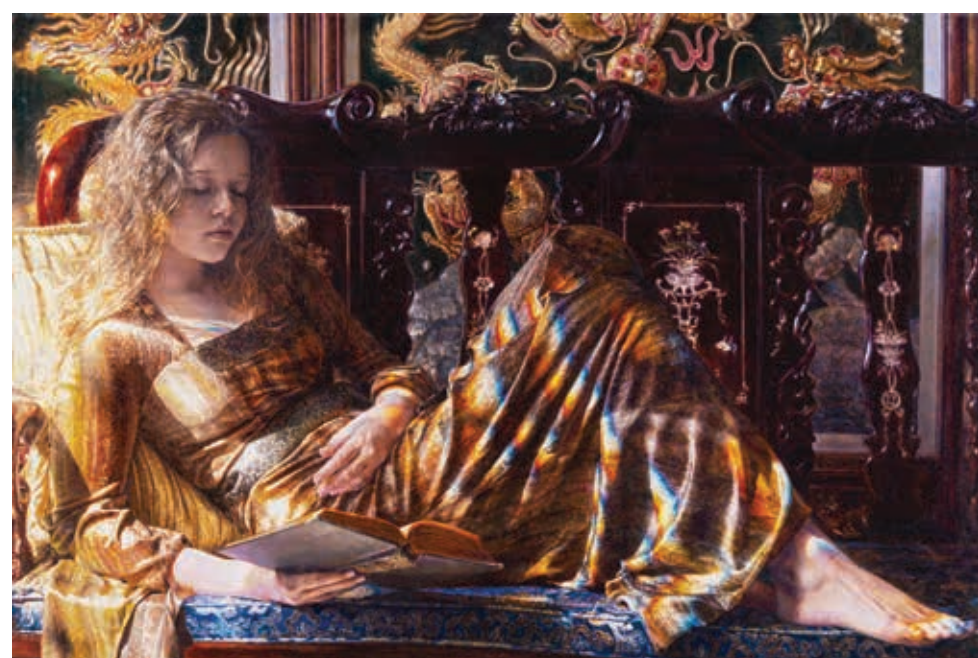
while working in Italy and the Netherlands.

Van Dyck's early focus on religious subjects is perhaps the most forgotten aspect of his career. Today, his best-known, early works are those foreshadowing his later specialization: portraits. When he began his career, the only major artist to have specialized in portraiture was Hans Holbein the Younger. As a young artist, van Dyck would have been expected to follow the more common precedents emphasizing religious, historical, mythological, and allegorical subject matter.

Building a Stylistic Vocabulary

Van Dyck's early religious paintings conform closely to the examples of Hendrick van Balen the Elder (under whom he served his apprenticeship) and Peter Paul Rubens (for whom he briefly worked as chief assistant). Hence, his early paintings, such as "The Crowning With Thorns," lack the originality seen in his later art.

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 ORIGINAL

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



George Washington reading with his family in the living room. "Washington at Home," circa 1911, by E. Percy Moran. Photomechanical print of original painting. Library of Congress.

HISTORY

The Father of Our Country Was a Child of 'Cato'

George Washington and the play that helped make America

JEFF MINICK

Throughout the ages, heroic men and women—real and mythological—have roused the spirits of those who hear or read about their exploits. Achilles, Hector, Antigone, Aeneas, and other Greco-Roman figures galvanized entire cultures. In story and song, the Middle Ages celebrated Arthur and his Knights of the Round Table, Charlemagne, Richard the Lionheart, Joan of Arc, and scores of other dames and knights.

Americans, too, have their pantheon of heroes. Abigail Adams, Abraham Lincoln, Thomas Edison, Wilbur and Orville Wright, and Theodore Roosevelt are only a few of the names inscribed in that hall of champions. They were extraordinary human beings whose words and deeds have inspired their fellow citizens.

Even in today's postmodernist culture, where some disparage so many of our great predecessors, we look for heroes we might emulate. Children and adolescents—and some adults—find their role models in Marvel comics and movies. Others lift up film stars, athletes, or entrepreneurs like Elon Musk as their exemplars. Still others take lessons from fictional characters, like Aragorn or Eowyn in "The Lord of the Rings."

And George Washington was no different.

A Hero's Heroes

From his youth, George Washington was fascinated by Joseph Addison's play "Cato." He may have lacked the classical training of Adams, Jefferson, and others of our Founding Fathers, but Washington shared their enthusiasm for the ancient Greeks and Romans, and in Cato he found a life-long mentor.

As a young man, he quoted from Addison's play in a letter. He saw "Cato" staged many times throughout his life, and he often used its lines or paraphrased them in correspondence and conversation. Following the miserable winter at Valley Forge, in May 1778, he had the play performed for his soldiers, drawing a crowd of civilians from nearby Philadelphia. Contemporaries have reported that he slept with a copy of the play beside his bed.

Long before he became the general of America's revolutionary army or the first president under the new country's Constitution, Washington found in Cato, and in some of the play's other characters, beliefs and virtues that he sought to make his own.

A Brave Man

One line from "Cato," which reads "A brave man struggling in the storms of fate," is preceded by these instructions regarding the play:

*To wake the soul by tender strokes of art,
To raise the genius, and mend the heart;
To make mankind, in conscious virtue bold,
Live o'er each scene, and be what they behold.*

This introduction in verse to "Cato" by Alexander Pope explains the intentions of Addison's tragedy and why it attracted the devotion of Washington and other proponents of honor, virtue, and liberty—both in colonial America and in Great Britain.

First performed in 1713, "Cato" tells the tragic story of that Roman republican and statesman who died resisting the army of Julius Caesar at Utica in North Africa. Surrounding Cato the Younger are other men and women who share his passionate belief in the Republic: his two sons Portius and Marcus, their sister Marcia, the senator Lucius and his daughter Lucia, and Juba, the prince of Numidia.

Opposing Cato, there is not only Caesar and his far superior army but also two traitors: the Roman senator Sempronius and the aging Syphax, general of the Numidians and Juba's right-hand man. Like Cato himself, both men doubt their chances

against Caesar. Unlike Cato, however, they are unwilling to die fighting for a lost republic, and devise their scheme of treachery. The main plot and theme of "Cato" lies in the tension between the traitors and those loyal to Rome's ancient principles and customs.

"Cato" is also a romance, again encompassed by high ideals. Juba wishes to take Marcia for his wife, while brothers Portius and Marcus have both fallen in love with Lucia. The two young women are friends and exchange confidences regarding their suitors, and though in love themselves—Lucia prefers

Portius to his brother—they nobly agree that now is neither the time nor the place to act on these desires.

The play ends with the discovery of the conspirators—Juba slays Sempronius, and Syphax dies in a melee at the hand of Marcus, who is himself killed in the fighting. In the play, as in life, Cato sees that all is lost, ensures the safety of his family and followers, and takes his own life after blessing the proposed union of Marcia and Juba. With his death, the dream of a republic restored dies as well.

The Critics

Without a major overhaul, "Cato" would never succeed on the stage today. Even in its time, critics found the play long-winded, short on action, and burdened with dialogue. Moreover, Addison's language strikes the modern ear as archaic, and the references to figures and events of antiquity are no longer familiar to most Americans.



"Cato" tells the tragic story of that Roman republican and statesman who died resisting the army of Julius Caesar at Utica in North Africa. "Death of Cato," circa 1640, by Gioacchino Assereto. Musei di Strada Nuova, Genoa, Italy.

In their introduction to "Cato" in the 1938 book "Representative English Plays: From the Miracle Plays to Pinero," J.S.P. Tatlock and R.G. Martin describe the play as "emotionally frigid," in part because of the difference in taste between the contemporary world and that of the 18th century's Age of Enlightenment. They then add, "The polished style, faultily faultless some call it, indirect and highly literary, heightens the sense of coolness, but the feeling throughout is one of detachment."

These criticisms are just, but if that is so, we are then compelled to ask: Why did "Cato" so charm and intrigue the audiences of that age, even decades after Addison had written it? And why in particular did it appeal so strongly to Washington?

A reading of "Cato" readily answers those questions.

Duty, Honor, and Country

In nearly every passage of the play are discussions or mentions of honor, virtue, and liberty. Here, Juba and Cato converse about "nobleness of soul." Here, Lucia swears before the gods and Portius, "Never to mix my plighted hands with thine, while such a cloud of mischiefs hangs about us," and she keeps that vow until it is no longer applicable. Here, Juba pledges to Cato, "If I forsake thee whilst I have life, may heaven abandon Juba!" When the senator Lucius urges Cato to seek mercy from Caesar, the older man retorts, "Would Lucius have me live to swell the number of Caesar's slaves, or by a base submission give up the cause of Rome, and own a tyrant?"

In these lines and scores of others, we see the relevance of "Cato" to Washington and other patriots during and after the American Revolution. When, for instance, the

From his youth, George Washington was fascinated by Joseph Addison's play 'Cato.'

British executed 21-year-old Nathan Hale as a spy, his purported last words were, "I only regret that I have but one life to give for my country." In the immensely popular play, Cato remarks on seeing his dead son Marcus, "What pity is it that we can die but once to serve our country!" Some scholars believe that Hale might even have recited that line before his death.

Death before dishonor is no empty phrase in "Cato." Honor and virtue are everything, money and power nothing, and that idea likely appealed to the soldier and the man, George Washington.

The negative opinions of critics should not dissuade us from reading "Cato," which can be found online. Once we accustom ourselves to the ornate and formal language, the play moves along at a good pace, keeps our interest, and offers insights into the charms and attractions that this play held for Washington and his contemporaries.

Nor does Addison entirely deserve all the negative assessments he receives for being dispassionate. As the tensions increase with the approach of Caesar and the heightened treachery of Sempronius and Syphax, the speeches and musings on freedom take on greater urgency. And certainly, the scene in which Sempronius describes how he will take Marcia against her will—"When I behold her struggling in my arms, with glowing beauty and disordered charms"—is anything but cold.

Finally, we may well gain some of the courage and character that Washington found in Addison's words. At one point, Marcus asks this question regarding his father: "But what can Cato do against a world, a base, degenerate world, that courts the yoke, and bows the neck to Caesar?"

The play gives us the answer just as it gave the answer to Washington. We can all imitate Cato, facing a "base, degenerate world" but refusing to bow before it or its tyrannies.

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

A Winning Tradition

We all want our lives to mean something, like we are making a difference in the world. That's exactly what you are achieving each day you participate in our mission to restore the Free Press to our nation. Each time you read an Epoch Times

article, watch a show on EpochTV, or pick up one of our insightful special reports, you're making America a better place.

When you pass on or post an article, or discuss what you're learning, you help move society back in the right direction.

Seemingly small acts like keeping yourself informed and helping others see the news in a new light mean everything. Multiply the impact you have by the millions that The Epoch Times influences every day, and you have a movement that really can change the world.

Do Your Part To Keep The Free Press Alive

- READ & WATCH TheEpochTimes.com EpochTV.com
- PASS YOUR PAPER ON
- SHARE AN ARTICLE
- GIVE A GIFT ReadEpoch.com/gift
- REQUEST A FREE SAMPLE FOR A FRIEND*

* (1) Log into your account at TheEpochTimes.com (2) Click your name to manage your account (3) Click "Request Free Papers" on the left menu bar and follow steps

PUBLIC DOMAIN

A postcard, 1894, of "Liberty enlightening the world." The caption reads: "The colossal statue by Bartholdi. Presented by the French people to America. As it will appear on its pedestal on Bedloe's Island in New York Harbor." United States Library of Congress, Prints and Photographs Division.



LIBERTY ENLIGHTENING THE WORLD.

THE COLOSSAL STATUE BY BARTHOLDI
PRESENTED BY THE FRENCH PEOPLE TO AMERICA
ON BEDLOE'S ISLAND IN NEW YORK HARBOR

PUBLIC DOMAIN



French sculptor Frédéric Auguste Bartholdi circa 1880. New York Public Library Archives.

PUBLIC DOMAIN



The image on the left is an architectural drawing of the pedestal for the Statue of Liberty, between 1882 and 1884, by Richard Morris Hunt. Graphite on tracing paper. Library of Congress. The image on the right shows the head (R) of the Statue of Liberty on display at Champ-de-Mars, Exposition Universelle, Paris, 1878. Library of Congress.

PUBLIC DOMAIN



took a dig at the Gilded Age millionaires, saying that "each of them has the means to make a check to pay the full amount required without having the impression of having spent a dollar." Pulitzer thus chided the rich and won the common man to the cause. More than 10 years after the centennial, the crated statue was finally delivered to Bedloe's Island, assembled, and dedicated. Bartholdi traveled to New York for the ceremony in 1886.

American poet Emma Lazarus was inspired by Bartholdi's great sculpture to write "The New Colossus" in 1883. The poem was written as part of an art and literature auction to raise money for the pedestal construction. In 1903, her words were cast on a bronze plaque that was installed at the base of the statue:

*"Keep, ancient lands, your storied pomp!
Cries she
With silent lips. 'Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!"*

The Commemoration of Liberty on 2 Shores

When Bartholdi made his final trip to America in 1893, his name had become a household word. He took passage to America on the French steamer *La Champagne*. Forty-seven members of the French Society of Engineers were on board. As the ship made its way into the harbor, they cheered in unison. Bartholdi, thinking that the statue was not quite visible enough since the copper had darkened, entertained the notion of covering it with gold. Unwittingly he stepped into an American financial argument, the gold versus silver standard, as the country struggled through a depression. The newspapers had a field day with it. The statue was never gilded, eventually weathering to the familiar green copper color.

Bartholdi, the sculptor, had another vision. He wanted to build "a kind of Pantheon for the glories of American Independence." He wanted to surround the Statue of Liberty with a whole host of American notables, beginning with sculptures he had created of Washington and Lafayette at the behest of Joseph Pulitzer. These sculptures were not as large as Liberty, but closer to life-sized representations, and were exhibited at the World's Columbian Exposition.

But the reception of these works was tepid. The *New York Times* presented a less than complimentary critique of the work, suggesting that the figure of Washington should have been bigger, since he was "a man of exceptional height." With little enthusiasm being shown for the statue in America, Pulitzer gave the sculpture to the city of Paris. It was installed in the Place des États-Unis (United States Square) on Dec. 1, 1895. In attendance was a representative of Lafayette's family, as well as other important people.

On April 19, 1900, Charles Baltzell Rouss presented the city of New York with a replica casting of Washington and Lafayette. Though there would be no "American Pantheon," Bartholdi created on a smaller scale, on two shores, a commemoration of something grand. He celebrated the deep friendship of these two patriots whose love of liberty gave us our country.

Bob Kirchman is an architectural illustrator who lives in Augusta County, Va., with his wife Pam. He teaches studio art to students in the Augusta Christian Educators Homeschool Co-op.

Frédéric Auguste Bartholdi 'Enlightens the World'

HISTORY

BOB KIRCHMAN

"My only ambition has been to engrave my name at the feet of great men and in the service of grand ideas," wrote Frédéric Auguste Bartholdi.

Today, Frédéric Auguste Bartholdi is most known for one colossal sculptural work that he called "La Liberté éclairant le Monde." We know it as the Statue of Liberty. The 151-foot-tall bronze neoclassical statue has stood on its pedestal overlooking New York's harbor since 1886. The huge statue, a representation of the Roman goddess *Libertas*, is supported by an iron framework built by Gustave Eiffel, who is most noted for his famous tower in Paris.

While he was designing the Statue of Liberty, Bartholdi visited New York Harbor in 1871 and noted that Bedloe's Island commanded a prominent position. He would place the statue atop star-shaped Fort Wood, built in 1806 and named much later for a hero of the War of 1812. Rising from the center of the 11-pointed star, a pedestal designed by architect Richard Morris Hunt supports the statue. In 1846, Hunt studied at the *École des Beaux-Arts* in Paris—the finest school of architecture in the world—where he learned the academic architectural style referred to as *beaux-arts*. Popular during the middle to late 19th century, the *beaux-arts* style drew upon the principles and aesthetics of French neoclassicism while incorporating elements from the architecture of the Renaissance and Baroque period. Hunt introduced the *beaux-arts* architecture to America, designing mansions for families like the Vanderbilts and many public buildings.

It was on the 1871 trip to America that Bartholdi met Hunt in Newport, Rhode Island. He also met Frederick Law Olmsted in New York. Olmsted, the American landscape architect, was currently proposing a design for a fountain in a Central Park project, which would be the first of many commissioned

The 151-foot-tall bronze neoclassical statue has stood on its pedestal overlooking New York's harbor since 1886.

urban park designs in America. Bartholdi was even introduced to President Ulysses S. Grant. Fascinated with the American way of life, he embarked on a journey by rail across the country. He visited Niagara Falls, continued on to Detroit, and arrived in Chicago in August of that year. He was impressed with the robust growth evident in that city—calling it "most American." It was there that Bartholdi gazed upon the original copy of the "Emancipation Proclamation," which had been given by Abraham Lincoln to the Chicago History Museum. He returned to France, eager to begin work on his American colossus.

Idealizing the Colossus Lady

The idea for the statue was first put forth by Édouard de Laboulaye, a French historian. Both Laboulaye and Bartholdi were members of the *Union Franco-Américaine*, a group dedicated to the ideals of independence and liberty that both republics shared. As the centennial of the American Revolution approached, Laboulaye suggested presenting the United States with a gift commemorating the alliance of France and the United States in the War of Independence. Bartholdi presented his drawings of a colossal lady whose upheld torch would serve as a lighthouse. There are accounts that say that Bartholdi modeled the statue after his mother, Charlotte. He said as much to French Senator Jules Bozerman.



Bartholdi's Washington and Lafayette statue in the Place des États-Unis, Paris.

FINE ARTS

Anthony van Dyck: The Making of a Master

Continued from Page 1

Comparing his "Portrait of Cornelius van der Geest" (circa 1620) to his later "Portrait of Inigo Jones" reveals just how rapidly he developed both his superlative skill and key elements of his signature style.

Early Flemish portraits were commonly painted against a dark backdrop and limited to the sitter's upper body. Although in van Dyck's "Portrait of Inigo Jones," we still see just the subject's upper body presented, we see his stylistic choice of embellishing a neutral backdrop with a geometric design, giving more dimensionality and some context to a portrait.

Once van Dyck was able to access and study from the works of great masters, he quickly developed a more personal style of religious painting. As leaders of the new Flemish Baroque school, van Balen and Rubens had given van Dyck a firm foundation in the traditions of both the Flemish and the

During van Dyck's time in Italy, he began to paint full-length portraits against natural backdrops.

Italian Renaissance. The influence of Italian art was indirect, however, as both van Balen and Rubens were Flemish painters who had formerly lived and only studied in Italy for a short period of time. Northern European collectors were just beginning to import Italian masterpieces on a significant scale during van Dyck's early years. Few were to be found in the Netherlands.

Fortunately for van Dyck, one of the first such collectors was Thomas Howard, England's 14th Earl of Arundel, who was closely attuned to artistic life across the English Channel. His collection of over 700 works included dozens of pieces by Italian masters such as Correggio, Giorgione, Tintoretto, Titian, and Veronese. Since the frescoes of Leonardo da Vinci, Michelangelo, and Raphael could not be moved, Arundel collected their preparatory drawings.

Arundel was instrumental in arranging one of van Dyck's first major commissions—a portrait of King James I. During that brief 1620 visit to England, van Dyck studied Arundel's collection and soon made plans to visit Italy the following year. He remained in Italy until 1627.

Developing His Personal Style

Once in Italy, he steadily matured. Works like "Saint Sebastian Bound for Martyrdom" and "Virgin and Child with Repentant Sinners"

manifest the unambiguous development of his personal style. Such works still retain the grandeur and monumentality of Rubens. However, van Dyck began to minimize the numbers of figures and replaced Rubens's use of ethereal haze for more clarity in his early portraits.



"Charles I (1600–1649) With M. de St Antoine," 1633, by Anthony van Dyck. Oil on canvas. Royal Collection at Windsor Castle, Berkshire, England.

Van Dyck never entirely conformed to the traditions of the early portrait painters. During his time in Italy, he began to paint full-length portraits against natural backdrops, as in his piece titled "Marchesa Elena Grimaldi Cattaneo." Interestingly enough, both full-length depictions and natural backdrops were quite standard in religious works—suggesting that van Dyck's experience in depicting such subjects influenced the development of his portraiture style.

A Renowned Portrait Painter

In contrast to his stylistic development, van Dyck's transition from a religious painter to a specialist in portraiture was more gradual. Although largely focused on religious paintings while in Italy, he was commissioned to paint portraits for the aristocracy of Genoa, which made up an increasingly significant proportion of his work. Ironically enough, that combination probably aided van Dyck's transition. By the time he returned to Antwerp in 1627, he had decided to shift his focus and began marketing himself to the affluent merchant class. Yet the greatest assurance of regular work as a portraitist was employment by a royal court.

Circumstances again favored van Dyck. The ruler of the Netherlands, Archduchess Isabella von Habsburg, was an enthusiastic patroness of the arts and also religiously

devout. Van Dyck's body of work made him perfectly suited to be one of her court's artists. And it was from that base in the Netherlands that van Dyck increasingly worked for the royal families of surrounding nations. Eventually, he was asked to become a court artist for Charles I.

It was only after his relatively late move

to England that van Dyck reached his final stage of stylistic development, with portraits of daily life set against extensive naturalistic backdrops. This became the pinnacle of his career. The foundation for that style was built from the narrative masterpieces he had painted over the years and his previous level of success, in some of Europe's most

demanding artistic milieus, demonstrates just how high that pinnacle was.

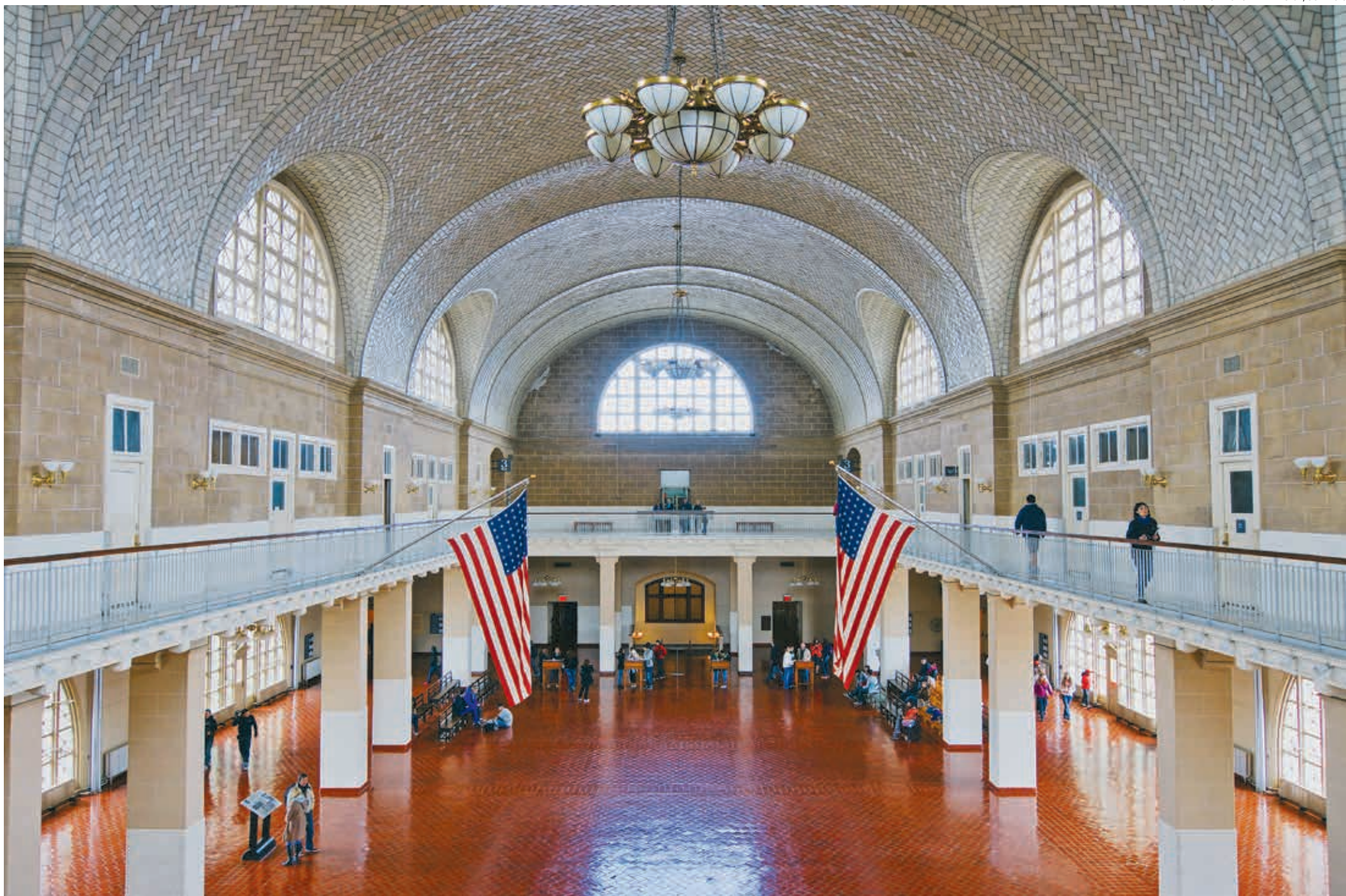
James Baresel is a freelance writer who has contributed to periodicals as varied as Fine Art Connoisseur, Military History, Claremont Review of Books, and New Eastern Europe.

Van Dyck's early focus on religious subjects is perhaps the most forgotten aspect of his career.

Anthony van Dyck's early focus on religious subjects informed his later innovations in portrait painting. "Samson and Delilah," 1628–1630, by Anthony van Dyck. Oil on canvas. Museum of Fine Arts, Vienna.



ALL IMAGES IN THE PUBLIC DOMAIN



On Ellis Island, the main building's registry room houses a vaulted ceiling designed by Rafael Guastavino.

ARCHITECTURE

Rafael Guastavino's Indelible Mark on America

DEENA BOUKNIGHT

When entering a building or a room, one naturally looks around. Yet Rafael Guastavino's engineering and architectural artistry immediately draws the eyes upward. For a century and longer, the juxtaposition of tiles arranged in domes and arches have awed countless people.

In fact, the Spanish immigrant's indelible mark graces numerous iconic American structures, including New York's City Hall subway station and the Registry Room at Ellis Island, as well as Boston's Public Library. The myriad American buildings receiving Guastavino's signature stamp are grandly emblematic of a hopeful and prosperous America.

A Major Talent

Guastavino, born in 1842 in Spain, aspired to become a musician, according to John Ochsendorf, a professor in civil and environmental engineering and architecture at the Massachusetts Institute of Technology. Instead, Guastavino became the master behind a unique, fireproof, patented ceiling tile arch system that involves self-supporting arches and interlocking terracotta tiles.

Guastavino entered Barcelona's School of Master Builders in 1861, studying such subjects as mechanics, descriptive geometry, and construction—all of which prepared him to understand the age-old European system of tile vaulting. Ochsendorf's 2010 extensive resource "Guastavino Vaulting: The Art of Structural Tile" states that Guastavino's well-rounded education in Spain enabled him to enter and win an 1868 design competition for a textile mill project. He applied his accumulated architectural knowledge and innate creativity and, as Ochsendorf pointed out, "succeeded spectacularly. His first major project garnered significant attention, with a contemporary newspaper account describing the young architect's ability to combine stone masonry and brick in order to create 'a magnificent industrial establishment.'"

After Guastavino earned a medal of merit for architectural plans submitted to the 1876 Philadelphia Centennial Exposition, he decided to immigrate to the United States in 1881 in order to bring "revolutionary lightweight vaulting ... technology to North American cities for the first time," Ochsendorf wrote. With him came his 9-year-old son, Rafael Jr., who would eventually join his father as business partner.

Guastavino's vaulted ceiling tile system has stood the test of time.

Safety and Beauty

By 1882, Guastavino's architectural drawings in the Spanish Renaissance style, featured in the new magazine *Decorator* and *Furnisher*, launched his U.S. career. He subsequently submitted the winning design for the Progress Club in New York City. After that project, over the next several years, Guastavino was involved in construction aspects of more than 200 structures in New York City, including the main entrance to Carnegie Hall and the Oyster Bar at Grand Central Station.

Each time he approached a new construction project, it was with a focus on safety: how to make a building, especially vaulted ceilings, both stunningly beautiful and durably fireproof. "According to Guastavino, his vaults functioned through an internal bonding together of the tiles and mortar, which allowed each vault to function as a unified material that could take tension, and therefore exerted no thrust on the supports," Ochsendorf wrote. In fact, between 1885 and 1937, his company filed and received 24 patents for "technically innovative" construction systems.

"The geometry of many interlocking groin vaults defies logic," Jane Rogers Vann said in an email. Vann is a retired Rowe Professor Emerita at Union Presbyterian Seminary of Richmond, Virginia, and a Guastavino Alliance board member.

A Guastavino dome is in the Smithsonian National Museum of Natural History in Washington. And in 1893, Guastavino was the principal architect of the Spanish pavilion at the World's Columbian Exposition, also called the Chicago World's Fair.

Standing the Test of Time

Guastavino settled and built a home in Black Mountain, North Carolina, near Asheville, the site of the Basilica of St. Lawrence, which he designed. What he dubbed his "Spanish Castle" no longer exists; it was razed in the 1940s due to neglect. Yet one of the two kilns he built on the property—kilns that at one time could fire thousands of tiles at a time, including those used to construct the basilica—is still intact. Guastavino died in 1908 and is buried at the basilica. His son, Rafael Jr., who continued his father's work at their Guastavino Fireproof Construction Company, died in 1950.

Ochsendorf noted that although elaborate and ornate construction projects began to wane by the 1960s, Guastavino's vaulted ceiling tile system has stood the test of time. "No Guastavino vault has ever failed due to a lack of load capacity.



Inside the dome of the Basilica of St. Lawrence, where architect Rafael Guastavino is buried, in Asheville, N.C.



Guastavino's tiles cover the ceiling of the Grand Central Oyster Bar & Restaurant in Manhattan, N.Y.

... Although Ellis Island was abandoned for decades and the buildings fell into terrible disrepair, the Guastavino vault remained in excellent condition. Upon careful inspection, only 17 of the nearly 30,000 tiles were replaced."

Vann summed up the master's legacy: "Without the work of Guastavino, our architectural heritage would be less interesting, less beautiful, and less apt to stand the test of time."

A 30-plus-year writer-journalist, Deena C. Bouknight works from her Western North Carolina mountain cottage and has contributed articles on food culture, travel, people, and more to local, regional, national, and international publications. She has written three novels, including the only historical fiction about the East Coast's worst earthquake. Her website is DeenaBouknightWriting.com

JEAN-CHRISTOPHE BENOIST/CC BY 3.0

JEN G. BOWEN/CC BY-SA 3.0

LEONARD J. DEFERRANCIS/CC BY-SA 3.0

PUBLIC DOMAIN



Architect and builder Rafael Guastavino (1842–1908).

SEAN DORN/CC BY-SA 2.5



St. Francis de Sales Roman Catholic Church in Philadelphia.

REWIND, REVIEW, AND RE-RATE

Roland Joffé's 1984's Saga of an Enduring Friendship

Speaking the truth during a communist takeover

RUDOLPH LAMBERT FERNANDEZ

Roland Joffé's searing film only appears to dwell on a bloody civil war. In reality, it centers on a touching real-life story of friendship, forgiveness, sacrifice, and faithfulness to truth in the face of totalitarianism. Nominated for seven Oscars, it paints a moving portrait of simple freedoms that contemporary democracies sometimes take for granted.

The Cambodian civil war pits the ruthless communist Khmer Rouge guerrillas (backed by China and North Vietnam) against the South Vietnam-backed Kingdom of Cambodia (later the U.S.-backed Khmer Republic). At great risk to their lives, Cambodian photojournalist Dith Pran (Haing S. Ngor) and American correspondent Sydney Schanberg (Sam Waterston) jointly capture the unraveling chaos for global audiences.

Moments before guerrillas seize the capital city, Phnom Penh, Schanberg uses his clout with the embassy to arrange to evacuate Pran and his family. However, Pran, faithful to Schanberg and his own journalistic calling, stays on to help and, as the city falls, guerrillas arrest him.

Then for four grueling years, in swatches of Cambodia that came to be known as the "killing fields," he suffers starvation and torture. Labor camps were dens of malnutrition, disease, amid a landscape of mass executions.

Cinematographer Chris Menges hauntingly captures Cambodia's sheer beauty: rolling hills, lush green fields, stately trees, grazing cattle, peasants working their grain, clouds pregnant with rain.

Editor Jim Clark mimics the feel of flicking through a photojournalist's folio, using a quick succession of moving images: the fear of horror to come, the havoc it wreaks once it arrives, and the pain that lingers after it has passed.

But Joffé's more interested in celebrating the friendship and respect evolving between Schanberg and Pran.

So, whatever else you do, don't give up on this movie. Watch right until the end.

The Cambodian civil war pits the ruthless communist Khmer Rouge guerrillas (backed by China and North Vietnam) against the South Vietnam-backed Kingdom of Cambodia.

'The Killing Fields'

Director:

Roland Joffé

Starring:

Haing S. Ngor, Sam Waterston, Julian Sands, John Malkovich

MPAA Rating:

R

Running Time:

2 hours, 21 minutes

Release Date:

Nov. 2, 1984

★★★★★

ONLINE SERIES REVIEW

A Wild Political Melodrama

JOE BENDEL

Apparently, we live at a time when politicians regularly mishandle classified information and inflate their résumés, but it is hard to top the reckless, unethical, and illegal behavior demonstrated by former UK Labour Party cabinet minister John Stonehouse in the 1960s.

To escape mounting debts and pending investigations, Stonehouse notoriously tried to fake his own death. Obviously, it did not work, or we would not have the second two episodes of the three-part drama "Stonehouse." As portrayed by Matthew Macfadyen, Stonehouse certainly comes across like a pompous phony. However, compared to ruffled, middle-aged Prime Minister Harold Wilson, Stonehouse looks much more vigorous, so maybe he could broaden Labour's appeal to young voters.

At least that was Wilson's justification for appointing him a junior cabinet member in his 1960s government. The ambitious Stonehouse was determined to make the most of it but, allegedly, ran into trouble during an official visit to communist-era Czechoslovakia.

According to screenwriter John Preston's screenplay, Stonehouse was blackmailed by the regime to act as a spy, after he foolishly fell into the seduction trap set by his "translator." It should be noted that the real-life Stonehouse denied this allegation to his dying day. Nevertheless, this is not a slander created out of whole cloth by Preston, but a widely held suspicion repeatedly aired in public.

Regardless, the Stonehouse of Preston and Macfadyen quickly makes peace with the arrangement, thanks to the regular cash payments that the Czechoslovakian intelligence service offers to support his

Minor cabinet member John Stonehouse's unethical and illegal handling of classified documents is featured in "Stonehouse."

Screenwriter John Preston and series director Jon S. Baird try to present Stonehouse as a Frasier Crane-like character.

'Stonehouse'

Director:

Jon S. Baird

Starring:

Matthew Macfadyen, Keeley Hawes, Kevin McNally

Running Time:

3 episodes

MPAA Rating:

Not Rated

★★★★★



MOVIESTILLSDB

Cambodian photojournalist Dith Pran (Haing S. Ngor) and American correspondent Sydney Schanberg (Sam Waterston) become colleagues and then brothers, in "The Killing Fields."

Once Colleagues, Now Brothers

The two men are almost antagonists at first. Schanberg's furious that Pran doesn't receive him at the airport as planned. Dimly, if not sheepishly, Schanberg soon discovers that Pran brought him vital intel, precisely by not sitting around as he could have done.

Pran then works his magic, overcoming seemingly insurmountable obstacles in granting Schanberg the unrivaled access he needs to places and people, infusing Schanberg's news reports with credibility, immediacy, and impact.

Repeatedly, Pran saves Schanberg's life by steering him away from an explosive situation or smuggling him out of one, or shielding him by bearing the brunt of guerrilla fury.

In many scenes, Joffé's camera gazes unmoved at the action as it happens, almost refusing to acknowledge what's happening to his subjects: Schanberg slipping and falling, or Pran scurrying to get his wife and children onto the last evacuation sortie.

That's Joffé saying, like a journalist's sweeping headline, that individual fates are not the main event; they're merely incidental to the larger drama of troops and diplomats moving out, guerrilla forces moving in, families fleeing, and refugees hiding.

In other scenes, Joffé does the opposite. He seems obsessed with his subjects, as if to say that nothing happens on the world stage without deeply affecting individuals and their families. He zooms in and holds his lens on Pran's face, pondering his future alone as his family is airlifted to safety, or on Schanberg's face as he silently struggles to reassure an overwrought Pran. The more he sees of Pran in action, the higher Schanberg holds him in esteem, and the deeper his affection for him.

Joffé's film spotlights how vital journalist truth-telling is when totalitarian regimes

impose propaganda on citizens, imprison intellectuals and human rights defenders, and cramp free speech and a free press.

Without their saying it, Schanberg's and Pran's brave actions illustrate what journalism means: revealing what repressive or corrupt regimes want to conceal.

This film falls squarely within the genre of war-zone realism, but it is a trendsetter rather than a follower. Yes, it follows "Apocalypse Now" (1979) but precedes and sets the standard for many such films that followed, including "Platoon" (1986), "Full Metal Jacket" (1987), and "Saving Private Ryan" (1998).

Like them, by depicting the horrors of war onscreen, it ironically helps prove war's pointlessness. Unlike them, but like "Under Fire" (1983), it uses a peace practitioner's (journalist's) point of view, not a soldier's.

Ngor, not a trained actor at the time of his debut here, performed so authentically that he stunned many—except Joffé, who felt that Ngor had been "acting" for years or he wouldn't have survived the Khmer Rouge. For, like Pran, whom he portrays so convincingly on-screen, Ngor too had weathered the Khmer Rouge concentration camps by playing dumb or harmless. Unsurprisingly, Ngor became the first Asian to win an Oscar for Best Supporting Actor.

In one scene, it rains as Pran departs to his fate with the Khmer Rouge. He bears no rancor, aware that a forlorn Schanberg, now standing helpless, has done all he could to prevent that fate.

With all the rain it's hard to tell, but as the camera closes in on Schanberg's face, you suspect that it's not just rain rolling down his trembling cheeks.

Rudolph Lambert Fernandez is an independent writer who writes on pop culture.



BRITBOX

held hostage by Stonehouse when their majority drops to a single seat.

Frankly, Macfadyen's performance should be considered comedic rather than dramatic, but it is quite entertaining. He makes viewers groan and grimace, but deliberately so.

On the other side of the spectrum, Hawes elevates Barbara Stonehouse above a mere scorned wife through the grounded dignity of her portrayal. It is not that she was completely fooled by her husband, but most of her suspicions were focused on his office assistant, accomplice, and mistress, Sheila Buckley, clearly for good reason.

Yet Kevin McNally is the cast member most likely to get awards consideration for his humanizing work as Wilson. More than any supportive biographer, "Stonehouse" burnishes Wilson's image as a pragmatic leader of Labour's "Soft Left," a faction ideologically and strategically wedged between the party's moderates and the hardline Trotskyite "Hard Left."

Arguably, "Stonehouse" is not much of an espionage thriller, entirely due to Stonehouse's own incompetence. However, it is a highly amusing true crime yarn and a wild political melodrama.

Watching Wilson cling to a majority resting entirely on the unstable Stonehouse becomes an absurdist farce worthy of the classic satirical sitcom "Yes Minister." Compared to Wilson's attempts to wrangle Stonehouse, Kevin McCarthy had a relatively easy time securing his Speakership election.

The craziest thing about the three episodes of "Stonehouse" is how closely they follow the documented record. The series is highly entertaining, but it is also a timely reminder that no matter how messy contemporary political scandals get, there are always precedents from past history.

Recommended with a fair degree of enthusiasm for political junkies and true crime binge-watchers, "Stonehouse" started streaming on Jan. 17 on BritBox.

Joe Bendel writes about independent film and lives in New York. To read his most recent articles, visit JBSpins.blogspot.com

However, most viewers will feel only for his long-suffering wife, Barbara (played by Macfadyen's real-life wife, Keeley Hawes), and Harold Wilson, whose government is

ILLUSTRIOUS IDEAS AND ILLUSTRATIONS: THE IMAGERY OF GUSTAV DORÉ

Milton's Satan in Torment

The absence of humility and gratitude

ERIC BESS

Throughout our series “Illustrious ideas and illustrations: The imagery of Gustav Doré,” we’ve had the opportunity to take a deep look at how the poet John Milton saw Satan. Satan, the father of Sin and Death, has been shown as synonymous with pride, vanity, deception, and revenge.

There’s still more to understand about Milton’s conception of Satan. Continuing from where we left off in the last article, Satan has just deceived the archangel Uriel in order to find out the location of Earth so he can attack God’s new creation: human beings.

Satan’s Inner Torment

After arriving on Earth and coming close to Eden, Satan is overwhelmed by fear and doubt. He confronts the truth about his relationship with God:

“horror and doubt distract
His troubled thoughts, and from the bottom stir
The Hell within him, for within him Hell
He brings, and round about him, nor from Hell
One step no more than from himself can fly
By change of place: now conscience wakes despair
That slumbered, wakes the bitter memory
Of what he was, what is, and what must be
Worse ...” (Book IV, Lines 18–26)

First, Milton tells us that hell is following Satan no matter where Satan goes. Despite passing his children, Sin and Death, to exit hell, Satan is still tormented by its presence. Hell is a state of being for Satan; it was not only the environment he was cast into but is also the characteristic of his conscience.

In his deep, inner torment, Satan is made to confront the truth of his circumstance: He is no longer the glorious being he was in heaven. Arguably, this reveals to us what Milton believes is the source of personal torment and depression: separation from God.

In a moment of torturous clarity, Satan admits his fault with God:

“O sun, to tell thee how I hate thy beams
That bring remembrance from what state I fell,
how glorious once above thy sphere;
Till pride and worse ambition threw me down

Warring in Heav’n against Heav’n’s matchless King:

Ah wherefore! he deserved no such return
From me, whom he created what I was
In that bright eminence, and with his good
Upbraided none; nor was his service hard.
What could be less than to afford him praise,
The easiest recompense, and pay him thanks,
How due! Yet all his good proved ill in me,
And wrought but malice; lifted up so high
I disdain’d subjection, and thought one step
higher
Would set me highest, and in a moment quit
The debt immense of endless gratitude,
So burdensome, still paying, still to owe ...”
(Book IV, Lines 37–53)

Satan was cast from heaven because he wanted to be great like God, who is matchless in greatness, and now he hates the beams of the sun because they remind him of how good he had it in heaven. He says that it was glorious in heaven and even admits that God does not deserve his uncontrollable hatred. What does God deserve? Praise and gratitude. Satan says that praise and gratitude are the least he should have given to God.

This, however, is Satan’s issue: He doesn’t want to feel compelled to praise God. God is so great that he deserves endless praise. Satan does not want to do it, for he thinks that it is like a debt that he must always owe, and the debtor is always subject to the lender. To him, being required to endlessly praise God is like being a slave to God, and he thinks of himself too highly to be subject to any being, even God.

Satan Refuses Repentance

Despite all of this, however, Satan still considers repenting and its outcome:

“O then at last relent: is there no place
Left for repentance, none for pardon left?
None left but by submission; and that word
Disdain forbids me ...
But say I could repent and could obtain
By act of grace my former state; how soon



PUBLIC DOMAIN

Would height recall high thoughts ...
ease would recant

Vows made in pain, as violent and void ...
This knows my punisher; therefore as far
From granting he, as I from begging peace
...” (Book IV, Lines 79–82, 93–97, 103–104)

The separation from God and the torment of hell cause Satan to consider repentance. Yet he thinks repentance is equivalent to submission, and he refuses to submit to God. He admits that even if he were to repent, it would only be because of the pain he now feels and not because he authentically believes in the value of repentance. Once the pain leaves, so will his desire to repent.

Satan thinks that God knows his repentance would be inauthentic and would, therefore, not grant him mercy because of his insincerity. He suggests that the chance of God granting him mercy for insincere repentance is the same as his begging for peace, which his pride will not let him do. Thus, Satan doubles down on the path of evil. He won’t submit to the path of repenting to God, but he will submit to the characteristics of hell and that which defies God:

“Me miserable! Which way shall I fly
Infinite wrath, and infinite despair?
Which way I fly is Hell; myself am Hell ...”
All hope excluded thus ...
So farewell hope, and with hope farewell fear,

Farewell remorse: all good to me is lost;
Evil be thou my good ...” (Book IV, Lines 73–75, 105, 108–110)

Here, we can see that it is not that Satan will not submit to something, for he submits to the path of evil. It is not the unwillingness to submit that makes up Satan’s nature but his hatred of God. His nature prefers submitting to the path in which pride causes his pain instead of the path of everlasting peace that comes from praising and thanking God.

Milton’s Satan in Torment

Doré depicted Satan in a pose of angst. This is one of the first times that Satan is not depicted in a position of power by Doré. Satan leans against the craggy rock behind him and grasps a handful of hair as he struggles through his internal dialogue. The rough landscape almost seems as if it is floating in a dark sea of emptiness, which supplements the emotionally charged image.

Satan is suffering because he has willingly separated himself from God, his creator. Despite the magnificence of God’s goodness and the majesty of heaven, Satan chose to confront God because he doesn’t want to show humility and gratitude.

Are there correlations between Milton’s insight and the current rising rates of depression? Does our separation from God’s goodness cause us to live our lives as victims and find more reason to complain than to be humble and grateful?

Yet in Doré’s image, light from somewhere still illuminates Satan. Is this the light of God? Is God giving even Satan a chance to repent, leave his torment behind, and return to heaven?

Does our separation from God suggest that we are submitting to a path other than one bound by humility and gratitude toward the divine? Has our pride led us here? Is there still hope, a light that shines on us and the potential glory of our civilization?

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.

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

“Me miserable!
which way shall I fly/
Infinite wrath, and infinite despair?”
(IV. 73, 74),
1866, by Gustav Doré
for John Milton’s
“Paradise Lost.”
Engraving.

BOOK REVIEW

‘At First Light: A True World War II Story of a Hero, His Bravery, and an Amazing Horse’

An inspiring true story that reads like historical fiction

DUSTIN BASS

Walt Larimore and Mike Yorkey have written a masterful retelling of a heroic life. “At First Light: A True World War II Story of a Hero, His Bravery, and an Amazing Horse” is a full story. I mean this is in the complimentary sense that it is a story of a courageous life such as one would typically find in fiction. Indeed, there were several times when I had to reconfirm whether the story was fictionalized, or cleverly and overly embellished. But the authors of the book set the record in stone at the end with a hefty collection of news clippings, photographs, and letters, along with a thorough bibliography.

The story is about Philip Larimore, the primary author’s father, who turned out to be (even to the surprise of his son) one of the most decorated infantrymen of World War II. As the author mentions in the epilogue, his father never talked about the war, which led him to wonder whether his father had seen any action at all. Indeed he had! And earned three Purple Hearts (he refused three others), two Bronze Stars, two Silver Stars, and the Distinguished Service Cross.

Creative License for a Working Narrative

Larimore and Yorkey prove their literary mettle by creating believable dialogue throughout the book, whether during battle scenes or romantic sequences. In the introductory “Note to the Reader,” Larimore admits to using creative license while compiling Philip’s life into a working narrative. I was concerned that the writing may suffer, as writers often try so hard to make a true story believable or an actual character relatable that they miss the mark. But as I made my way through, chapter after chapter, I found that the marks were consistently hit.

For a biography, there are times where the violence of the fighting is embellished, like when Phil shoots a German in battle; but that isn’t to say the retelling of the situ-

The book’s a fast read and a full story that honors the men and women who served their country and each other.



‘AT FIRST LIGHT: A TRUE WORLD WAR II STORY OF A HERO, HIS BRAVERY, AND AN AMAZING HORSE’
By Walt Larimore and Mike Yorkey
Knix Press
April 19, 2022
Hardcover:
480 pages

ational carnage is not accurate.

Love, War, and Horses

“At First Light” follows the young soldier as he rises through the ranks by using his wit, resolve, courage, and tactical understanding. As he marches through Europe with the 3rd Infantry Division, the reader marches on with him, meeting various officers, fighting countless battles, enduring incredible hardships, and writing and reading letters to and from home. Concerning the latter, the thematic element of love during wartime is a literary device used exceptionally well in this book. The timing and usage of specific love letters creates an air of suspense (a suspense obviously different from the battles), and these letters prove both uplifting and wounding.

Philip’s love of and experience with horses play a pivotal role in the book. For this reason, among others, “At First Light” seems like historical fiction. The pieces of the story, both tragic and triumphant, fall seamlessly into place, but this is less a credit to good writing (though that credit is well-deserved and given) than it is to good research.

The authors tie in several themes—love, war, and horses—throughout the book. They introduce Philip’s love of horses early on, which remains a connecting point throughout. The fact that horses play a significant role makes this nonfiction war story different from so many others. And that role is significant for several reasons. Not only is it a theme woven throughout, but it also gives the reader a glimpse into the heart and personality of the book’s subject.

A Finely Tuned Read

As aforementioned, “At First Light” is a finely written and well-researched book. Larimore’s tireless efforts over the course of years have culminated into a beautifully told story.

Larimore notes that his research enabled him to bridge gaps in his father’s story, while at the same time confirming



Philip Larimore and Tuckern. The horse was later sold at auction by the Army, and the auctioneers would not allow bids from anyone but Larimore.

the stories he had been told and the topics he had read in his father’s letters. One may be able to bend reality in dialogue or emotional reactions, but you can’t bend the facts, especially when it deals with wartime actions or engaging with the country’s highest authorities, including Gen. Dwight D. Eisenhower and President Harry S. Truman (both of whom Philip spent time with).

“At First Light” is an inspiring read, not just because it is about a soldier who fought bravely but also because of the subject’s ability to persevere through loss (love and comrades), injuries (he was wounded six times and lost his leg a month before the war ended in Europe), and rejection (the Army Retiring Board’s refusal to maintain a disabled soldier on staff).

It is a fast read and a full story that honors the men and women who served their country and each other. Larimore and Yorkey’s book is highly recommended for more reasons than one can pinpoint in a book review.

Dustin Bass is the host of EpochTV’s “About the Book,” a show about new books with the authors who wrote them. He is an author and co-host of The Sons of History podcast.

FILM REVIEW

A Thought-Provoking Exposé on the Aims of ESG

IAN KANE

Whether it be the clamor of sports, shopping hysteria, binge-watching movies and TV shows, the latest political shenanigans, or any number of other distractions, we may have missed seeing a sinister movement consisting of corporations, governments, and private institutions that has been quietly brewing in the background.

This relatively recent alliance of powerful forces is known as ESG (Environmental, Social, and Governance), which purports to champion such issues as climate change, gun control, inequality, and racism. If this all sounds similar to the wide array of divisive and destructive issues (that is, the anti-white critical race theory agenda, child grooming, constant hissing about fossil fuels, and so on) that’s because ESG cloaks itself behind similar far-left rhetoric.

In the fascinating Epoch Original production titled “The Shadow State,” we get an inside look at how these nefarious forces have been coalescing, what exactly their aims are, and most importantly, insights on how we can ultimately defeat them.

The documentary, hosted by Kevin Stocklin, features informative interviews with top experts in their respective fields. It also presents a profusion of complex information on the subject matter, in easy-to-understand ways.

Michael Rectenwald, author and former NYU professor, describes the rapid growth of ESG as “a massive campaign that has already metastasized to almost all of the corporate world.” The ESG agenda’s power players include a cabal of the largest banks, pension funds, tech companies, insurance companies, investment management firms, and globalist institutions such as the World Economic Forum (WEF).

The WEF is headed by its founder and chairman Klaus Schwab, a shadowy character so ominous that he could give Emperor Palpatine from “Star Wars” a serious run for his money.



Host Kevin Stocklin in “The Shadow State.”

“The Shadow State”

Documentary

Director:
Eric Nugent

MPAA Rating:
Not Rated

Running Time:
1 hour, 22 minutes

Release Date:
Nov. 29, 2022

Rated:
★ ★ ★ ★ ★

The proponents of ESG are rather direct about their power-projection goals. As Schwab puts it: “Every country, from the United States to China, must participate, and every industry, from oil and gas to tech, must be transformed.” Larry Fink, the CEO of the global investment juggernaut BlackRock, is even less subtle: “Our behaviors are going to have to change. And this is one thing we’re asking companies. ... You have to force behaviors, ... and at BlackRock, we’re forcing behaviors.”

In reality, it seems that the WEF and BlackRock don’t have to resort to much “forcing” at all, at least when it comes to the top companies in the world; these are lining up in droves to get their cut of the big fat ESG pie. What’s the allure? As host Stocklin reveals, the ESG campaign has already acquired a whopping \$55 trillion in assets, a figure that is projected to rise to \$100 trillion by 2025. That’s just too much of a goldmine to pass up for all of the concerned parties.

In the Epoch Original production ‘The Shadow State,’ we get an inside look at how nefarious forces have been coalescing.

So, why doesn’t the public at large know too much about all of this? Because the ESG movement also conveniently controls all of the dinosaur legacy media companies. It’s similar to how all of these bought and paid-for media outlets were sponsored by the gigantic pharmaceutical corporations during the COVID-19 era. There was never any mainstream criticism of the vaccines that have been rolled out.

A Power Trip

Internationally, people have been handing their money and sovereignty over to financial institutions for ages, and the amassing of tremendous power and influence over the years by a very few has come at a terrible cost. Since these titans of finance now control the global financial markets, they also control everyone’s access to capital and can



dictate their terms to both industries and individuals in a top-down manner.

A perfect example of this power projection occurred when the Canadian convoy protest formed at the beginning of 2022 to rise up against their country’s draconian vaccine mandates. Canada responded to this “threat” by enlisting the help of banks to seize and freeze the bank accounts of the truckers—a move that signaled the death knell of the Freedom Convoy movement.

As Stocklin asks in the film, “Have corporations become an enforcement arm of government, ... doing what the government can’t legally do?”

Just as with other leftist agendas, ESG cloaks itself behind a veil of morality, posing as a champion of social change and an agent of change for the downtrodden. By now, I think we’ve seen how all of these kinds of policies have turned out—resulting in division, death, destruction, and despair.

“The Shadow State” is a well-produced documentary that is must-see watching for anyone interested in learning what the globalist powers are up to. It presents its points clearly, without getting bogged down by too many statistics and graphs. It’s not a doom-and-gloom type of production, but rather, it presents potential solutions for dealing with ESG.

View “The Shadow State” at bit.ly/TheShadowState

Ian Kane is an U.S. Army veteran, author, filmmaker, and actor. He is dedicated to the development and production of innovative, thought-provoking, character-driven films and books of the highest quality.

For more arts and culture articles, visit [TheEpochTimes.com](https://www.theepochtimes.com)

AT FIRST LIGHT

ALL PHOTOS BY EPOCH ORIGINAL

REWIND, REVIEW, AND RE-RATE

A Punchy Remake of the Popular 1920s Stage Play

IAN KANE

Unique collaborations between actors can sometimes yield bountiful results when things go right and the pairing seems natural. A fine example of this is the coupling of Mel Gibson and Danny Glover as the wise-cracking LAPD cops of the Lethal Weapon franchise. A more classic example would be Cary Grant and Katherine Hepburn, who teamed up in the 1938 films, "Bringing Up Baby," and "Holiday." Another fruitful pairing was the repeated collaborations between actors (and real-life friends) Jack Lemmon and Walter Matthau. In a black comedy period piece, "The Front Page," they teamed up with legendary director Billy Wilder.

The film is one of several remakes of a popular stage play of the same name that was written by former Chicago journalists-turned-playwrights Ben Hecht and Charles MacArthur in 1928.

This film adaptation takes place in 1929, at the tail end of America's tumultuous Prohibition era. As in the stage play, the film opens with the scene of a group of chain-smoking reporters, who are sitting around a table in the press room of the Chicago Examiner and passing their time with witty back-and-forth banter while they play a game of cards.

Soon, we're introduced to the blustery, strong-willed managing editor of the paper, Walter Burns (Matthau), who is irate that his star reporter Hildy Johnson (Lemmon) hasn't shown up for work. There's a big story to cover, which has to do with the execution (by hanging) of a traitorous communist and, as far as Walter is concerned, no other reporter besides his main man Hildy is capable of covering the story.

Hildy suddenly strolls into work, extravagantly dressed in a three-piece suit and wielding a fancy cane. He casually saunters into Walter's office and the latter wastes no time in laying out his scheme of capturing the commie-execution scoop in a way that no other newspapers can.

However, Hildy has his own plans, which entail ending his career as a news

reporter at the Chicago Examiner, getting married, and working a more leisurely and higher-paying job for his soon-to-be-wife's uncle in the advertising business. This news hits Walter like a bombshell.

In the ensuing (and highly entertaining) exchange, Walter switches between a multitude of modes and strategies in an effort to change Hildy's mind, ranging from denial to flat-out guilt-tripping his old friend and colleague. "And now you're gonna sell out!" Walter yells as he picks up an object and throws it at his hastily departing ace reporter.

From there, things get very interesting as a triangle develops between Walter, Hildy, and Hildy's fiancée Peggy Grant (Susan Sarandon in one of her earliest film roles). The fine brew of subtle romance and scintillating humor enters into pot-boiler status when we learn that the cop-killing communist, Earl Williams (Austin Pendleton), escapes from prison just before he's about to be executed.

This film features much of the fast-talking dialogue that Lemmon and Matthau are known for, at times interrupting or overlapping on each other's lines. On the one hand, this makes their exchange seem more realistic and raw. However, a drawback to this style of delivery can sometimes be that audiences can't quite make out what the characters are saying since it's so quick and convoluted. However, in the hands of such master thespians as these two gentlemen, most of what they're saying is clear due to their proper enunciation and indicative body gesturing.

Susan Sarandon is good as Peggy, a pretty young woman who gets caught up in a tug-of-war for Hildy between herself, and Walter. Lemmon is his usual radiant self; had he been paired with any lesser actor than Matthau, Lemmon would have run off with every scene he was in. Indeed, Matthau's loud, highly manipulative managing editor, Walter Burns, is a fantastic contrast to the more subtly comical Hildy.

Although the rest of the cast, which includes Herb Edelman, Charles Durning, Harold Gould, Vincent Gardenia,



Hildy Johnson (Jack Lemmon, L) confronts his old friend and boss Walter Burns (Walter Matthau) with unexpected news, in "The Front Page"

This film features much of the fast-talking dialogue that Lemmon and Matthau are known for.

'The Front Page'

Director:
Billy Wilder

Starring:
Jack Lemmon, Walter Matthau, Susan Sarandon

MPAA:
PG

Running Time:
1 hour, 45 minutes

Release Date:
Dec. 20, 1974

★ ★ ★ ★ ★

Paul Benedict, Cliff Osmond, and David Wayne, performed well in their respective roles, actress Carol Burnett stands out as an odd choice for character Mollie Malloy, a prostitute. Burnett seems uncomfortable in the role, which seems more like an ill-conceived caricature than anything else.

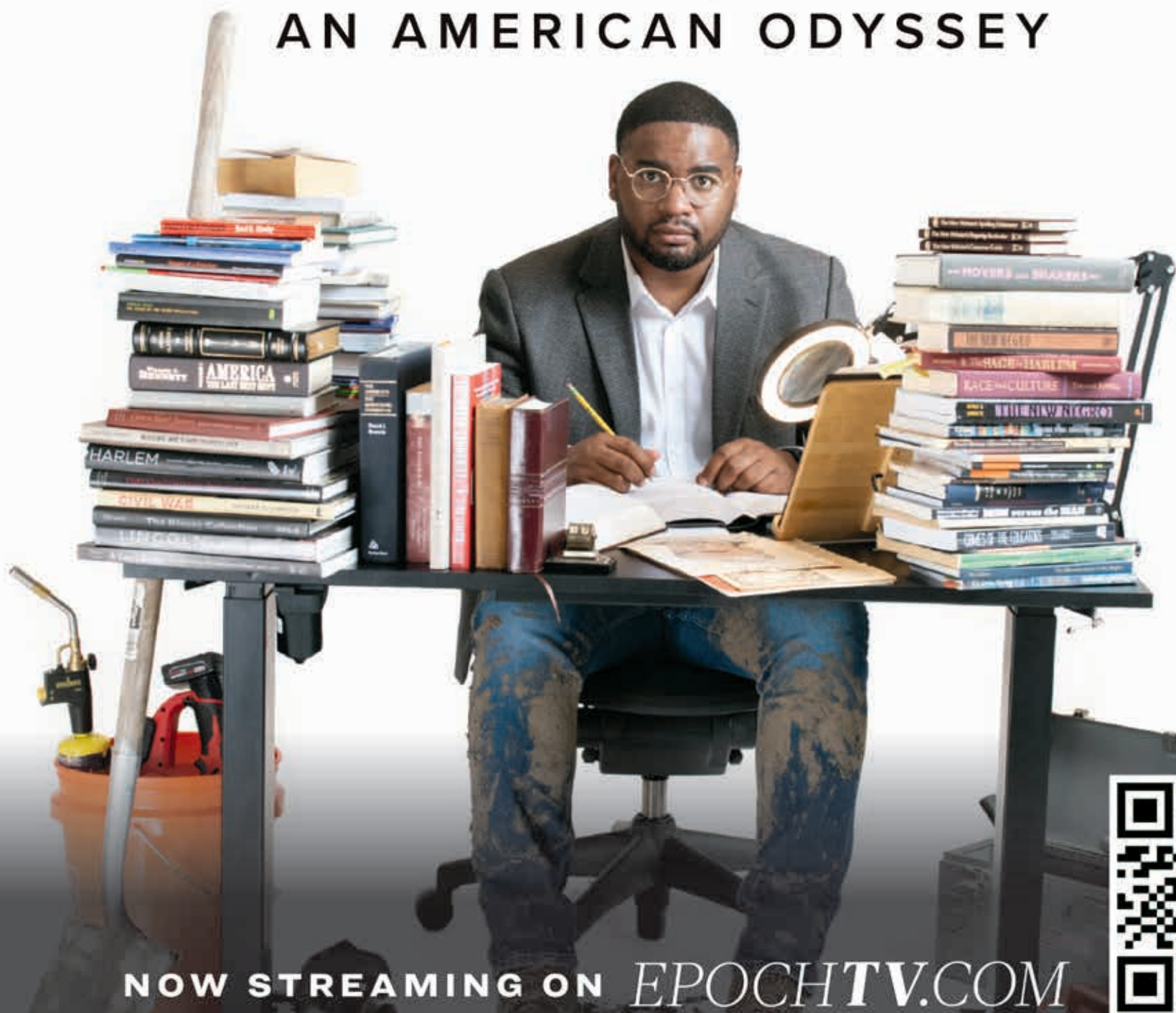
In the end, although this cinematic adaptation isn't quite on the same level as Howard Hawks' 1940 version of the play, "His Girl Friday" (in which Hildy's role was gender-switched with the lovely Rosalind Russell), "The Front Page" still manages to be a very entertaining combination of scathing humor and well-paced drama, topped by a dollop of romance.

If anything else, simply watch it to witness the incredible chemistry between Walter Matthau and Jack Lemmon, two outstanding actors who are at the top of their game.

Ian Kane is an U.S. Army veteran, author, filmmaker, and actor. He is dedicated to the development and production of innovative, thought-provoking, character-driven films and books of the highest quality. You can check out his health blog at IanKaneHealthNut.com

UNCLE TOM II

AN AMERICAN ODYSSEY



NOW STREAMING ON EPOCHTV.COM

