# THE EPOCH TIMES ARTS CTITIST CTITIST



Ingres's family portrait sketches show the love and strength of the family in the Napoleonic Age. "The Stamaty Family," 1818, by Jean-Auguste-Domingue Ingres; 18 inches by 14 and 1/2 inches.

FINE ART

#### THE FAMILY PORTRAITS OF

# Jean-Auguste-Dominique Ingres

Families during the Age of Napoleon come to life in simple yet skillful sketches

#### YVONNE MARCOTTE

Families who lived in France during the Napoleonic era made strong and resilient homes in their country. Their homes were built not of bricks and mortar, but of caring and love. This is evident in the skillful portrait sketches of Jean-Auguste-Dominique Ingres (1780–1867), who presented

With over 4,000 drawings, Ingres perfected the contour line. the prosperous and loving middle-class families of this time.

#### Parent and Child

In many of his drawings, Ingres showed the strong bond of parent and child through their expressions. When he prepared to sketch, he carefully observed the face of each sitter. He once said: "To really succeed in a portrait, first of all one has to be imbued with the face one wants to paint, to reflect on it for a long time, attentively, from all sides, and even to devote the first sitting to this."

In the sketch of Charles Hayard and his daughter Marguerite, we see the protective embrace that a father gives his child, and the little girl rewards that care with a child's trust as she holds her father close to her. From the top hat on the chair, purposely placed in the composition, we assume Hayard has just returned or is just about to leave, as he still wears his topcoat. His daughter greets him or, possibly, wishes him goodbye. The pose is immediate and casual.

Art reviewer for the New York Review of Books, Sanford Schwartz notes in the online newsletter Artists Network that Ingres's drawings made the sitters come alive. "Ingres made sitters more physically tangible and psychologically present than they had perhaps ever been in the tradition of portraiture."

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**POETRY** 

# Kids, Showers, Love, and Flowers

Verses for March and the coming of spring

#### **JEFF MINICK**

pring is the unlocking time, the greening of fields, forests, and lawns, the season of mud puddles, sunshine, and gentle rains when the last hard edges of winter melt away and the days are soft

Spring figures in several Western religions. To the ancient Greeks, the season meant the release of Persephone, goddess of spring, from the underworld, allowing her to cross the earth strewing garlands and seeds, and bringing the land to life again. Jews occasionally refer to Passover as a spring festival, a time of new beginnings. For Christians, spring brings Easter and resurrection.

Many people mark the first day of spring, the equinox (from the Latin for "equal night," meaning day and night are equivalent in their duration) as a special

This is the time when gardeners put aside the seed catalogs and reference books that they've been perusing all winter long, grab their gloves, shovels, and rakes, and till their flower and vegetable beds. Homeowners crank up their mowers or perform a "spring cleaning," kids run barefoot in the new grass, and families spend evenings on the back deck of their houses or on their apartment balconies, enjoying birdsong and the voices of neighbors.

And some people write poetry.

#### **Things Are Different Now**

As recently as a century ago, poems celebrating spring found an audience missing in today's culture. We heat our homes with a flick of the thermostat, we drive to work in warm cars, and we amuse ourselves in the long winter evenings with televisions and computers.

author Geoffrey Chaucer, 19th century, by an For nearly all of human his-

tory, however, at least in cold climates, winter brought confinement, day in Great Britain and parts of the Unitlimited food choices, and living with ed States, the tales of the Celtic Green cy temperatures. In 1900, for example, the Minnesota housewife cooped up inside her house from November until April may have welcomed May like a cherished, long-lost relative. The Vermont farmer who had plodded for three months or more through snow and slush to tend the cattle in the barn surely embraced those April mornings when his breath no longer froze in his beard. Such people undoubtedly took comfort from the spring poems that came their way.

Many of the poets felt these differences in the seasons as keenly as their readers. In "When Icicles Hang by the Wall," Shakespeare wrote of winter that "milk comes frozen home in a pail,/ When blood is nipp'd and ways be foul." Three hundred years later, in "Winter-Time," Robert Louis Stevenson's young narrator tells us this about an early winter's day:

Before the stars have left the skies, At morning in the dark I rise; And shivering in my nakedness, By the cold candle, bathe and dress.

Go back in time 600 years, and we find the first lines of Geoffrey Chaucer's Prologue to "The Canterbury Tales" saluting April "with his shoures soote," meaning 'sweet showers," which spell the end of winter and "the droghte of March."

Given winter's ice and storms, words in praise of spring have long been welcomed by these folks of hearth and candlelight.

#### The Children's Hour

Winter is commonly used as a metaphor for old age, while spring serves the same purpose for the young. It therefore comes as no surprise that poets famous and obscure have written many pieces for children about the splendors of this season. This anonymous counting poem encapsulates the joy in spring with several of its specific delights:

Spring is here! Spring is here! Winter is gone and two flowers appear. Three little robins begin to sing. Four bicycle bells begin to ring. Five children come out and jump the Spring is here now! I hope, I hope!

In "March Is Here," Lenore Hetrick reminds the younger crew that before they can jump rope and ride their bikes, they may have to endure some windy blasts from the third month of the year

When the gray, bare boughs Creak and bend, When the tall trees toss like wild When there is a roaring

Around the chimney That frightens every small child. When the clouds in the sky

Rush swiftly past In shapes that you would fear, Then there cannot be The slightest doubt. March! Wild March is here!

Young and in Love This poetic equation of spring

with youth also brings us verses of romance and love. For countless generations, human beings have equated unknown artist. National this season with fertility and rejuvenation. The maypole dances that continue to this

> Man, and the baby chicks and bunnie we associate with Easter are only some of the season's symbols. For poets, young love is also emblematic of spring. In his play "As You Like It," Shakespeare

> includes the Thomas Morley song "It Was a Lover and His Lass," in which "Sweet lovers love the spring":

It was a lover and his lass,

With a hey, and a ho, and a hey nonino, That o'er the green corn-field did pass, In the spring time, the only pretty ring

When birds do sing, hey ding a ding, Sweet lovers love the spring.

This connection of romance, dalliance, and spring has endured in modern times. Lerner and Loewe's 1960 musical "Camelot," for example, echoes Morley's song in "The Lusty Month of May" with its opening couplet: "Tra la, it's May, the lusty month of May/ That lovely month when everyone goes blissfully astray."

#### **Wounded Hearts**

Some poets paint a picture of young love decked out in spring's rich mantle. In Sonnet 98, Shakespeare contrasted "proud-pied April dressed all in his trim" with an absent lover. And Royalist and



Spring allows our enjoyment of the beauty of the earth awakening. "Spring," James Tissot.

17th-century poet Thomas Carew wrote of the bounties and beauties of nature in "The Spring" with such lines as "Now do a choir of chirping minstrels bring/In triumph to the world the youthful Spring." Midway through the poem, however, he shifts gears to lament the love who has rejected him:

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Now all things smile, only my love doth

Nor hath the scalding noonday sun the To melt that marble ice, which still doth

Her heart congeal'd, and makes her pity cold.

Carew concludes with this devastating description of the woman he loves: "only she doth carry/ June in her eyes, in her heart January."

Like Carew and Shakespeare, poets today write verse contrasting the delights and beauties of spring with disasters or disappointments in love.

Had I known love, flowers would have bloomed in Spring I would have danced when hearing

whippoorwills sing But in my heart no seeds of love were

No one brought bouquets or called me his own

Lin Lane's poem "Had I Known Love" laments not the bitterness of a lost love or a betrayal, but the absence of any romantic love at all: "There were no strong arms

to which I could cling." Spring promises

blossoms and warmer days, but there are

#### **Appreciation Enhanced**

no guarantees regarding love.

I wear no wedding ring

The seasons pass, collecting themselves into years and then into a lifetime. Many of those who are old have surely experienced that profound moment when they are telling a story of youthful romance and realize with a shock that 60 years have passed since that kiss in the April dusk in the parking lot of a high school. Meanwhile, many of the young, filled with the sap and zest of spring, pay no heed to the passage of time. The words from "Fiddler on the Roof"—"Sunrise,

sunset/Sunrise, sunset/One season following another/ Laden with happiness and tears"—have little impact on a boy or girl in love in the springtime.

Yet one poem of the season reminds us of the swift river of time and the importance of appreciating the beauties surrounding us. Here is A.E. Housman's "Loveliest of Trees," which is also one of the loveliest of spring poems:

Loveliest of trees, the cherry now Is hung with bloom along the bough, And stands about the woodland ride Wearing white for Eastertide. Now, of my threescore years and ten, Twenty will not come again, And take from seventy springs a score, It only leaves me fifty more. And since to look at things in bloom Fifty springs are little room, About the woodlands I will go To see the cherry hung with snow.

Let us look forward to spring, when we can take our own woodland Given winter's ride simply by pausing to savor the beauties of budding trees, the April breeze against our faces, and if we storms, words are fortunate to see such a sight, a young couple laughing and strolling hand-in-hand through a green park in blossom. Add some poetry to that banquet table, and we have a royal feast of nature's bounties.

Jeff Minick has four children and a growing platoon of grandchildren. For 20 years, he taught history, literature, and Latin to seminars of homeschooling students in Asheville, N.C. He is the author of two novels, "Amanda Bell" and "Dust On Their Wings," and two works of non-fiction, "Learning As I Go" and "Movies Make The Man." Today, he lives and writes in Front Royal, Va.



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in praise of

spring have

welcomed by

these folks of

hearth and

candlelight.

long been

The Greeks had myths to depict the season of spring,

1480, by Botticelli

Uffizi Gallery.



ALL IMAGES IN THE PUBLIC DOMAIN

A family in harmony: portrait of the family of Lucien Bonaparte, 1815, by Jean-Auguste-Dominique Ingres. Graphite on white wove paper; 16 1/4 inches by 20 15/16 inches. Fogg Art Museum, Cambridge, Mass.

**FINE ART** 

#### THE FAMILY PORTRAITS OF

# Jean-Auguste-Dominique Ingres

Continued from Page 1

In the same article, historian Stephen Longstreet agrees: "The people are real.

They breathe and exist solidly on earth." A Composite Composition Indeed, Ingres had a way of capturing Ingres's most ambitious family portrait the core personality of a sitter, and this spot-on accuracy came from careful observation. "He even captures their self-

was the immediate family of his close friend Edouard Gatteaux, completed in 1850. The portrait was actually an imagi-Agnes Mongan, a past director the Fogg together whose images were at different

Gatteaux's father, engraver and medalist Nicholas-Marie, and his mother, Louise-Rosalie, had passed away. Nicholas-Marie passed away 18 years before, and Louise-Rosalie had passed away 3 years before the drawing. Gatteaux, who appears as a young man, would have been 62 at the time of the portrait.

To design the drawing, Ingres used three individual lithographs of Gatteaux's

Art Museum at Harvard University, in ages at the time the portrait was made. parents and Edouard made by Claude drawings. The prints were destroyed during the chaos of the Paris Commune in 1871. Ingres cut out the figures from the prints and placed them compositionally on a larger sheet. He completed the background in pencil, as well as the other figures of the elder Gatteaux's granddaughter, Paméla de Gardanne, who stands behind the main group, while in the far left of the background is a profile of Edouard's cousin, Mme. Anfrye. The artist also reworked the lower half of Edouard

The Blended Family

Families sometimes change; new children come into them, and unrelated people are brought together by circumstance. During Ingres's time, even Napoleon's powerful extended family had its challenges to work out.

Napoleon had four brothers who were given titles and governance in the empire. Ingres's portrait of Lucien Bonaparte's family presents the Napoleonic ideal of a blended family. The youngest Bonaparte, Lucien, married a second time, and his second wife, Alexandrine, wanted a portrait by the artist. Ingres made a lively portrait sketch of Lucien's family with music playing a central role.

Alexandrine, seated in the center, has her children surrounding her: Charles leans next to his mother's chair, little Louis-Lucien is at her knee, and Paul-Marie sits on floor.



#### Ingres was a miraculous technician. He was one of the most remarkably assured draftsmen who ever lived.

Frank Wright, painter and art history professor

Anna Jouberthon, a daughter from Alexandrine's first marriage, holds a lyre at the far left. One of Lucien's daughters from his first marriage plays on a spinet, and another, Christine Egypte, sits on a stool with a flower basket. Lucien's other daughters, Giovanna and Laetitia, stand in the near background.

Musical instruments play an important role in this drawing. Ingres himself played the violin.

#### Technique of a Master

The sketches above show confidence and skill born of practice. Frank Wright, painter and art history professor at George Washington University, states in Artists Network that "Ingres was a miraculous technician. He was one of the most remarkably assured draftsmen who ever lived. When he put a line on, he did it with such certainty. How did he draw with such authority? It's one of the things you can't teach about Ingres, but you can be aware of."

Ingres's life was embedded in art. "I was raised in red chalk," Ingres once stated. As such, he kept his graphite drawing tool ready to draw. "He always drew with a sharp point, sometimes even in a 'chiselshaped point,' which enabled him to vary the thickness of the line and to shift from sharp to broad," wrote printmaker and art historian Avigdor Arikha in a catalog for a recent exhibition.



by Jean-Auguste-Dominique Ingres.



Dominique Ingres. Reworked lithograph and pencil sketch. The final sketch was made from several sheets of paper, cut out and laid down for the final composition

glossy tint of nostalgia.

Ingres learned by copying his father's drawings and the work of the great masters. The drawings of Renaissance master Raphael had a great influence on the artist, but he also learned from his renowned contemporaries. He apprenticed with

Jacques-Louis David. With over 4,000 drawings, Ingres perfected the contour line. Today, art instructors teach two styles of drawing: the open form and the closed form. Open form means that a drawn figure would open out to the background and not be

enclosed within a drawn outline. Ingres perfected the closed form, as the figures were enclosed within masterfully drawn lines. "With a graphite line that is constantly and finely adjusted—now narrow, now thick, pressing firmly or more swiftly—he defines contours with a remarkable range of modulations. Form is described above all by such calibrations of contour as well as by direction of a line," Mongan said.

In the same article, artist and painting instructor Phillip Wade said: "His drawings are distinguished by their careful containment of form, perfect lines, and subtle shadings. I've never seen anyone who could do outlines as well as he

#### **Ingres showed the strong** bond of parent and child through their expressions.

#### A Teacher of Harmony

In 1801, the artist won France's prestigious Prix de Rome, which sent him to Rome where he was later appointed director of the French Academy there. In Rome, he carried on the tradition of teaching the younger generation: He "set about giving his students a solid base in technical drawing in order to continue Renaissance traditions and also provide a good starting point from which their careers could develop," according to the History of Art

When teaching his art, Ingres was said to use musical metaphors: "If I could make musicians of you all, you would thereby profit as painters. Everything in nature is harmony; a little too much, or else too little, disturbs the scale and makes a false note. One must teach the point of singing true with the pencil or with brush quite as much as with the voice; rightness of forms is like rightness

Thus, Ingres's masterful art was put to use to create harmony, especially in his drawings of families of his time. In a blended family group, his portraits show each member engaging in a different activity but together living harmoniously.

Other portraits show care and protection of a parent for a child or for a spouse. Harmony is what makes a family strong in any age. Ingres's lively and insightful portrait sketches of the families of the Napoleonic era are now recognized as his greatest legacy.

LITERATURE

## Time, Nature, and Nostalgia in E.B. White's 'Once More to the Lake'



E.B. White and his dog Minnie on the shore of a lake

**DUSTIN FISHER** 

Most everyone has experienced nostalgia at some point in their lives, whether it be a longing for friends, family, or some fleeting moment in time that sparks positive reflection and emotion. The reflection and emotions associated with nostalgia, most often positive, shade the details of events n a soft, ruddy glow.

This idea is central to E.B. White's short story "Once More to the Lake" published in Harper's Magazine in 1941. It employs nostalgia and memory as a narrative conduit for details and imagery of a man on a visit to a childhood vacation spot. It is a heartfelt and beautiful rumination on the past, the flowing of time, and the circular nature of aging itself.

Most of the story is told through basic descriptions of locations and activities at a small lake in Maine where the narrator spent several summer holidays with his family. A powerful motif of White's tale focuses on the narrator's subjective recollections of places, people, and activities he'd once done as a child. He takes his son fishing in a rowboat, eating at a local farmhouse restaurant, and trekking

through trails in the woods. These scenes are utilized to illustrate both the passage of time and how the human psyche processes memory through deeply attached

Early into the story, the narrator comments: "It is strange how much you can remember a place like that once you let your mind return into the grooves which lead back. You remember one thing, and that suddenly reminds you of another thing."

#### The story, in the end, is a rumination on mortality, nostalgia, and time.

The structure and pacing of "Once More to the Lake" progresses in this exact manner. As the narrator encounters one memory after another, it pulls the narrative and audience along for the ride. Memory and emotions combine in seemingly trivial setting details to reach a deep climactic epiphany on the nature of aging and time.

At first, the reader is given small general details about the narrator's son, his past at the lake with his own father, and reoccurrences of the natural setting that seemed never to have changed since his youth.

There's a moment when the man and his son are fishing and a dragonfly lands idly on the fishing pole. This seemingly innocuous occurrence creates a moment of reflection for the narrator, and he comments: "It was the arrival of this fly that convinced me beyond any doubt that everything was as it always had been, that the years were a mirage and there had been no years." Nature at the lake all seemed to be—for the narrator—as it always once was, yet as the narrative progresses, subtle hints of differences begin to creep in and move toward a rumination on the circular nature of life.

One morning, the narrator hears his young son sneak from his bed and take a kayak down to the lake. This is paralleled to a similar childhood memory of sneaking away, which forces him to confront the realization that "he was I, and therefore, by simple transposition, I was my father."

After this, the tale begins to reveal more and more details that the narrator remembers being the same, only there are now slight differences. He comments that the waitresses at the family diner were the same age as they'd always been, only now their hair was washed and clean because they were mimicking movie stars they'd seen. The once 10-mile journey by wagon from the train station to the cabin

that built up childhood excitement now was traversed in a car and took only a few short minutes, disallowing for much sustained anticipation.

All these seemingly mundane details take on more importance in illustrating the connection between positive emotion and nostalgia. These are also the catalyst for the narrative's epiphany in that memory and nostalgia have a way of suspending images and emotions while shielding us from the inevitable forward march of time.

In the essay "On the Enduring Power of E.B. White's 'Once More to the Lake," Matthew Vollmer sums up the reflective nature of White's narrative succinctly: "We're only here in this life for a little while, and any honest meditation on the passage of time or on nature's ephemeral splendor must also acknowledge that our own consciousness, however manifold and complex, is but a spark in the light of our universe."

The story, in the end, is a rumination on mortality, nostalgia, and time. White masterfully casts the climax against a quick-moving evening thunderstorm that, once passed, allows his son to swim in the lake during the rain. As the narrator watches his child dash toward the water, he's suddenly aware of his own mortality and age.

A symbolic passing of the torch from father to son finally occurs in the end, and the audience is made aware of this impactful realization. However, as Vollmer notes in his essay, the beauty and majesty of the

Most of the story is set at a small lake in Maine. "Forest Lake" by Issac Levitan.

writing is what carries this theme and motif. It is through the mundane of the everyday and the beauty of the surrounding nature that time can be witnessed and felt. In bringing his son to a cherished spot and reliving memories through him, the narrator comes to terms with the movement of time and can brush aside the

Dustin Fisher is a writer and educator. He has penned multiple articles on film and popular culture as well as given lectures and presentations at universities in both the U.S. and UK. Currently, he is teaching at Edison State College while completing his doctorate in film studies and American literature at the University of Cincinnati.



WALT DISNEY STUDIOS MOTION PICTURES

Scott Lang

(Paul Rudd)

and his

daughter

(Kathryn

Newton)

Cassie Lang

the quantum

realm, in "Ant-

the Wasp:

#### THE GREAT EAST RIVER SUSPENSION BRIDGE.

CONNECTING THE CITIES OF NEW YORK AND BROOKLYN.

VIEW FROM BROOKLYN, LOOKING WEST

Total length of Bridge and approaches, 5,988 feet 6 inches. Height of Towers, 278 feet. Height of Roadway above high water, at towers, 119 feet 3 inches, at centre of span, 135 feet. Width of Bridge, 85 feet, with tracks for our roadway for carriages, and walks for foot passengers. The Bridge is lighted at night by the United States Illuminating Co. with 35 Electric Lights of 2,000 candle power each.

The worlds longest suspension bridge upon its completion in 1883, the Brooklyn Bridge was the first bridge built on the East River. Chromolithograph of the Brooklyn Bridge in New York by Currier and Ives. Library of Congress.

# Tragedy and Triumph: The Roebling Family and the Building of the Brooklyn Bridge

Bridge opened to traffic on May 24, 1883.

The first vehicle to cross the bridge was Emily Roebling's horse-drawn carriage. Emily carried with her a rooster in a cage, symbolic of the victory realized that day. The victory was wrought from the darkness of the bridge's deep underwater foundations, now realized in the vast structure that towered in the light traversing the river. As Emily gazed up at the bridge's great Gothic arches, which resembled the windows of a mighty cathedral, she reflected on her 11year struggle, carrying a torch passed to her from her father-in-law, John Roebling, and her husband, Washington Roebling. Before the Brooklyn Bridge could come to symbolize a mighty American city, it had to begin with the vision of one man.

#### **Strengthening Suspension Bridges**

John Augustus Roebling was born (Johann August Röbling) on June 12, 1806, in Mühlhausen, in the Kingdom of Prussia (now part of Germany). His mother saw that he was somewhat of a "wunderkind" (child prodigy) and sought out education for him in math and science at a young age.

He sat for the surveyor's examination at 18 and then attended the Bauakademie (Building Academy) in Berlin. At 19, he obtained a job designing and supervising the construction of military roads. During this time, he actually sketched the concept for several suspension bridges, though they were never built. At the time, suspension bridges were built with large chain links fastened together to hold up the roadway. These chain suspenders sometimes failed, but Roebling was still fascinated by them.

Leaving government service in 1828, he returned home to study for his engineer's exam; he never took it. Instead, he made plans to come to America. Roebling and his brother Carl purchased 1,582 acres of land in Butler County, Pennsylvania. They called their settlement Germania and took up farming. Eventually the settlement, near Pittsburgh, came to be known as Saxonburg. Roebling struggled as a farmer, however, and as canals and railroads were being built throughout western Pennsylvania, he found ready

work as an engineer. and building, along with nu- of a direct water connection between Philarous setbacks, the Brooklyn delphia and Pittsburg. The canal designers, rather than spending years building locks or tunnels, decided to build a portage railway. Canal boats would be carried on large rail carriages across the high mountain terrain. The weak link in this system was the hemp rope used to tow them. It would often snap with disastrous results. Roebling thought he had a better idea. In his shop behind the town church, he experimented with weaving rope from steel wire. The tensile strength of his "wire rope" far exceeded that of hemp.

The wire rope was a boon to the canal operators, who regularly had to replace the hemp. Not only was it important to canal operators, but it proved to be a superior material for suspension bridges as well. Some of Roebling's first suspension bridges actually carried canal boats across aqueducts—a technology made possible by the properties of his woven wire. In fact, the oldest steel-wire suspension bridge in the United States is Roebling's Delaware Aqueduct. It was opened in 1849 to carry the channel of the Delaware and Hudson Canal water across the Delaware River. It has since been converted into a highway bridge.

In 1848, Roebling moved his wire-making operation to Trenton, New Jersey, where he built a huge factory complex. He built an enormous suspension bridge with two levels—one for vehicles and one for trains—across the Niagara Gorge to carry traffic between New York and Canada. Roebling's son Washington joined his father in 1858 and became his business partner. John Roebling was an exacting taskmaster, not an easy man to please, but when Washington married Emily Warren in 1865, the brilliant young woman won her father-in-law's heart.

#### **Bridging Turbulent Water**

As Manhattan and Brooklyn grew, commuters were at the mercy of the ferry boats, and the ferry boats were at the mercy of the weather. Having been stranded on an icebound ferry on the East River, Roebling was inspired to pursue the construction of a bridge across that great and turbulent body of water. Building that bridge would require building foundations for the towers far beneath the river. The newly wedded Washington and Emily went off to Europe to study the use of caissons to construct a bridge. A caisson is a watertight wooden box with an open bottom, sunk to the floor of the river, with the water forced out by pressurized air. This allowed men to excavate, pour concrete, and lay stone to build the towers.

In 1869, Roebling was just beginning his surveys for the great bridge, having successfully sold the proposal for the Brooklyn Bridge to the officials of Manhattan, the then independent city of Brooklyn, and the State of New York. In a freak accident that first day, his foot was caught in a gap in the pier just as a ferry boat landed, crushing his toes. His toes were amputated but tetanus set in. Within weeks the great engineer was dead. Washington took over as the chief engineer. He worked tirelessly, going down into the caissons to check details and supervise construction. However, in the 19th century, no one really understood caisson disease, or "the bends." It was caused by ascending too quickly from a highly pressurized environment to surface pressure, resulting in trapped nitrogen expanding into the body.

It was painful. It could severely cripple you, and Washington became a victim as he went rapidly back and forth into the caissons. The cause of this malady would not be understood until the turn of the century, long after it had permanently crippled Roebling. He was confined to his bed in a house overlooking the river, where he could watch the towers rise. Some wanted to remove him as the chief engineer, but Emily went to his defense. She had proved to be an able student of her husband's methods, and she took over much of the supervision of the bridge's construction. Communicating constantly with her bedridden husband, she checked details as towers rose, steel wires were spun into supporting cables, roadway structures were hung, and the graceful bridge came

She performed this service for 11 years, and many felt that she'd even had a hand in the bridge's design. Whatever the case, her role as a collaborator in the project was clear. It had taken 14 years and \$15 million to build. At the time of its completion, its center span, at 1,600 feet, was the longest in the world.

President Chester A. Arthur and then New York Gov. Grover Cleveland were in attendance for the dedication of the "eighth wonder of the world." Emily made the first vehicular crossing in her horse-drawn carriage. The rooster she carried on her lap, the bird always announcing the dawn of a new day, was a clear allusion to the victory of light over darkness. That day, over 150,000 people walked across the bridge on the promenade above the roadways that was built solely for the joy of it—as people still do today!

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.



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Portrait of Washington A. Roebling, circa 1899, by Théobald Chartran. Oil on canvas. Brooklyn Museum, New York



Portrait of Emily Warren Roebling, circa 1896, by Carolus-Duran. Oil on canvas. Brooklyn Museum, New York.

**Roebling was** inspired to pursue the construction of a bridge across that great and turbulent body of water, the East River.



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

## 3rd Time's Not a Charm

**MARK JACKSON** 

The "quantum realm" is the abiding, main feature of the "Ant-Man" films. How should we understand the quantum realm? The word "quantum" refers to the smallest amount of something that you can have.

I find the following concept helpful: What if the model of our solar system—the sun being orbited by nine planets—is the exact same model as that of an atom? The nucleus being the sun, and the planet-like electrons orbiting the tiny nucleus sun?

And now imagine, if you zoomed in on one of those teeny-tiny particles with a ridiculously powerful microscope, and as it emerges out of the distant blur ... it's blue? And as you manipulate the coarse and fine adjusters and come in closer ... there's green. Green vegetation! And that blue is rimmed with white. What's that? Those are beaches. With sand.

And what if you shrunk yourself and landed on one of those beaches, picked up a random grain of sand, and put it over the aperture of your mega-microscope and zoomed in on it?

Let's say that a piece of sand contains 3,000 particles, and you zoom in on one of them, and find another Earth-like planet, with beaches? And sand? And down and down it goes—just how far, nobody knows. Each one of those layers is a realm, or dimension. I'm pretty sure "Ant-Man" is only talking about going one level down. But since this threequel is clearly setting up a fourth installment, it's safe to say that Ant-Man will soon be delving into the realms and dimensions of quarks and neutrinos.

That's basically how I understand the quantum realm. It's sort of related to the Multiverse of Madness. Holly-

The whole movie is basically one prolonged shot of the **Mos Eisley** cantina from

**Ant-Man and The** 

Director:

Starring:

Bill Murray

PG-13

**MPAA Rating:** 

Running Time:

**Release Date:** 

Feb. 17, 2023

2 hours, 5 minutes

Peyton Reed

Paul Rudd, Michael

Douglas, Michelle Pfeiffer

Evangeline Lilly, Kathryn

Newton, Jonathan Majors

Wasp: Quantumania

wood screenwriters have been scouring metaphysical, cosmological, philosophical, ontological, and spiritual texts, and offering them up to the moviegoing public as comic book popcorn entertainment. 'Star Wars.' What Goes On There?

> "Ant-Man and the Wasp: Quantumania" features, of course, Ant-Man, aka Scott Lang (Paul Rudd). In this bloated threequel, Scott's chilling from frontline superhero duty with the Avengers. He's kicked back, written a book; he's

at Barnes & Noble doing readings, getting celebrity freebies at the local coffee shop, and so on. He likes it. Except for the running gag of getting mistaken for Spider-Man.

Then, he's gotta go bail his teen daughter Cassie (Kathryn Newton) out of jail for protesting some or other injustice. She's gone and used the forbidden family superpower to shrink a cop car into a Hot Wheels version of itself that she keeps in her pocket, still hilariously and minutely honking, siren-ing, and strobe flashing.

#### **Science Experiments!**

Cassie's been doing some experimenting on her own but, of course, something goes kaflooey. Scott; her mom, Hope Van Dyne (aka The Wasp, played by Evangeline Lilly); Hope's mom, Janet (Michelle Pfeiffer); and granddad Hank Pym (Michael Douglas)—all get sucked into the quantum realm.

You may remember, Janet was stranded in there a long time and knows the lay of the land. She also knows Kang (Jonathan Majors), a dimensional conqueror whom she left stranded before she escaped. Kang's got his power back and is set to take over the

wishes to reveal the true intense nature of

their longing before the other admits to it.

Clément is a professional cosmochemist

(someone who collects and examines space

matter such as meteorites and asteroids),

a job that requires frequent global travel.

These long stretches away from home has

put an understandable level of strain on his

marriage, which only gets exacerbated by

the increased amount of time he spends

entire multiverse, as villains do.

#### 'Ant-Man and the Wasp: Quantumania' Style

Heavy homage is paid to the original "Star Wars." The whole movie is basically like one prolonged shot of the Mos Eisley cantina bar scene from "Star Wars," full of jabbering multilingual aliens. Except that, in this case, if characters drink a red goo it gives them the superpower of understanding the quantum realm's version of the Tower of Babel.

There's plenty of "Avatar" stealing, and copious filching from "Doctor Strange in the Multiverse of Madness." Unfortunately, these steals don't result in magical world-building like those originals, but merely result in a derivative hodgepodge. Rudd's goofball clowning is always enjoyable. Bill Murray's cameo allows him to briefly pull the "Ant-Man" franchise into the orbit of his "Saturday Night Live" lounge-singer act, giving it a spritz of that louche, Murray kitschy-ness.

But the best performance goes to Jonathan Majors. His Kang is quiet, even sad, and his terrible drive to conquer is reminiscent of the hilarious social media clip of Jim Carrey hosting the Golden Globe Awards, and spoofing his own "terrible search" to not just be two-time-Golden-Globe-Award-winner Jim Carrey, but three-time-Golden-Globe-Award-winner Jim Carrey. Majors brings a much-needed dose of Shakespearean tragic menace that helps ground all the silliness a bit.

Ultimately, though, the quantum realm's silly treatment bored me silly. Hopefully, the next one gets back to some believable drama, character interaction, and a less-is-more approach to the Marvel Universe's crazy-for-Cocoa-Puffs overly liberal reliance on CGI.

#### **FILM REVIEW**

## Seydoux Delivers Another Winning Performance

#### MICHAEL CLARK

While not her finest effort (that would be "Things to Come" from 2016), writer and director Mia Hansen-Love's "One Fine Morning" (French: "Un beau matin") is yet another worthwhile inclusion for her consistently impressive résumé.

A huge devotee of Ingmar Bergman (Bergman's surname was included in her two most recent efforts), Hansen-Love eschews narrative overindulgence, instead favoring frank, unadorned storytelling.

#### **Throwback Style**

For fans of classic, mid-20th century European neo-realism, this approach will be highly welcomed. This film is one that relies on nuance, things that are left unsaid, and the perhaps dangerous assumption that the audience can agree to these terms and follow along without complaint.

Léa Seydoux (think a younger Mia Farrow by way of Scarlett Johansson) stars as Sandra, a widowed single mother who makes what appears to be a decent living in Paris as an interpreter. She's a great mother to her daughter Linn (Camille Leban Martins), a 'tween who has adjusted as well as can be expected to life after losing her father.

During a trip to a park, Sandra runs into Clément (Melvil Poupaud), a friend of her late husband who is married with a son about Linn's age. They exchange pleasantries, make semi-obligatory promises of staying in touch, and get on to getting back to their lives, yet there is a slowly smoldering undercurrent of longing attached to their chance meeting.

The next 15 minutes find Sandra and Clément dancing around but not quite addressing the inevitable—something those of us are fortunate enough to find at least once in our lifetime. This heady, tasteful, and incremental lead-up to eventual congress lends the production a marked level of class and decorum. It is a perfect and understated example of flirting: a situation where neither of the participants

Director Hansen-Love eschews nar rative overindulgence, instead favor ing frank, unadorned storytelling.

'One Fine Morning

Mia Hansen-Love

Léa Seydoux, Melvil

Greggory, Camille Leban

Martins, Nicole Garcia

Poupaud, Pascal

**Running Time:** 

**MPAA Rating:** 

Release Date:

Feb. 24, 2023

1 hour, 53 minutes

Director:

Starring:

#### Family Matters

with Sandra and Linn.

Initially, Sandra takes Clément's absences and time spent with his family in stride, as she has her hands full being the chief caregiver of her ailing father Georg (Pascal Greggory). Once a noted philosopher and author, Georg is suffering from Benson's syndrome, a degenerative disorder and a variant of Alzheimer's disease that results in blindness and muscular atrophy.

For anyone who has not had to care for sick parents, this is a nerve-fraying and often financially draining endeavor. Neither Sandra, Georg, his ex-wife Françoise (Nicole Garcia), nor his modest pension will provide enough funds for ideal care, so he ends up being transferred from one facility to the next.

There are some who might find Hansen-Love's screenplay complicated and messy, while others will appreciate its reflection and capturing of real life—something that is often complicated and messy. If for no other reason, Hansen-Love deserves high marks for "keeping it real," not sugarcoating (or oversimplifying) the story and leaving the fates of some, but not all of the characters open-ended.

As for Seydoux, best known to American audiences for her role as the love interest in the most recent James Bond flick ("No Time to Die"), Sandra is just the latest in a line of characters she's played who keep their cards close to the vest and their emotions in check.

#### **Shades of Garbo**

Many (myself included) have compared



(L-R) Clément (Melvil Poupaud), Linn (Camille Leban Martins), and Sandra (Léa Seydoux) enjoy each other's company, in "One

Seydoux's acting to that of Greta Garbo: subtle, understated, melancholic, spare, and mysterious. Seydoux is all of those things and more in "One Fine Morning," portraying a woman being pulled in multiple directions, whose priority is placating and accommodating everyone in her life except herself.

Sandra's emotional and spiritual catharsis, arriving halfway through the film's final act, also provides the film with a much needed pressure-release valve. She eventually realizes that if she doesn't occasionally put her own concerns and desires first, she'll eventually be of no help to those she cares about the most; it's something we all should do once in

Presented in subtitled French and German with infrequent English.

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

Cise fought

the Ku Klux Klan in Colorado.

An image from the first organizational

meeting of Colorado's Cañon City Klan No. 21 on Jan. 26,

**ILLUSTRIOUS IDEAS AND ILLUSTRATIONS:** THE IMAGERY OF GUSTAV DORÉ

## Formulating Questions: Archangel Raphael Converses With Adam and Eve

**ERIC BESS** 

n a world that rewards being right, it's very difficult to not pursue and parrot answers. We even take pride in being right, in having the "right" answer. Some of us even use what we believe to be right to bully and beat those who we think are wrong: After all, why would we adopt ideas and beliefs if they weren't right? And since we're right, how could anyone be dumb enough to think differently from how we do? We love to cast stones.

Believing we have the absolute answer often devolves into the worst kind of zealotry, the kind of zealotry that leads to condemnation, inquisitions, and even genocide. Rather, were we to seek to formulate good questions as often as we wish to club people over the head with our "right" beliefs, our world would be much different.

In this series, we continue to search for that value and see if it can help us formulate questions that will be instrumental in our lives.

#### **Eve Dreams of Satan**

In John Milton's "Paradise Lost," after Gabriel confronts Satan in the Garden of Eden, both go their separate ways. The night before, Satan, disguised as a toad, causes Eve to have a disturbing dream. She dreams of "one shaped and winged like those from Heav'n by us oft seen" (Book V, Lines 55-56).

Satan, now disguised as an angel, takes Eve to the Tree of the Knowledge of Good and Evil and tells her to eat from it so that she may be like the beings in heaven. Satan gets close to her, grabs her, and takes flight

into heaven from where she can see the earth from high above. He then disappears, and she falls back to earth. She awakens

afraid and is happy it was only a dream. Adam calms Eve's fear about her dream. He tells her that our souls are complex, and just because she dreamed something dark or evil doesn't mean that she's dark or evil. Eve sheds a tear but is satisfied. They both watch the sun rise and sing songs of praise to their Creator while asking to dissolve evil and provide good:

Hail universal Lord, be bounteous still To give us only good; and if the night Have gathered aught of evil or concealed, Disperse it, as not light dispels the dark. So prayed they innocent, and to their

Firm peace recovered soon and wonted calm. (Book V, Lines 205-210).

## The Majesty of the Angelic Raphael

Meanwhile, God watches the whole scene unfold and calls to his archangel Raphael to assist Adam and Eve with heavenly ad-

Raphael flies to Eden. In a beautifully written passage, Milton describes Raphael's journey. Raphael takes flight through the praises sung in Heaven, and on either side of him, the celestial choir sings the praises of God's will. He makes it to the gates of Heaven, and they open by themselves so as to not impede his flight.

Raphael flies through the sky with nothing obstructing him, and the colors of his wings and the light he emits make him appear as if he is a phoenix in flight. Finally, he lands in Eden, resembling a six-winged seraph—an angel of the highest order in the nine levels of heaven. He shakes his wings and releases a fragrance that lets close to God like the archangels and can

Haste hither Eve, and worth thy sight

tance and tells Eve to come look:

Eastward among the trees, what glori-

Come this way moving; seems another

Ris'n on mid-noon; some great behest To us perhaps he brings, and will vouch-

And what thy stores contain, bring forth

Abundance, fit to honour and receive Our Heav'nly stranger. ... (Book V, Lines

Adam compares Raphael's luminance to a second morning during midday. In Gustav Doré's illustration "Eastward among those trees, what glorious shape/Come this way moving?" Adam is shown leaning toward Eve in the bottom left area of the composition. He points up to Raphael, who's shown almost as a white silhouette. Keep in mind the fact that Adam points here, because it will be relevant when we look at the next

The rest of the environment is shown as dark. This darkness isn't to suggest that the Garden of Eden is dark, but that the light of the sun is dark compared to the brilliance of a heavenly being. The only way Doré can accomplish this is to darken the environment so that Raphael's brightness

It's also interesting that Adam and Eve bring forth their best in order to honor the archangel. They want to show their hospitality to their messenger, so they go and prepare the abundance of the garden to share with Raphael.

## Raphael Speaks With Adam and Eve

Adam and Eve, in the company of Raphael, engage in fruitful dialogue. Adam, as the patriarch of mankind, still pure in spirit, doesn't presume to have answers but asks



"To whom the winged Hierarch replied:/O Adam, one Almighty is, from whom/All things proceed" (V. 468-470), 1866, by Gustav Doré for John Milton's "Paradise Lost."

"Eastward among those trees, what glorious shape/ Come this way moving?" (V.

In Adam, not to let th' occasion pass Given him by this great conference to

Who dwell in Heav'n. (Book V, Lines 453-

Adam asks about the things in Heaven

compared with the things on earth. Raphael responds: O Adam, one Almighty is, from whom All things process, and up to him return, If not deprayed from good, created all

Such to perfection ... Your bodies may at last turn all to Spirit, Improved by tract of time, and winged ascend

Ethereal, as we, or may at choice Here or in Heav'nly Paradises dwell; If ye be found obedient, and retain Unalterably firm his love entire Whose progeny you are. (Book V, Lines 469-473, 497-503)

Raphael tells Adam that God has created all things perfectly: They only have to maintain their perfection by remaining obedient to God and entirely committed to his love. In so doing, they can become all know his rank and that he has arrived. move between the Heavenly Paradises and

#### Adam and Eve, in the company of Raphael. engage in fruitful dialogue.

In the previous illustration, Adam points at Raphael. Milton has Adam turn to Eve and ask what comes their way. However, let's imagine that Adam didn't inquire at all but assumed to know, and his pointing This day to be our guest. But go with was indicative of a delimited teaching instead of boundless learning: How different would the rest of this chapter be?

> In Doré's illustration "To whom the winged Hierarch replied:/O Adam, one Almighty is, from whom/All things proceed," Raphael is shown pointing up in reply to Adam's question. Since Adam recognizes his ignorance and asks sincere questions, Raphael helps deepen his understanding of God, of whom all of our knowledge is limited. Here, the communication between heavenly beings and earthly ones begins with the sincere question.

> With that said, this chapter inspired these questions in me: Must we question not to attack but to deepen our understanding of God and God's creation? Must we prepare our spirit to receive divine messages? Must we make our hearts and minds hospitable to God and all of creation?

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'll take a deep dive into the thoughts

that inspired Doré and the imagery those thoughts provoked. For the first article in the series, visit "Illustrious Ideas and Illustrations: The Imagery of Gustav Doré."

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

**BOOK REVIEW** 

# A Fun True Crime Story Worthy of Its Subject

**DUSTIN BASS** 

If anyone is looking for a new American hero, Alan Prendergast's new book, "Gangbuster: One Man's Battle Against Crime, Corruption, and the Klan," has identified one. Prendergast has again taken to pen to demonstrate his gift for true crime narratives to tell the story of Philip Van Cise, the fearless and methodical Denver district attorney of the post-World War I era.

Prendergast's book, which comes out this month, is such a smooth and enjoyable read that it almost reads like fiction. The story he tells has all the makings of a fictionalized detective novel; but then again, truth is stranger than fiction.

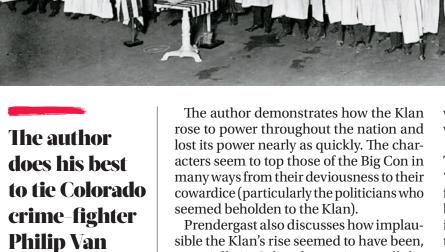
The author provides just enough background on his subject to relay the type of man the former World War I intelligence officer was: fearless, with a passion for justice, and unimpeachable integrity. Along with background on his subject, the author also describes the type of crime his protagonist was dealing with: the Big Con. The Big Con was an elaborate scam perpetrated by collaborating scam artists to swindle people out of their money.

But the targets had to be worthwhile. These cons were typically worth tens of thousands of dollars. Those who have watched the film "The Sting" with Paul Newman and Robert Redford will have an idea of how it works. Of course, the sting operation conducted in this real-life drama had the good guys on the right side of the law.

#### **Colorful Characters**

The bold Van Cise isn't the only colorful character in this story. Con artists, corrupt cops and judges, clandestine operatives, scam victims (including one out for revenge), business owners who helped fund the investigation, and an informant who helps bring down this house of cards come into play to make this story roll. Not to sell anyone short, Van Cise's wife Adele proved accommodating to the stress of her husband's job and even assisted in the in-

As the Big Con and its artists are eventually rounded up (in ways elaborate enough for the silver screen) and brought to justice, tne autnor prepares the reader for another onslaught of injustice: the rise of the Ku



did all he could to stop it.

**Defining Moments** 

especially in Colorado. But it rose all the

same, and Van Cise, despite being out of of-

fice for most of the Klan's eventual demise,

There are many moments in the book that

are memorable, moments that play out like

a movie, which is simply a testament to

Prendergast's gift. One of the more memo-

rable scenes has Van Cise trying to speak to

a crowd during an election rally. The Klan,

which had grown significantly in Denver

and its surrounding areas, had filled the

auditorium well before the event took place.

The author captures the insanity that swelled throughout Van Cise's speech. It's a

haunting moment in the book for several rea-

sons. It demonstrates just how easily people

can be convinced that evil is good and will

make absolute lunatics of themselves to prove

it. It also shows the results of law enforcement

Van Cise is the hero among heroes in this

book, and the moment in the auditorium

exemplified what type of hero he was. In a

losing battle, he maintained the line he had

drawn that night and never backed down,

even when it seemed more sensible to pack

While Prendergast vividly detailed the

event, he also created a vivid image of Van

foiled kidnappings, and his prosecutions

helps define the mentality that made him

clarinets, two bassoons, two flutes, two

choosing an ideology over law and order.

who he was. It was a scene retold in a way worthy of the author's subject.

Two Tales in One

"Gangbuster" is a book with two tales. The first is about Van Cise's shrewd methods of bringing down Denver's underworld. He is intricately involved in every detail. He is the chess master moving the pieces into place. It is suspenseful reading.

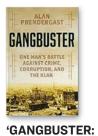
The second half, which focuses on the Klan, is also suspenseful reading. In many ways, Van Cise is practically out of the picture. There is a long space of time when the reader may wonder why this time of political and criminal upheaval is presented in a book that is supposed to be about Van Cise. That's a question that is tough to answer.

Even I found myself wondering about that. Prendergast does his best to tie Van Cise in with the collapse of the Klan, especially because in both tales, there were some of the same players. To Prendergast's credit, he is such a good writer that the reader will find it hard to put the book down, even when the protagonist is seemingly no longer part of the story.

All in all, "Gangbuster" proved to be a fun and fast read with elements of history that are very interesting to revisit. Although Van Cise had ideas that were controversial when it came to the constitutionality of investigating and prosecuting criminals, he was a man who cared about the average citizen more than the bribing criminals and spineless politicians.

The story of Van Cise, his detectives, and those who sponsored them is a reminder that there are people out there who care about justice and the rule of law. For certain, it is a story worth knowing, and Van 

of various criminals, it is this scene that Dustin Bass is an author and co-host of The Sons of History podcast.



Cise in with

the collapse of

the Klu Klux

Klan.

ONE MAN'S BATTLE AGAINST CRIME. **CORRUPTION, AND** THE KLAN' By Alan Prendergast Hardcover

320 pages

the five.

A photographic postcard

of Spanish violinist and

composer Pablo de

Sarasate.

# A Brilliant Vehicle for Violin Virtuosity

up and go home.

#### **ARIANE TRIEBSWETTER**

Everything in the "Carmen Fantasy" (1882) shouts virtuosity. From its fascinating origins to its entrancing score, all elements combine to form the ultimate violin showpiece.

#### Sarasate, the Virtuoso

Virtuosity was the key factor in the 19th-century world of Western music. Ease of travel, abundance of new repertoire, technologically advanced instruments, and Romantic ideals created the ideal climate for the rise of the virtuoso soloist, a compelling musician endowed with exceptional technique.

One such musician was Pablo de Sarasate (1844–1908), a Spanish violinist and composer, and a former child prodigy. Like many of his peers, he composed numerous showpieces for the violin. He often performed them during his tours, demonstrating technical prowess.

The "Carmen Fantasy," Op. 25 for violin and orchestra, is one of Sarasate's most well-known works. Composed in 1882, the fantasy takes inspiration from themes of Bizet's 1875 opera "Carmen." At the time, it was common for musicians to compose pieces based on themes of popular operas.

#### **Technical Brilliance**

The "Carmen Fantasy" is a series of variations on the five best-known arias of Bizet's opera, such as the compelling "Habanera." The fantasy is divided into five distinct

sections and takes approximately 12 minutes to perform. After a vivacious introduction, the piece contains a variation of the "Aragonaise" of Act IV, the "Habanera" of Act I, a brief interlude followed by the beloved "Seguidilla" of Act I, and finally the "Gypsy Dance" of Act II.

The solo violin is accompanied by two

oboes, two trumpets, timpani, four horns, The final and strings (there is also a version for the violin and piano). movement In the "Habanera" variation, the composer is the most challenging of

uses extensive ornamentation along with other compositional techniques. When the solo violin enters, the register expands to a two-octave range, creating a tone color different from Carmen's original mezzosoprano voice. Sarasate's variation skills are further demonstrated through the ricochet (a violin bow technique), a left-hand pizzicato (plucking strings), double stops, and rhythmic changes. The "Seguidilla" functions as a transition

and builds tension while continuing to show off the violinist's talent. Virtuosic techniques are at their best here with continuous trills, fingered harmonics, change of registers, consecutive octaves, pizzicato, and chromatic glissandos. The final movement is the most challeng-

ing of the five. It has fast arpeggios, rapid thirds, a four-octave range, and a final virtuosic tempo acceleration toward the end. Another challenge is that the main tunes hide within the elaborate melodies, which makes it difficult for a performer to play the melodic lines.

Sarasate rearranged the original tunes of "Carmen" into a new inventive form and used virtuosic techniques to create a unique sound with layers of texture, while keeping the emotional intensity of the opera well intact. The composer deliberately modifies the tempi of the original arias (allegro moderato, moderato, lento assai, allegro moderato, moderato) to show off his skills as a composer and violinist, while managing to keep the opera's fiery passion.

A clear example is the "lento assai," where the composer magnifies Carmen's auda-



A lithograph of Act 1 of the original 1875 production of Bizet's

Zuniga) by using a slower tempo and sudden dynamic changes to show her capricious temperament. The virtuosity of the violin is still very much present with the wide range of registers used, from the low G string to the high E string, creating a more dramatic atmosphere. The performer must embrace the intensity of the opera while balancing fluid technique

cious character in Act I (when Carmen mocks

and precision to deliver a brilliant perfor-Sarasate's "Carmen Fantasy" is a brilliant display of virtuosity in its composition and

artistry. But only a highly accomplished musician can perform this piece, which requires both outstanding technical and interpreta-

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



**POPCORN AND INSPIRATION** 

## Guilt and Retribution Set During the Revolutionary War

**IAN KANE** 

The United States of America has often been involved in a number of back-to-back wars, such as World War I (1914–1918) and the Russian Civil War (1918–1920). Often members of the military who participated in one war and experienced its horror were resistant to become involved in the next. As the French and Indian War (1754–1763) was followed in relatively quick succession by the American Revolutionary War (1775–1783), many who fought in the former weren't exactly thrilled about becoming involved in the latter. The 2000 war drama "The Patriot" illustrates this resistance to continual warfare—at least initially.

The film's first act unfolds in the year 1776 as eight of the 13 American colonies rise up in protest against the British Empire's policy of taxation without representation. Benjamin Martin (Mel Gibson), a hero of the French and Indian War, has settled into a relatively tranquil life in South Carolina. He's also a widower who is raising seven children and believes that it is his duty to care for them.

However, his oldest son Gabriel (Heath Ledger) is a staunch believer in the American colonists' cause, so he joins the Continental Army over his father's objections. Martin senior has had enough of war, and unfortunately, his prediction that the upcoming war with the British will be fought in his and his neighbors' fields comes true.

Lord Gen. Cornwallis (Tom Wilkinson), commander of the British Redcoats, attacks and subjugates Charleston, South Carolina. One of Cornwallis's more brutal subordinates, Col. Tavington (Jason Isaacs), is given carte blanche to deal with the Americans. Unlike his more gentlemanly cohorts, Tavington believes in war without limits and has decided to kill any Americans he comes across, regardless of age, when it suits his goals.

Tavington sets his sights on the Martins and proceeds to terrorize the family. This results in Martin's second oldest

We see the chaotic, in-your-face craziness of 18th-century warfare as well as the tremendous loss of civilian lives.

'The Patriot'
Director:
Roland Emmerich

**Starring:**Mel Gibson, Heath Ledger,
Joely Richardson

MPAA Rating:

Running Time: 2 hours, 45 minutes

Release Date: June 28, 2000





stars in "The Patriot" as Benjamin Martin, who must fight for his family and his country.

Mel Gibson

son Thomas (Gregory Smith) being shot to death, and Gabriel being hauled off by the Redcoats to be hanged.

But the Brits underestimate who they're dealing with. The savage assaults upon his family unleash the guerilla warrior in him, and he takes partial revenge by carrying out a ruthless ambush on the Redcoat convoy in the woods to save Gabriel.

Martin decides that he can no longer stay neutral and, after placing his children in the care of their Aunt Charlotte (Joely Richardson), he reports with Gabriel to his old buddy Col. Harry Burwell (Chris Cooper), who is with the Continentals.

Burwell instructs Martin to form the South Carolina militia and puts him in command of the regiment. Martin's militia turns out to be quite a capable regiment that undermines the entire English campaign in the area and that also plays a decisive part in the final grand finale battle.

#### **Fiction Based on Truth**

Scriptwriter Robert Rodat ("Saving Private Ryan") effectively conveys the tumultuous period of the American Revolutionary War. Paired with Roland Emmerich's ("Midway," "Independence Day") excellent direction, Rodat's script soars.

In this fictional account, we see a wide range of events that happened during the epic conflict: black people earning their freedom by joining the militia; the French aiding the colonial rebels; the resistance of some of the American settlers to join the fight; and some of the dastardly actions carried out by those loyal to the British.

Emmerich doesn't shy away from some of the more brutal aspects of the Revolutionary War. We see both the chaotic, in-your-face craziness of 18th-century warfare, as well as the tremendous loss of civilian lives—those who were caught up in the savagery of the bloody conflict. In other words, the film definitely earns its "R" rating, so parents need to be mindful if sharing it with their young ones.

One fascinating aspect of this film is the turmoil in Martin's soul. He's a deeply conflicted man, on one hand, wanting to adhere to his beloved wife's wishes to give up the ways of war, while on the other, feeling compelled to fight for his family and country's safety and independence.

Martin doesn't want to revert to the person he was during that previous war and also doesn't want his family to pay for his past deeds. At one point in the movie, he even says "I have long feared ... that my sins would return to visit me. And the cost is more than I can bear."

"The Patriot" is an outstanding war drama with excellent acting all around by its superb cast. It's an ultimately uplifting film about paying for one's sins, unabashed patriotism, familial love, and eventual peace within a former sinner's soul.

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.

TRUTH and TRADITION

In Our Own Words

## The Woman Behind the Hotline (Part 1)



55

We take your feedback very seriously. Usually when you send feedback ... we read your messages one by one and give serious thought to areas for improvement.

Teresa You

Manager, Customer Service

Dear Epoch VIP,

I started working for The Epoch Times back in 2011 as a reporter for the Chinese-language edition of the paper. In 2017, I switched over to the customer-facing side of the business. Having been a psychology major back in college, I wanted to go back to people and relationships.

Like many career moves, this one came with a huge learning curve.

When a lot of people talk about customer service, maybe they think it's talking to customers on the phone, or maybe over email, but it's actually more complicated than that. So many dots have to be connected to make it work—from hiring, to training, to quality control, to keeping up with changes in the entire company. In short, things were a lot more complicated than I first thought.

We've grown in the last few years because of the support from readers like you. On the hotline, we've been trying to hire more people to reduce wait times which then create more efficient workflows to better accommodate our customers. We're also trying to provide more technical support for problems with our digital products, like our Epoch Times app. We've also been working on more self-service tools to help you better help yourself, like the online Help Center and your subscriber Account Portal.

## And your feedback has been super valuable in telling us whether we're heading in the right direction.

We take your feedback very seriously. Usually when you send feedback (or if other departments forward us your feedback), we read your messages one by one and give serious thought to areas for improvement. We don't want to be just any other company doing customer service: we hope to really get connected with every one of our readers, every one of you.

You are so important to us. And because of that, we really value making you happy.

One of my favorite parts of the job is being able to get the firsthand feedback from you, our readers—including hearing your support and seeing your reaction to our media.

For example, a subscriber sent us a letter saying that when he first saw our newspaper he sat down for a while because of being in shock—he couldn't believe that a newspaper like this still existed! And his letter isn't the only one I remember. We keep all your letters and put them up around our New York office so we don't lose sight of why we do what we do.

For me, my job is not about money or fame or power. It's about the subscriber who calls in, and we can hear his concern for this country in his voice. It's about the subscriber who breaks into tears on the phone because she was so worried about things that she couldn't sleep.

I can relate to these subscribers because I came from a communist country: China. My parents, who had been arbitrarily detained in China, sent me here to the United States at the age of 17 because they wanted me to enjoy this country's freedom. I don't want the same things that have happened to the Chinese to happen to people here—even though in some ways, I think they already have.

I want to end by telling you that especially because I am an immigrant from China, I really appreciate the freedom I enjoy in this country. Because of that, I want the best for this country and its people, and I will do my part by supporting a media that I believe

has the interests of this country and its people at heart: The Epoch Times.

In Truth and Tradition,

Teresa You The Epoch Times

