

THE EPOCH TIMES

LIFE &

TRADITION

Children often transport their grandparents back in time, to their own childhoods.



BIBA KAYEWICH

FAMILY

Silver-Haired and Golden-Hearted: Gifts for Good Grandparents

Reaping the benefits of the golden years

By Jeff Minick

First, a quick quiz. Which of the statements below is more likely to belong to a grandparent than to a parent?

- “Of course, you can have another bowl of chocolate chip ice cream. You’re a growing boy.”
- “Here’s 20 bucks. Buy yourself something fun.”
- “We’re going right by the clothing store. We’ll just pop in, and you can pick out a couple of new outfits.”

For most of us, grandparenting means enjoying the pleasures of children with few of the parental responsibilities.

• “Oh, well, a ticket’s not the end of the world. Next time, just keep an eye on the speedometer.”

• “Let’s stop by the candy store on the way home.”

If you checked off five for five for grandparents, you win the prize.

For most of us, grandparenting means enjoying the pleasures of children, with few of the parental responsibilities. We’re not the ones getting up to feed a baby at 3 a.m. or sweating bullets waiting for a teenage daughter to arrive home from the prom. No—we’re the ones who

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MUSIC

Homeschool Band Revives the Classics

Friends from across state lines united to form Young Original

By Louise Chambers

A group of young musicians who hail from homeschooling backgrounds have crossed states and blended musical styles to form a unique band with a mission: to keep the classics alive.

“I met Joe at a church concert, I met Carver at a homeschool get-together, I met Silas at a similar-type thing, and it’s kind of funny how we all became friends,” 19-year-old Benjamin Morren of Arkansas told *The Epoch Times*. His bandmates Joe Xiques, 23, Carver Bowers, 21, and Silas Johnson, 20, come from Tennessee, Alabama, and Missouri respectively.

Morren’s wife, Lily, is also a part of the band.

“It’s crazy to me that the five of us come from different states,” Mr. Xiques said. “I think something about the homeschooling spirit kind of gives us something in common. ... It’s really exciting to have people from a diversity of perspectives, that can still all be friends and contribute equally to something.”

A Unique Blend

The group first came together in Mr. Johnson’s hometown of Branson, Missouri, in 2022.

Mr. Morren and his wife were overseeing and arranging music for a show on the founding of the United States. In that show, Mr. Morren played the piano and Mr. Johnson played the cello.

“We begged Joe and Bowers to come out to Branson,” Mr. Morren said, with Mr. Bowers being the lead singer and Mr. Xiques playing the guitar.

As they all showed up in Branson, Mr. Morren said: “We just fell in love with our blend together.”

The friends made their band official over a late-night snack at Denny’s. Their name, Young Original, was their best choice, but it wasn’t their first.

Mr. Johnson said: “There were a number of different ideas I wasn’t super hyped about, one of which was the idea that we could pretend to all be a family and call ourselves, like, ‘The Thompsons’ or something.”

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COURTESY OF YOUNG ORIGINAL

The members of Young Original hail from Arkansas, Tennessee, Alabama, and Missouri.

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MUSIC

Homeschool Band Revives the Classics

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Mr. Morren said: "The reason we call ourselves Young Original is because we were probably the youngest group in town doing anything, and we were pursuing kind of our own genre of music."

The group's unique blend of multi-instrumental covers classic American songwriting. Original music is the culmination of their shared experience of being homeschooled and their individual experiences of falling in love with music.

The group did a Christmas show last year since there's a huge market for such music in Branson. According to Mr. Xiques, there are a lot of people from out of town coming specifically for Christmas shows and Christmas-themed stuff. Despite it being last-min-

ute, a lot of people turned out for their first show. They received a lot of positive feedback and did several shows afterward. People even suggested that they grow their online presence and encouraged them to come out with an album.

"It turned out to be a really exciting thing," Mr. Xiques said. "Among ourselves, we were ... forming really deeper friendships based on the music."

4 Different Stories

String aficionado Mr. Xiques, who started learning piano with his mom at the age of 4, said: "I know all of our parents did come from Christian backgrounds, so there was definitely an effort to try to include faith in the way that we were educated. ... For some of us it was for higher academic standards. ... For others, maybe it was concern about peer pressure and the safety of schools.

"For myself, one of the big benefits was the ability to work on music and to pursue creativity in a really vibrant way. When I was probably 7 or 8, I discovered this classical guitar that was lying around the house that my brother

played sometimes, and it was missing a couple of strings. It sounded pretty bad; we had little slips of paper that were under each string to keep it from buzzing."

Learning some basic chords helped Mr. Xiques. This experience "ignited a new world" for him. He was inspired to broaden his scope and even ventured out to learn the mandolin.

"I also took a few years of classical cello lessons," Mr. Xiques said. "I think that kind of added a real classical influence."

Mr. Johnson, who's the youngest of six siblings, was surrounded by music from the moment he was born.

"I started on the cello first at 3," he said. "[My parents] enrolled all of us into the Suzuki program offered at our local university, a program for young musicians in the classical world."

Growing up with the flexibility of a homeschooling schedule, Mr. Johnson and his family would head out on evenings or week-ends in their big van to play music at different events. Through this, they met a lot of different people and had the opportunity to get involved with

other musicians.

"So I guess that stereotype of not having a social life or not knowing anybody really didn't ring true for us," Mr. Johnson said.

Mr. Morren attended a private Christian school until the age of 9. When his mother passed away, his dad was introduced to homeschooling by his friends as a way to better connect with his children.

This helped him and his siblings, who were interested in music at that time, to be able to spend time practicing and balancing school work.

However, Mr. Morren didn't start playing music until he had the impulse to borrow his older sister's \$20 garage sale keyboard one day in her absence.

"The funny thing is I would always say I hated music, because of the mu-

FAMILY

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arrive with treats in our suitcases, who get away with corny jokes because of our status and age, and who take the time to listen to a 6-year-old's tedious recounting of her nighttime dreams.

And because we possess the leisure time to hang out with the young, in some ways we can recapture the wonder and joy of our own childhood while correcting mistakes we made as parents. Let's examine these gifts as they appear, in chronological order.

Baby Magic

In his witty and insightful essay "A Defence of Baby Worship,"

G.K. Chesterton offers an observation that at once strikes many of us as absolutely true: "The most unfathomable schools and sages have never attained to the gravity which dwells in the eyes of a baby of three months old. It is the gravity of astonishment at the universe, and astonishment at the universe is not mysticism, but a transcendent common sense."

The church I attend on Sunday mornings is jammed full of children, many of them babies, and at least once a month an infant resting his head on the shoulder of his mother or father locks eyes with me. In that gaze are the elements so perfectly described by Chesterton: gravity and astonishment. And if we carefully follow the writer's words, we understand this astonishment really is a

transcendent common sense that should belong to us all. Properly considered, the universe should leave us with our mouths agape with incredulity. That infant's eyes repudiate our indifference to the miraculous planet on which we live, a blind-G.K. Chesterton offers an observation that at once strikes many of us as absolutely true: "The most unfathomable schools and sages have never attained to the gravity which dwells in the eyes of a baby of three months old. It is the gravity of astonishment at the universe, and astonishment at the universe is not mysticism, but a transcendent common sense."

ness inflicted by the days, months, and years of the anxieties and wounds we have suffered.

This unblinking gaze is one of a child's first gifts to a grandparent.

Toddler to Teen

These are the action-packed years, both for the kids and the grandparents. The



▲ Members of Young Original: (L-R) Lily Day Morren, Joe Xiques, Silas Johnson, Carver Bowers, and Benjamin Morren.

sic on the radio. I didn't like it, I was kind of a snobby kid," he said. "On this keyboard, there were recordings of classical songs like Beethoven and Mozart. ... I started listening to them and ... playing along with the notes."

Not long after, Mr. Morren was obsessed. It was only a few months after this that he got to play at his mom's funeral.

A year later, he became a full-time pianist at his church. He fell in love with classical composers, then jazz and bluegrass, adding string instruments to his collection along the way.

"At this point, I've got too many instruments, I can't even fit them in my studio," Mr. Morren said.

Like Mr. Morren, Mr. Bowers "really hated" music until, at the age of 16, he found solace in the art form during a difficult emotional time. He thus decided to learn the piano.

In 2019, Mr. Bowers met Mr. Xiques, and the pair recorded a Christmas song together.

"He brought out the full potential in me," Mr. Bowers said.

Mr. Morren said: "I think we all just complement each other very well, and we can all play multiple instruments. So we can all just switch around to whatever is appropriate for the song." He believes that eventually it all just kind of melds together into this beautiful combination of classical folk-pop.

The Same Goal

Being homeschooled has given the band a little more drive and indepen-

dent spirit than most, according to Mr. Xiques. The group of four, along with Lily on drums, isn't afraid to make mistakes.

Mr. Xiques said: "I think all of us kind of have this spirit of let's just do stuff and let's fail, let's make mistakes, but then let's hopefully get to a place of success through all of that trial and error. ... I think that's definitely something that our parents cultivated in us. We don't need the system or the powers that be or the powerful people in music or media to

approve or like what we're doing. ... I think that's really been a unifying factor for all of us."

Their shared faith has also been pivotal.

Mr. Johnson said: "Obviously we're all creative people, we have our distinct opinions some-

times, about music. ... But I think that having faith as one of the central things in our personal lives gives us the ability to extend grace to each other and realize that we all have the same goal."

Mr. Bowers echoes similar sentiments. He believes that there is so much "gold" in traditional music and traditional ways. He emphasized that there's so much value in it that's getting blown away by the "new junk nowa-days" and that he believes that more people need this.

The band is thrilled with their growing social media fanbase and the positive public response they have received to their heartfelt music. Their most viral video to date is a cover of the nostalgic "Andy Griffith Show" theme song with Mr. Bowers whistling, and they hope for many more to come.

"I would say that when we first started this group ... we kind of met a little bit of opposition," Mr. Morren told The Epoch Times. "Some people would say, 'Y'all are good, but we don't know if

you're good enough.' Me and my wife, especially, were kind of discouraged in the beginning. Then when the Christmas show happened, people were so encouraging."

Initially compelled to show off their multi-instrumental skills, the band now sticks more to their individual roles: piano, cello, guitar, drums, and Mr. Bowers's crooning vocals.

Mr. Johnson said: "Just the other day I saw a video of a guy in the music industry reacting to one of our videos. He was saying that it's ... not your daily listening music that you put on in the car first thing in the morning, but he was loving it. ... it's just been cool to see support from people who don't generally listen to this type of music."

"The group didn't expect 1,000 people to follow them in a year. Mr. Xiques said it's all happened so quickly that it's kind of surreal."

"I know all of us would love to tour and play live as much as we can," he said. "We've gotten a few people reaching out with opportunities to do that throughout this year, and that's really exciting."

The busy band also hopes to be closer together.

Mr. Morren said: "I know that we'd all like to be based out of one city, eventually."

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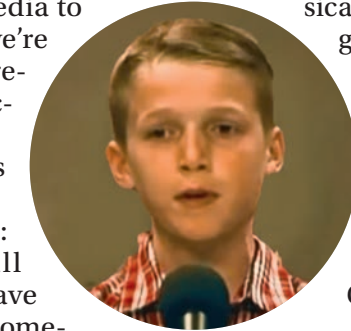
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ALL PHOTOS COURTESY OF YOUNG ORIGINAL



▲ Young Carver Bowers singing.

'Kind of Surreal'

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3-year-old who runs everywhere requires the eye of a hawk and the stamina of a camel to keep up with him. The third grader wants Grandma to shuffle cards and play board games for hours on end. The 11-year-old requires an entire household staff, all wrapped up in a grandparent: a chauffeur, a storyteller, a tutor in math, and an instructor in the fine arts of gardening or pitching a baseball.

These are the golden years when grandparents have the opportunity to return to their own days as parents and earlier, as children. They read their preschooler "The Cat in the Hat," which their parents read to them and which they read to their children. They patiently listen, as did their own parents and as they did, to a fourth grader reciting the times tables. Grandpa shows the kids how to hook a fishing line just as his grandfather taught him. Grandma, who makes the best chocolate chip cookies of all time, teaches her secrets to her granddaughter, and in doing so is transported 50 years back in time to her own grandmother's classroom, a kitchen.

"Nobody can do for little children what grandparents do," writer Alex Haley said. "Grandparents sort of sprinkle stardust over the lives of little children." This is the stardust phase of grandparenting.

The Tough Time

For many young people, the ages from 13 to 20, and sometimes older, are dicey. These are the years when adulthood and

childhood begin to merge, or just as often, collide. As the young people sort themselves out, trying to find their way, often stumbling, their grandparents may feel much like the teen's parents, ignored or even belittled. The 17-year-old, who just years earlier climbed into Grandma's lap and asked for a story, now sits alone and silent on the sofa, alone and isolated as she texts her friends.

The teen years are when we grandparents need more patience than ever. Most of the time, just like the parents, we don't know what we're doing. We'll get some things right, some wrong. Our advice will be ignored. We're answered with a roll of the eyes when we ask whether they're dating, and a shrug when we wonder how school is going. If we need some help coping with these changes, we might think back on our own time as teenagers and recall that we behaved in much the same way.

But we won't fail—not if we stand fast in our love for them. Sooner or later, if those grandkids know we're always there for them, they'll come back to us, maybe a bit beaten up by life, but wanting us again.

The waiting and perseverance are hard, but then again, no one said grandparenting was all stardust.

Best of All

It was the third week of June.

From the second-floor deck of the beach house, sipping a late-morning coffee, I watched the scene below me. Triggered by some impulse of the imagi-

nation, three of my adolescent grandsons were digging an enormous hole in the sand. Four of their older siblings, all teenage girls sleek with sunshine and water, were bobbing in the surf or plunging under the bigger waves. Their legs moving like scissors, the little ones ran back and forth from the ocean's edge to the umbrellas and canopy shading their parents, three of whom were my grown children.

For 15 minutes or so, all sorts of thoughts tumbled in my head. Though we were missing one family of six that morning, right before my eyes was the legacy of my marriage to Kris. A wonderful mother and wife, she died the

year before her oldest grandchild was born, a young man just now graduated from high school. I hoped, as I so often do, that by the mysteries of death and eternity, she could see all these parents and children and that she took joy in them and might bless them with a smile.

Illuminated by the sun and framed by the sea and sand, these children seemed to me just then angels made of flesh and bone, creatures I had never imagined just 20 years earlier. Some were of my blood, some were adopted, but all were my grandchildren, and like grandparents everywhere, I would have laid down my life for any one of them. God willing, all will outlive me, but they will carry me in their memories for as long as they breathed, and I prayed those memories were good and worthy and even useful.

At the time, I considered that quarter hour the best I spent during my week at the beach.

Looking back, I know now that it was one of the best quarter hours I've ever spent in my life.

Jeff Minick has four children and a growing platoon of grandchildren. For 20 years, he taught history, literature, and Latin in 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.



▲ A baby's solemn, wonder-filled gaze is one of his or her first gifts to a grandparent.



▲ "A Dance to the Music of Time," 1634–1636, by Nicolas Poussin. Oil on canvas; 32.4 inches by 40.9 inches. The Wallace Collection, London.

Dance Through the Ages

Historical depictions from allegorical to ceremonial

By Michelle Plastrik

Painters' depictions of dance are some of the most beautiful and beloved works in art history. Famous examples portray this theme through different styles, including history painting, portraiture, and genre scenes. They show mythical figures,

aristocrats, and commoners engaged in bodily rhythmic movement, a primordial expression of our humanity.

'A Dance to the Music of Time'

The 17th-century French painter Nicolas Poussin (1594–1665) is considered one of the most important Baroque artists. He's referred to as the "Father of French Classicism," though he spent most of his career in Rome. Prestigious patrons included King Louis XIII of France, King Philip IV of Spain, and Cardinal Richelieu.

Poussin was a fervent admirer of the classical principles of ancient art; he aspired to attain their purity, nobility, formality, scholarliness, and structure in his precise compositions. He was especially inspired by dancing figures in ancient sculpture. It provided him with an elegant and sophisticated vehicle to innovatively explore movement in his history paintings. He did a series of dance-themed paintings, the most eminent being "A Dance to the Music of Time." It was produced at the behest of Giulio Rospigliosi (later Pope Clement IX) and is now part of The Wallace Collection.

In "A Dance to the Music of Time," the main figures are in eternal motion, yet Poussin is able to create a sense of otherworldly stillness with harmonious color and line. This is an allegorical painting set in a pastoral landscape, and the exact meaning is open to interpretation. The subject originates from an excerpt in "Les Dionysiaques" by Claude Boitet de Frauville that concerns the seasons and the gods Jupiter and Bacchus; the circular figures

holding hands can be viewed as the personified seasons dancing, while winged Father Time on the right plays a lyre. A plinth on the left is topped by sculpted heads of both a young and an older Bacchus.

This painting is also symbolic of different states of the human condition, with the dancing figures rhythmically whirling perpetually through the cycle of life. These figures represent poverty, labor, wealth, and pleasure; if carried to excess, pleasure returns one to poverty. The most prominently featured and lit of the four dancers are Wealth and Pleasure. Wealth, the lady in yellow, wears shot silk clothing (two or more colored threads producing an iridescent appearance) and pearls in her hair.

Pleasure is crowned by a garland of flowers and wears flowing robes, which are accentuated by her beguiling expression. There's a putto (chubby male child) on either side of the canvas. One holds an hourglass and the other blows bubbles—both serving as reminders of the brevity of life. The vignette at the top of the canvas shows Aurora (the dawn) leading a procession across the morning sky. She's followed by the sun god Apollo, riding his chariot, and the Hours, further supporting the sentiment of time passing.



▲ "La Camargo Dancing," circa 1730, by Nicolas Lancret. Oil on canvas; 30 inches by 42 inches. National Gallery of Art, Washington, D.C.



▲ "The Wedding Dance," 1525–1569, by Pieter Bruegel the Elder. Oil on wood panel; 47 inches by 62 inches. Detroit Institute of Arts.

The composition of "La Camargo Dancing" features stylish spectators placed in an intricate "S"-curve design that accentuates the movement of the dancing couple performing a pas de deux. They dance to music played by instrumentalists who are partially concealed by trees on the left. Lancret had painted a fête galante genre scene, but it's also a contemporary portrait.

'La Camargo Dancing'

The art form of ballet reached its peak in France in about the mid-17th century. At first, it was performed primarily by aristocratic men at court and typically encompassed the celebration of ancient classical themes. King Louis XIV—also called the Sun King—was himself a skilled and dedicated dancer.

Gradually, women played a more important role in ballet. In the 18th century, one of the greatest ballet stars of this first generation of professional female leads was Marie de Camargo (1710–1770), who performed in the Paris Opéra Ballet. Camargo was renowned for her athleticism and technical brilliance that rivaled male dancers, and she extended the repertoire of the time with new steps. To enable her active footwork, she shortened the skirts of her costumes and may have been one of the first ballet dancers to wear slippers instead of heeled shoes. She was a fashion trendsetter from her shoes to her coiffures.

Camargo was a muse for the artist Antoine Watteau (1690–1743), who created several paintings of her that were later turned into engravings. The most celebrated from this series is the first one that he created, "La Camargo Dancing." It's now part of the National Gallery of Art.

Lancret was a highly talented follower of Antoine Watteau and he, too, painted "fêtes galantes," or small-sized works that show groups of elegant men and women beautifully dressed in a parkland setting. However, Lancret developed his own distinctive style, creating scenes that more directly referenced contemporary society, and used bolder and livelier colors. His work was popular and entered collections that included Versailles and Frederick the Great's Sanssouci in Potsdam, where "La Camargo Dancing" first took up residence. He inspired subsequent artists including François Boucher, William Hogarth, and Thomas Gainsborough.

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La Camargo, still in heels, wears an ice-blue gown adorned with blue, pink, and gold flowers that fall from her skirt to her hem. This draws the viewer's eyes to her footwork in the ballet position à demi-pointé. In this verdant landscape, even the trees are graceful—tall with slender trunks but providing canopies of shade. A stone pedestal topped by a head wearing a laurel wreath is a reference to the classical era and is reminiscent of the statue in Poussin's "A Dance to the Music of Time." The fountain at right, with its gentle spray of water, contributes to the idyllic quality of the woodland. Lancret not only merges theatricality and landscape, he also creates poetry.

These three paintings each have modern claims to fame.

'The Wedding Dance'

A foil for decorative paintings of refined and codified dance can be found in the work of the 16th-century artist Pieter Bruegel the Elder (circa 1525–1569). He's known as "Peasant Bruegel" for his complex, detailed, and unidealized depictions of everyday peasant Netherlandish life (in what's today Belgium) that were based on direct observations. Concrete biographical details are scarce, but he was the most accomplished member of a multigenerational artistic family—his sons include the prominent artists Pieter Bruegel the Younger and Jan Bruegel the Elder—and his fame and influence spread through the distribution of prints after his works.

One of his most popular paintings is the spirited "The Wedding Dance" at the Detroit Institute of Arts. It's one of only three major Bruegel paintings in an American museum. It shows a scene of joviality at a crowded wedding celebration set in a woodland. The bride, wearing black (as was the custom then), dances with her uninhibited guests

as a piper, at right, plays. The figures are modeled with simple and broad strokes. The prominent use of curved lines for individuals and their group formation amplifies the picture's whirling movement. This sense of movement is further enhanced by the vibrant colors Bruegel chose, though some have degraded over time. Recent scientific analysis shows that many of the reddish grays and browns currently visible were originally a violet-blue color that was made by grinding cobalt glass. It was an unstable pigment that has now turned a dusty color.

Scholarly analysis of "The Wedding Dance" is debated, much like many Bruegel works, revealing the complexity and originality of his oeuvre. There are multiple interpretations, from moral lessons to political stances. For the former, one could construe a didactic warning that loutish and dissipated behavior leads to sin.

Another reading is that it's a rebuttal of the Catholic Spanish King's oppression of Protestantism in their Netherlandish provinces. Many peasants practiced Protestantism, so Bruegel is perhaps refuting the royal powers by celebrating a type of merrymaking frowned on by the Catholicism of the day. Irrespective of contrasting interpretations, it's agreed that this painting isn't simply a recreation of a dancing scene from everyday life, but rather showcases the artist's humor and wit, along with deeper meanings.

These three paintings each have modern claims to fame. Poussin's painting inspired 20th-century writer Anthony Powell's highly acclaimed 12-volume novel cycle of the same name. Lancret's depiction of Camargo was a model for one of French jewelry company Van Cleef & Arpel's quintessential ballerina brooches. This series, begun in the 1940s, may have inspired George Balanchine to choreograph his magnificent 1967 ballet "Jewels," still performed today. Lastly, when the Detroit Institute of Arts faced the sale of its collection due to the city of Detroit's bankruptcy crisis, Bruegel's "The Wedding Dance" played a prominent role in saving the collection.

Each painting continues to "dance"—inspiring artists and delighting viewers.

Michelle Plastrik is an art advisor living in New York City. She writes on a range of topics, including art history, the art market, museums, art fairs, and special exhibitions.



▲ Dwight D. Eisenhower (John Rubinstein) in "Eisenhower: This Piece of Ground."

THEATER REVIEW

Maintaining a Straight Course

President Eisenhower assesses his legacy

By Judd Hollander

NEW YORK—Books, movies, people, and events can all be seen differently with the passage of time. Some rise in stature, while others are brought down by changing attitudes and the perspective of hindsight. This premise serves as the starting point for Richard Hellesen's one-person drama, "Eisenhower: This Piece of Ground," now at Theatre at St. Clements.

'Eisenhower: This Piece of Ground'

It's August 1962 and 71-year-old Dwight D. Eisenhower (John Rubinstein), former five-star general and recent president of the United States, is in a foul mood. A just-released New York Times Magazine poll of 75 historians has ranked the accomplishments of past presidents and placed him 22nd out of 31. Eisenhower, who's in the midst of dictating his memoirs, is determined to set the record straight and prove that he deserves far better than the "mediocre" rating he received.

As Eisenhower recalls different moments in his life, one point that he comes back to time and again is the importance of sticking to his convictions, such as the decisions he made concerning the invasion of Europe in World War II and his push for the creation of an interstate highway system in the United States.

Even when the final results of his decisions weren't everything that he had hoped for (he mentions the conflict in Korea as an example), Eisenhower shares no regrets for the actions that he had taken. What he does regret were the times that he allowed other people's opinions to sway his decisions on such matters as the U-2 spy plane incident or those regarding Sen. Joe McCarthy, in which he feels that he failed to do the job for which he was elected.

A Leader for All

The play also explores the reality that, even when one is president of the United States, there are limits on what a leader can actually make happen. The power to enact change through executive decisions can go only so far, as the president is dependent on Congress to legislate policies or ideas into law. This is something that Eisenhower makes clear in regard to the desegregation of the U.S. Armed Forces, which he concluded to his satisfaction, and the enactment of Civil Rights legislation, which he didn't.

It quickly becomes clear that Eisenhower sees himself as a plain-spoken man and one who has little appetite for such labels as "liberal" or "conservative." His approach was to always stay in the middle of the road. As in driving, if you "steer too far to the left or the right, you end up in a ditch."

This practical attitude was instilled in Eisenhower during childhood, which is when he also acquired his lifelong sense of duty and responsibility, both moral and fiscal. This understanding of

the importance of doing the right thing was also what led to his career in the military and in politics, even though he never really saw either as a calling.

More than just a look at his career, the play also examines important moments in Eisenhower's personal life, all of which allow the audience to get a better understanding of the man behind the public persona.

Eisenhower had a deep appreciation for history and an even deeper regret for how, as a boy growing up in Kansas at the turn of the 20th century, he never took the time to listen to the stories of veterans from the Civil War.

Also explored is Eisenhower's relationship with his wife, Mamie ("I couldn't have done any of what I did without her") and the profound impact that his parents, especially his mother, had on him.

Continuously dropped into the story are interesting bits of historical trivia. One mentions the actions of Sen. Lyndon B. Johnson in regard to Eisenhower's efforts on Civil Rights. The result takes on

a rather ironic tone when one considers Johnson's own actions in the area when he assumed the presidential mantle.

Performance in History

Mr. Rubinstein gives a good performance as Eisenhower. He portrays the man as someone happy at his time in life yet at the same time looking back with a mixture of pride and sadness on past decisions that he has made. He shows Eisenhower as plagued by self-doubts about how he'll be remembered after he's gone. The answer to that question was ultimately revealed via the results of subsequent presidential rankings by historians, as shown at the end of the play.

Peter Ellenstein's direction is tightly focused, allowing the story to unfold without haste or urgency. Michael Deegan's scenic design for the Eisenhower farm, one of several references to a "Piece of Ground," offers a nice combination of function and hominess. Projection design by Joe Huppert is strong throughout. "Eisenhower: This Piece of Ground" presents an intriguing portrait of a man

who had to make some far-reaching decisions—many of which are still felt today—when it came to events in the United States and the world.

The show also succeeds in making one want to learn more about Eisenhower; I overheard a person who was in the row in front of me mention this during intermission.

Judd Hollander is a reviewer for stagebuzz.com and a member of the Drama Desk and Outer Critics Circle.

'Eisenhower: This Piece of Ground'

Theatre at St. Clements
423 W. 46th St., New York

Tickets
EisenhowerThePlay.com

Running Time
1 hour, 50 minutes (one intermission)

Closes:
Aug. 20, 2023

Please note: The theatre isn't wheelchair accessible.

EDUCATION

Mnemosyne and the Muses: The Role of Memory in Education

The personification of the arts and sciences in ancient Greek thought is very much linked to memory

By Walker Larson

In Greek mythology, Mnemosyne, the goddess of memory, was the mother of the nine muses, who were goddesses of the arts and sciences. As usual, the Greek poetic-allegorical mind teaches something true and important about the concepts personified in the story.

In their narrative of these divine beings, the Greeks communicated that, in a very real sense, memory is the generator and preserver of human knowledge and culture—and, by extension, education.

The Realness of Myth

Too readily, I think, our modern, post-scientific revolution mindset discards mythology, such as that of the Greeks, as unenlightened and uninteresting because it isn't real and quantifiable in the literal sense, in the way that, say, the chemical composition of a leaf is real. Yet, as James Sale recently pointed out here in *The Epoch Times*, mythology explores and explains those aspects of reality that are deeper than what's easily quantifiable, those truths that are constant, timeless, transcendent, and often mysterious.

Myth or poetry can tell us much more about human nature, love, death, war, destiny, beauty, and the like than scientific analysis can. Realities such as these form the core, the essence of our lives. Consequently, mythological or poetic thinking, rather than being "not real," is in some sense more real than mere data or obvious facts. We might say that great myths and poems are "supra-real" insofar as they deal with the most important, universal, timeless, and mysterious realities of our existence.

Memory, Art, Science, and Education

So it is with the story of the Titan Mnemosyne, who bore nine daughters to Zeus. Each of the nine muses, in Greek thinking, inspires and directs a certain art or science. A common but non-definitive list runs as follows: Calliope (epic poetry), Clio (history), Erato (love poetry), Euterpe (music), Melpomene (tragedy), Polyphonia (sacred poetry), Terpsichore (dancing and song), Thalia (comedy), and Urania (astronomy).

Greek epic poetry always begins with the invocation of the muse, a prayer offered by the poet in which he calls on the divine assistance of Calliope to grant him poetic inspiration in the telling of his tale.

The Greek depiction of these personified arts and sciences reveals to us their indissoluble link with memory. And if education is largely about initiation into subjects such as those listed above, then education, too, remains fundamentally dependent on memory.

What's the nature of this link between memory, knowledge, art, and education? I think that this Greek allegory can be taken in two main senses: First, it's obvious that, on a practical level, we can't know or learn anything new without memory. The epic poet must have an excellent memory to retain and perform his verses, the historian must remember his dates, the astronomer must recall his constellations, just as the modern algebra student needs to remember certain formulas and the order of operations and how to use his Texas Instruments calculator. What's known paves the way for what's to be learned as well. All knowledge builds on what was in the mind before, and memory is in charge of that process. This is on the individual level.

But in a second and more profound sense, the Greek myth reveals to us that, on a societal level, true art and science grow out of a collective remembrance of and reverence for the cultural past. To be truly skilled, one generation of painters must learn from those who went before. The poet must humbly receive the poetic tradition that predated him—as well as his society's myths, heroes, and histories, of which he is, in part, to be a keeper—before he can begin to really compose. Imagine a scientist who refused to believe any of the facts, experiments, or theories that had gone before him and insisted on proving everything himself. He would make no scientific progress whatsoever.

Like a tree chopped at its roots, arts and sciences cut off from the tradition that preceded them and gave them life become shriveled, dry, and dead. (I think of modern visual art's propensity to reject traditional techniques of painting and notions of proportion and how this leads to many banal, ugly, and lifeless pieces).

The Nature of True Education

So the first task of the student is to humbly inherit the Memory (with a capital M) of his or her culture in general and his or her specific subject in particular. If the student wants Clio or Urania in his life, he must first let in Mnemosyne. That Memory can then give birth to new knowledge, creativity, and discovery. It isn't just a matter of the practical need to train the memory for pragmatic purposes, so that the student can remember test answers, email passwords, grocery lists, and phone numbers (although who remembers phone numbers in this age of smartphones with contact lists?). It's a matter of allowing oneself to be shaped by the best that the past has to offer, and to be shaped by it, we must bring it into our memories, make it part of us.

True education, after all, means more than mere knowledge of facts or skills. True education means the formation of the whole person, including one's character, one's way of thinking, one's actions, one's



▲ "Mnemosyne," circa 1876–1881, by Dante Gabriel Rossetti.

In their narrative of these divine beings, the Greeks communicated that, in a very real sense, memory is the generator and preserver of human knowledge and culture—and, by extension, education.

morality. The further we go, the more deeply it appears that memory informs our lives and education. We're defined, in part, by our memories—not just our personal experiences, but also the things that we have read, watched, listened to, seen, heard. All that we have consumed becomes, via our memory and imagination, part of us, and therefore shapes who we are.

Aristotle tells us in Part 8 of "On the Soul" that whenever we think about something, we think of it along with an image of some kind. For instance, when we think about cows, we immediately call to mind the look, smell, or even feel of a cow (in this example, easier for country folk!). That image, in turn, affects *how* we think about the subject at hand. Those images are stored in our memory and imagination. Reasoning, memory, and imagination are thus intimately linked.

With this in mind, we see how memory and imagination are critical for thinking well (one of the major goals of education). Memory of past experiences and knowledge provides us with the raw material for our reasoning to work on. If we provide our reasoning with poor material, we'll think badly. If we provide it with a rich array of sensory images, on the other hand, we'll think well and truly. The great educator John Senior taught that if someone's memory and imagination were poorly formed, their reasoning process would end in error. He struggled to reshape what he saw as the "diseased imaginations" of his students.

The question of what makes for good material to store in our memory and imagination will have to be the subject of a future article, but for the apex of the present consideration, we can say this: The most important work of the memory in education is—drawing on sources such as the collective cultural Memory—to store up images and ideas of the good, the true, and the beautiful to help in the formation of the person and to lay the foundation for future learning, thinking, and creating.

Walker Larson teaches literature and history at a private academy in Wisconsin, where he resides with his wife. He holds a Master's in English literature and language, and his writing has appeared in *The Hemingway Review*, *Intellectual Takeout*, and his *Substack*, "TheHazelnut."



FOR KIDS ONLY

THE EPOCH TIMES

Week 29, 2023

This Week in History

ANCIENT RUINS

FOUND

On July 24, 1911, the ancient Incan settlement of Machu Picchu was discovered by American archaeologist Hiram Bingham. The settlement, located in Peru on a high ridge in the Andes Mountains, is said to have been built some 500 years ago. It once included palaces, temples, and homes and was likely abandoned in the 16th century, according to researchers.

Today, Machu Picchu is a popular tourist destination. It was designated a World Heritage Site by UNESCO and named one of the new Seven Wonders of the World.



Hiram Bingham



Photograph of Machu Picchu taken by Hiram Bingham III in 1912 after major clearing and before reconstruction work began.

The Baker

By C.J. Dennis

I'd like to be a baker, and come when morning breaks,
Calling out, "Beeya-ko!" (that's the sound he makes) -
Riding in a rattle-cart that jogs and jolts and shakes,
Selling all the sweetest things a baker ever bakes;
Currant-buns and brandy-snaps, pastry all in flakes;
But I wouldn't be a baker if ...
I couldn't eat the cakes.
Would you?

WHY WAS THE COW DOING JUMPING JACKS?

MILKSHAKE. MAKE A TRINING SHE WAS



MARAZE/SHUTTERSTOCK



LIGHTFIELD STUDIOS/SHUTTERSTOCK

The willingness and ability to live fully in the now eludes many people. While eating your appetizer, don't be concerned with dessert.

WAYNE DYER (1940–2015), AMERICAN MOTIVATIONAL AUTHOR AND SPEAKER



PIPPILONGSTOCK/SHUTTERSTOCK

By Aidan Danza

SANDHILL CRANE

ALL PHOTOS BY SHUTTERSTOCK



To an easterner like myself, the sandhill crane seems almost like a foreign bird,

seeming to belong more in the Kazakh steppes or the Russian hills than in the American prairies. Nevertheless, its lilting, mournful calls and majestic in-flight demeanor grace all of America's open country, and we are all the better for it.

The sandhill crane lives in a surprisingly spread-out way. The species itself is classified into six distinct subspecies (the scientific way of saying varieties or types within a species), all of which migrate in different ways, which would explain their odd distribution. Three subspecies live in northeast Florida, Cuba, and extreme Southeast Mississippi respectively. The other three breed in Canada, Alaska, and extreme northeast Siberia, and migrate to the Central Valley in California, Texas, Mexico, south Florida, or Arizona.

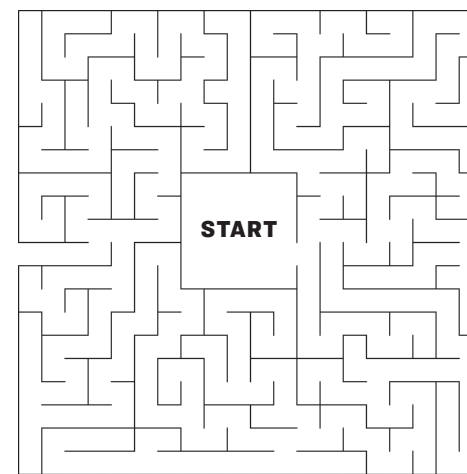
All habitats of the sandhill crane share some attributes, however. They prefer to stay in wet open country, which can include wetlands, irrigated fields, meadows, bogs, and more. They also prefer to stay far away from humans, except during migration season, when they often congregate in irrigated fields to eat the crops.



Young sandhill cranes follow their parents until they are grown up, till the age of 9 or 10 months.

The sandhill crane mates for life, like many other large birds, maintaining a pair bond through many types of courtship displays. The crane nests on the ground, laying two eggs, which are incubated alternately by both parents for around a month. When the chicks hatch, they are ready to leave the nest, and they do so within twenty-four hours of their birth. Then, they follow their parents around as they gather their food for the day, being fed by their parents during their infancy but learning to gather their own food gradually as they grow up, until they are completely grown, at the age of nine or ten months. They'll stay with their parents another two months until more eggs come in the next breeding season. Young cranes form roaming, nomadic flocks of young, single birds, which dissolve only when they pair off to form families of their own, usually at the age of two years.

AMAZING ESCAPES!



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

7	10		
2	8		
+	-	x	÷

22

Solution For Easy 1
2 - 8 x (2 - 0)1
2 x (2 - 8 + 0)1

3	17		
2	4		
+	-	x	÷

64

Solution for Medium 1
4 x (6 - 3 - 2 + 1)

21	27		
14	21		
+	-	x	÷

41

Solution for Hard 1
12 - 14 + 12 + 27



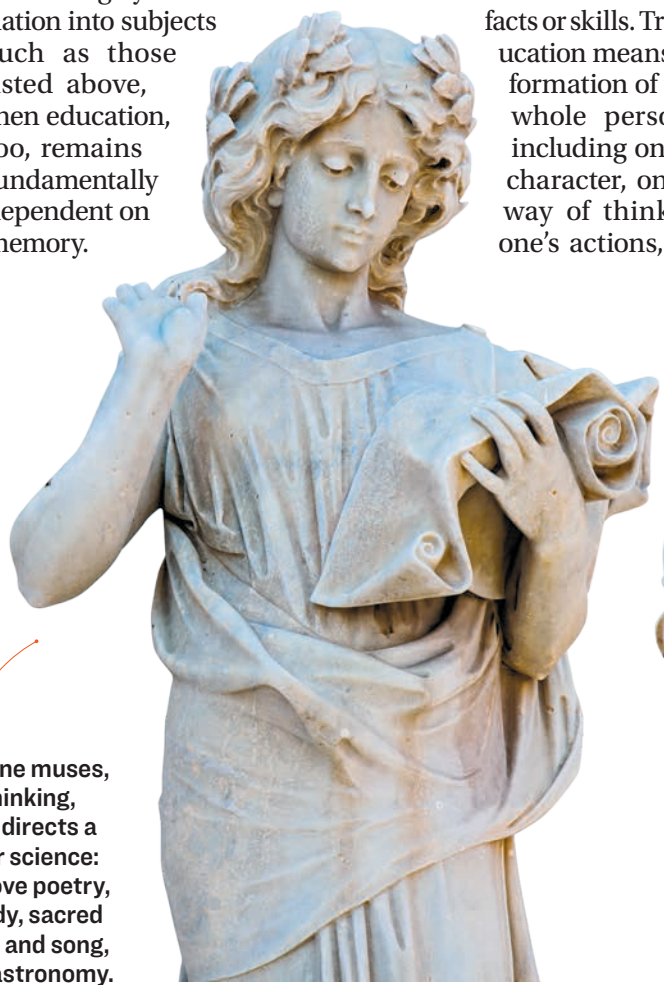
WORD SEARCH: Let's Eat Dessert!

C	O	B	B	L	E	R	S	G	E	L	A	T	O	L
O	A	U	G	R	M	L	L	P	F	D	G	E		
F	C	N	I	C	V	W	X	M	N	I	Y	B	Q	F
F	A	D	N	O	H	W	Q	A	C	D	L	F	P	H
E	R	T	G	O	X	U	Q	C	N	M	A	V	U	I
E	R	C	F	L	D	R	A	G	A	P	E	D	C	
C	O	A	R	J	I	C	R	I	C	H	D	E		
A	T	K	B	N	I	L	Q	O	O	A	C	I	I	C
K	C	E	R	N	G	S	O	F	R	L	P	N	R	
E	A	M	E	N	I	T	S	J	O	A	R	G	E	
J	K	W	A	L	D	B	R	O	W	N	I	E	D	A
P	E	M	D	C	F	R	U	I	T	B	R	L	U	M
P	A	R	F	A	I	T	D	B	L	O	N	D	I	E
H	Q	D	V	K	C	H	E	E	S	E	C	A	K	E
S	O	R	B	E	T	M	L	C	A	R	A	M	E	L

Blondie	Funnel Cake	Parfait
Brownie	Gelato	Pie
Bundt Cake	Gingerbread	Pudding
Candy	Coffee cake	Ice Cream
Cannoli	Éclair	Sorbet
Caramel	Fruit	Macaron
Carrot Cake	Fudge	Macaron
Cheesecake		Sundae

HIDDEN TREASURES by Liz Ball
www.HiddenPicturePuzzles.com

Each of the nine muses, in Greek thinking, inspires and directs a certain art or science: epic poetry, love poetry, music, tragedy, sacred poetry, dance and song, comedy, and astronomy.



ANAMARIA MEJIA/SHUTTERSTOCK



ANAMARIA MEJIA/SHUTTERSTOCK

ALL PHOTOS BY DRAYTON HALL PRESERVATION TRUST



▲ Drayton Hall sits on 76 acres today, with some former Drayton-owned property now owned and preserved by the State of South Carolina. The Palladian style focuses on symmetry and is inspired by the classical architecture of Greece and Rome.

LARGER THAN LIFE: Art that inspires us through the ages

DRAYTON HALL: Rich in Southern History

By Deena Bouknight

Despite nearly three centuries in existence, Drayton Hall (built between 1738 and 1750) on the Ashley River in Charleston, South Carolina, lives on and, in fact, is an active archaeological site. Seven generations of the Drayton family have lived in the home.

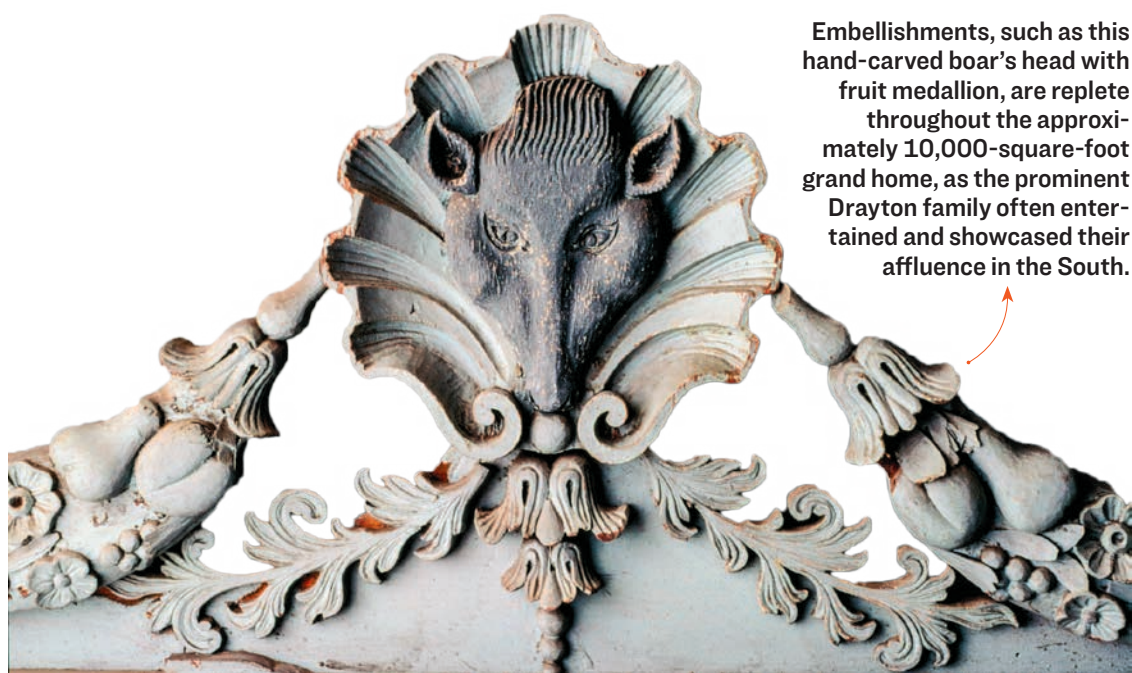
The original owner, John Drayton, was born in nearby Magnolia Plantation, which the family still owns. John once operated a vast 76,000-acre property, of which Drayton Hall enjoys a central position on 76 acres today.

The estate in the Palladian architectural style has remained fully intact, having survived two major wars that affected the Charleston area—the Revolutionary War and Civil War. It has also withstood the worst earthquake on record to affect the East Coast, in 1886, as well as countless hurricanes. Descendants of enslaved workers lived on the property until 1960, after which time it was declared a National Historic Landmark. Drayton Hall, owned by the National Trust for Historic Preservation and managed by the Drayton Hall Preservation Trust, opened to the public in 1976.

Patty Sailer, communications and marketing manager for Drayton Hall, explained that the home has not been altered to accommodate electricity, air conditioning, or other modern conveniences. Thus, original artifacts and furnishings are on display in a climate-controlled on-site museum gallery.

“We have a full team of archeologists on staff, and about 3 percent of the landscape has been excavated and studied so far,” she said. “There were exciting finds in the cellar recently, such as an intact toy cannon that actually can be filled with gun powder, ignited, and can shoot small lead balls. The staff continues to do research about the property and the lives that were involved and affected, as there are always more stories to be told.”

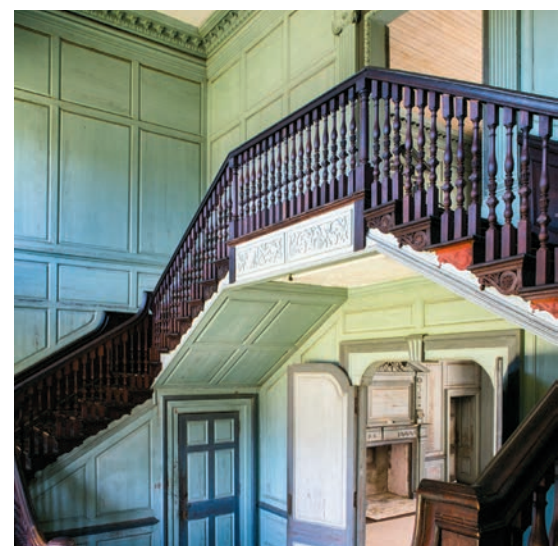
A 30-plus-year writer-journalist, Deena C. Bouknight works from her Western North Carolina mountain cottage and has contributed articles on food culture, travel, people, and more to local, regional, national, and international publications. She has written three novels, including the only historical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



Embellishments, such as this hand-carved boar’s head with fruit medallion, are replete throughout the approximately 10,000-square-foot grand home, as the prominent Drayton family often entertained and showcased their affluence in the South.



▲ Drayton Hall’s wide marble-tiled portico with towering columns and iron railings overlooks the long entryway once traversed by horse-drawn carriages and horses and their riders.



▲ The elaborate stair hall, with routes to the first main floor and the second floor, is set off by hand-carved mahogany railings and a series of complementary paneled walls. Even a small area at the stair landing sports adornment, which indicates just how attentive the Drayton family was to the ornamental detailing of the home.



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