

THE EPOCH TIMES

ARTS & CULTURE

PUBLIC DOMAIN



BOTANICAL ART

The Raphael of Flowers: Pierre-Joseph Redouté

The pioneering painter who perfected botanical prints

By Lorraine Ferrier

Most of us have seen Raphael's "Sistine Madonna" putti and Pierre-Joseph Redouté's roses, but maybe not in their original context. They've been commercialized—printed on bags, postcards, textiles and the like, so much that some of us may not know the works' original intent or even who created them.

Raphael's art needs no introduction, but Redouté's might. He drew, painted,

During his lifetime (and beyond), the botanical artist Redouté was recognized as the preeminent artist in his field.

engraved, and printed roses and all manner of flora, for science and for the sheer beauty of it.

Pierre-Joseph Redouté (1759–1840) excelled in the three types of art depicting flora: botanical illustrations, botanical art, and flower paintings. Each type has a distinctive purpose. Botanical art is made with the same accuracy as botanical illustrations but for aesthetics alone. Flower paintings verge on the fantastical with less botanical accuracy.

Artists create botanical illustrations for scientific and identification purposes. These accurate and detailed drawings are created from live plants or specimens, and they usually include the life cycle and all the parts of the plant. A good example is Redouté's delicately rendered watercolor of the heather *Erica fulgida*, along with the flower's parts numbered one to five along the bottom.

▲ Pierre-Joseph Redouté pioneered botanical prints. "A Bouquet of Flowers With Insects," date unknown, by Pierre-Joseph Redouté. Watercolor with gold on vellum; 9 7/8 inches by 6 3/4 inches. Ailsa Mellon Bruce Fund. The National Gallery of Art, Washington.

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LITERATURE

Why We Need the Novel

Joseph Epstein's take on a crucial art

By Jeff Minick

In Chapter 1 of “The Novel, Who Needs It?” Joseph Epstein includes this snippet of dialogue from Bernard Malamud’s novel “The Assistant”:

He asked her what books she was reading.
“‘The Idiot,’ do you know it?”
“No. What’s it about?”
“It’s a novel.”
“I’d rather read the truth,” he said.
“It is the truth.”
“The truth she is referring to,” Epstein then writes, “is the truth of the imagination.”

The 86-year-old Epstein has devoted much of his life to writing and to teaching literature. He is the author of 31 books, most of them nonfiction, and served for more than 20 years as editor for *The American Scholar*. He is celebrated in particular for his mastery of the essay, many of which have reflected his literary interests.

Now, in “The Novel, Who Needs It?” Epstein offers a ringing defense of what he calls “the serious novel” or, at times, the successful novel, explaining why the best of this genre “provides truths of an important kind unavailable elsewhere in literature or anywhere else.”

He also spends several chapters critiquing the current state of the novel and the factors militating against good literature in today’s culture.

In Defense of Fiction

Epstein devotes over half of his book to the origins of the novel and its evolving genres, like the picaresque, family chronicles, and satire; its profound influence on both the reader and the author; and the unique opportunities it provides for delving deep into human nature. Along the way, he musters dozens of writers to support his arguments, some of them old masters like Willa Cather, Leo Tolstoy, and Jane Austen, others closer to our own time like Vladimir Nabokov, Tom Wolfe, and Milan Kundera.

That above paragraph does a disservice to Epstein, as it sounds dry as dust when in fact Epstein skillfully weaves together authors, plots, asides, and commentary into a fascinating literary tapestry.

With the insight and wit found in his previous books, he also undertakes frequent side expeditions on this tour. At the beginning of Chapter VI, for instance, he mentions figures like economist John Maynard Keynes, jurist Oliver Wendell Holmes Jr., and sociologist Edward Shils, and then notes that all “were devoted readers of novels.”

He next shares this anecdote: “The English philosopher Gilbert Ryle, when asked if he read novels, answered, ‘Yes—all six,’ by which he meant the six novels of Jane Austen, which one gathers he read over and over.”

In this same paragraph, Epstein asks: “What was it, do you suppose, that these men, towering intellectuals all, found in novels that they couldn’t find in econom-

ics, philosophy, jurisprudence, political science, sociology, and anthropology?”

He begins the next paragraph by answering that question: “What such impressive intellectual figures found in novels, I believe, is a respect for the complexity of experience unavailable anywhere else.”

Guides to Our Humanity

This “complexity of experience” as investigated by serious novelists is a major theme of “The Novel, Who Needs It?” Of his boyhood reading—when he like so many of us read novels like “Black Beauty” but also “Classics Illustrated” with their encapsulated and illustrated stories by writers like Dickens and Twain—Epstein writes: “The novel took me to places I hadn’t known existed, but in which I was delighted to find myself; it expanded my world like nothing else I had known, or, for that matter, still know.”

Epstein shares the ways this expansion works for so many readers. He writes, for instance: “What the novel does better than any other form is allow its readers to investigate the inner, or secret, life of its characters.” That, of course, is only a part of the effects of a worthy novel on its reader. It can as well broaden our vision of the world, enhance our sympathies for others, and take us on journeys inside of ourselves.

Certain characters in a novel, as Epstein points out several times, can also serve as exemplars, figures who inspire in readers the desire to become better persons. I myself had that experience reading Mark Helprin’s “A Soldier of the Great War,” a novel not mentioned by Epstein. Here, a retired professor of aesthetics, Alessandro Giuliani, tells his life story to a young, 17-year-old hiking companion. As Alessandro reflects on the sufferings and horrors of World War I, and his trials afterward, I came to deeply admire this tall, elderly professor. With each terrible challenge he faces, he grows in nobility of character, undoubtedly creating in many readers, in addition to myself, the desire to wear that same cloak of dignity.

The Novel Besieged

While lauding the serious novel, Epstein doesn’t shy away from that perennial topic the death of the novel. Though that interment was often prematurely announced in the past, he feels a foreboding about present circumstances: “Yet just now talk about the death of the novel has a credibility it has never had before.”

The reasons for this possible demise are plentiful. Epstein praises our digital age for its ready wealth of information and other advantages, in his case as a writer, yet he accuses its addictive “powers of distraction” as destructive to reading. He notes the shortened attention span that our electronic devices have wrought on young and old, including himself, and the diminishing numbers of serious readers in our culture.

He then turns to social media with its frequent insistence on political correct-



▲ Today, the novel is suffering a terrible fate. Engraving of a group of men pushing philosophers toward a fire with burning books, circa 1515–1527, attributed to Marco Dente. The Metropolitan Museum of Art, New York.



▲ The unfinished painting “Dickens’s Dream,” 1875, by Robert William Buss. Watercolor. Charles Dickens Museum, United Kingdom.

ness, which is “another enemy of the novel.” Not only does political correctness inhibit novelists in their writing, but it can also create “Sanctimony Literature,” which is the title of an essay on this topic by Becca Rothfeld.

Epstein offers this quote from Rothfeld: “The sanctimonists maintain a tidily bifurcated interest in good people and bad people, when in fact what they should be studying is the good and the bad in all people—the full murk of human motivation, the tangle of tensions and contradictions, of desires and principles, that is the permanent condition of human choice.”

Creative writing programs, which often breed more teachers of writing than serious novels, publishers who care less about serious literature and more about the bottom line, and the explosion of graphic novels also have eroded the novel’s standing. “But perhaps the most

subtly pernicious enemy of the novel,” observes Epstein, “may be what Philip Rieff, in an important 1966 book, called ‘The Triumph of the Therapeutic.’”

As he does with the internet, Epstein praises the good done by therapy and pharmacology for those afflicted with diseases like schizophrenia or suffering from depression. Yet a therapeutic culture like ours, Epstein writes, is intent on personal happiness and self-esteem, whereas “for the serious novelist, self-esteem and so much else in the therapeutic realm is tosh.” Great literature, he reminds us, is about destiny, moral character, and human frailties and strengths.

Taking Stock

Near the end of his book, Epstein brings up the “so-called canon, or elite grouping or body, of the great novels on which most people would agree.” After a brief

look at the selections made by some major literary critics, such as Harold Bloom and Lionel Trilling, Epstein gives us his personal canon of great writers of fiction. Their names appear throughout “The Novel, Who Needs It?” and in his essays of the last 50 years: the Russians including Aleksandr Solzhenitsyn, Victorians like George Eliot and Charles Dickens, Americans like Henry James and Willa Cather. Of the latter, he comments that “she did all these things with consummate literary skill, a calm philosophical detachment, and an unwavering confidence in the truth of the imagination.”

Epstein then goes a step farther and lists 26 “lesser known novels and novelists” who have brought him pleasure and broadened his worldview. In this company are such luminaries as Paul Scott and his “Raj Quartet,” Penelope Fitzgerald, Muriel Spark, Richard Wright, and Anthony Powell. Here, readers will surely find, as I did, some books they’ve never read that will pique their interest.

Answering the Question

In his conclusion, Epstein asks about the novel: “What really have we gained by reading about people who never really existed living through events that didn’t actually happen?” He answers that without the novel, the hope of gaining a more complex view of life—its meaning and mystery—is lost. We are then left with the ideas and guidelines for living with the likes of social science, pop psychology, and journalism.

And so, Epstein concludes: “To turn to the question put by the book’s title, ‘The Novel, Who Needs It?’ the answer is that we all do, including even those who wouldn’t think of reading novels—we all need it, and in this, the great age of distraction we may just need it more than ever before.”

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

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THE EPOCH TIMES



ALL IMAGES IN THE PUBLIC DOMAIN UNLESS OTHERWISE NOTED

1.) A delicate heather; "Erica fulgida," 1813, by Pierre-Joseph Redouté. Watercolor and graphite on vellum for "Description des Plantes Rares Cultivées à Malmaison et à Navarre" ("Description of the Rare Plants Cultivated at Malmaison and in Navarre."); 17 3/4 inches by 11 3/4 inches. Gift of Anne H. Bass (2015), The Metropolitan Museum of Art, New York.

2.) "Pasture Rose (Rosa carolina corymbosa)," 1817–1824, by Pierre-Joseph Redouté. Watercolor. Gift in the name of Warren H. Corning from his wife and children; The Cleveland Museum of Art.

3.) "Empress Josephine or Frankfort Rose (Rosa turbinata)," 1817–1824, by Pierre-Joseph Redouté. Colored stipple engraving for "Les Roses"; 13 3/4 inches by 9 7/8 inches. Gift of Kathy and Michael Mounon, in honor of W. Graham Arader III (2018), The Metropolitan Museum of Art, New York.

4.) "Cabbage Rose (Rosa centifolia simplex)," 1817–1824, by Pierre-Joseph Redouté. Watercolor on vellum. Gift in the name of Warren H. Corning from his wife and children; The Cleveland Museum of Art.

"Amaryllis Josephinae" (also known as "Brunsvigia Josephinae" or "Josephine's Lily"), circa 1809–1812, by Pierre-Joseph Redouté. Watercolor over graphite on vellum; 19 3/4 inches by 28 1/4 inches. Gift of Ira Brind, in memory of Myrna Brind, in honor of David Brind (2012), Philadelphia Museum of Art.



"Portrait of Pierre-Joseph Redouté," circa 1800, by Louis-Léopold Boilly. Oil on canvas; 7 inches by 8 5/8 inches.

"A Flowering Cactus: Heliocereus speciosus," 1831, by Pierre-Joseph Redouté. Watercolor on vellum; 27 3/4 inches by 22 1/2 inches. Gift of the 2003 Collectors Committee, Los Angeles County Museum of Art.

Continued from Page 1

Botanists today rely on botanical illustrations more than photographs. Alice Tangerini, illustrator in the botany department for the Smithsonian Institution's National Museum of Natural History, explained that botanical illustrations "depict what a botanist describes, acting as the proofreader for the scientific description. Digital photography, although increasingly used, cannot make judgments about the intricacies of portraying the plant parts a scientist may wish to emphasize and a camera cannot reconstruct a lifelike botanical specimen from dried, pressed material."

An Artist for His Era

Growing, studying, and collecting exotic plants and flowers had become popular in the 16th century. Early botanists made illustrations out in the field or hired artists to accompany them rather than risk any damage to specimens in transit. "The purpose of natural history art is to assist the scientist in their work of identifying, describing, classifying, and naming the species," Judith Magee, curator of rare books, manuscripts, and artwork at The Natural History Museum in London says in a video. A collector

BOTANICAL ART

The Raphael of Flowers: Pierre-Joseph Redouté

would make detailed illustrations of plants and publish them as etchings or engravings in an album called "florilegium," translated from Latin as "a gathering of flowers." And in the 18th century, botanists began to use Swedish taxonomist Carl Linnaeus's new classifications for the natural world (into kingdoms and classes) as stated in his 1735 work "Systema Naturae," a classification system we use to this day.

During his lifetime (and beyond), the botanical artist Redouté was recognized as the preeminent artist in his field and a favorite of royals and aristocrats alike, most notably Marie Antoinette and Joséphine Bonaparte, both of whom were his patrons and students.

He created over 2,100 botanical paintings—covering more than 1,800 species, some of which had never been recorded before, and others that have since become extinct.

"I believe I managed to succeed in the triple conjunction of exactitude, composition and colour, the union of which is the only means of bringing vegetal iconography to perfection," Redouté said of his art in 1817, according to author H. Walter Lack's "Redouté: The Book of Flowers."

Besides his best-known works "Les

Roses" and "Les Liliacées," Redouté rendered other species of plants. For instance, he painted spectacular succulents and cacti such as *Heliocereus speciosus*, as seen in full flower in a watercolor preparatory drawing on vellum, held at the Los Angeles County Museum of Art. And Redouté created monochrome studies of North American trees, in André Michaux's "Histoire des Chênes de l'Amérique" (1801) ("History of American Oaks") to highlight trees that might repopulate the French countryside.

Pierre-Joseph Redouté

Born in St. Hubert, Ardennes, in present-day Belgium, Redouté learned to paint from his father, a family tradition that began with Redouté's grandfather. At 6 years old, he was creating small paintings, and when he was 13 years old, he left home to earn a living as an itinerant artist. During that time, he studied with Flemish masters in Flanders and the Low Countries, and discovered the works of Dutch flower painters Rachel Ruysch and Jan van Huysum.

In Paris, he designed stage sets with his older brother. In his spare time, he learned color printing and went to lectures by Gerard van Spaendonck, a Dutch painter and the official royal

professor of painting for the French court.

He also drew and painted rare plants in the glasshouses (commercial greenhouses) of Le Jardin Royal des Plantes Médicinales (The Royal Garden of Medicinal Plants). On one trip to the glasshouses, he met the aristocrat, biologist, and avid plant collector Charles L'Héritier, who taught him plant anatomy, dissection, and how to create illustrations for botanists. L'Héritier first commissioned Redouté to create 50 drawings for engravings in his "Stirpes Novae" ("New Plants," 1784–1785).

Redouté made a total of 500 drawings for L'Héritier, including rare plants growing in Kew Gardens. These drawings were published in 1788 as "Sertum Anglicanum" ("An English Garland").

Redouté learned to paint watercolor on vellum from the king's flower painter, van Spaendonck, who oversaw Redouté's works for "Les Vélins du Roi" ("The King's Vellums), a document of nearly 7,000 paintings that recorded the royal flora and fauna collection. The royal engraver, Gilles Demarteau, taught Redouté stipple engraving, and in 1790 Redouté learned color stipple engraving from the Italian engraver Francesco Bartolozzi at Kew Gardens in England. Artists make stipple engraving plates by incising dots, rather than lines, of varying densities into the copperplate to convey tone and shading.

When Marie Antoinette commissioned Redouté, he had at his disposal the whole of her new Petit Trianon and its gardens, which King Louis XVI had famously gifted to his queen by saying, "To you who love flowers so, I present this bouquet."

Pioneering Botanical Prints

Redouté painted watercolor on parchment, and later on vellum, for his prints. In his early works, he used line engraving, later perfecting color stipple engraving, which afforded subtler tones and shades. He intro-

Pierre-Joseph Redouté created over 2,100 botanical paintings—covering more than 1,800 species, some of which had never been recorded before.



duced stipple engraving to France and botanical art.

Redouté printed stipple engravings by first printing a number of impressions in black ink on the new plates. This took the sharpness off the prints made by the pristine plates. He chose yellow-ocher tinted paper for the black prints to highlight the subtle tones of the stipple engravings, which stark white paper wouldn't complement. He published these monochrome prints in special editions of the books.

The time-consuming technique that Redouté employed to depict color plants required adding all the colors of ink at once. This involved using a tiny chamois leather or cotton mop, to a stipple-engraved plate, allowing delicate soft tones, and the flowing plant contours to emerge from the impressions. After printing, Redouté hand-colored the prints and then destroyed the copperplates to prevent further prints from being produced.

Roses and Lilies

In 1798, Napoleon's wife, Empress Joséphine, first commissioned Redouté to paint botanical watercolors for her bedroom at Château de Malmaison, around 9 miles from the center of Paris. Subsequent commissions were published in botanist Etienne Pierre Ventenat's "Jardin de la Malmaison" and botanist Aimé Jacques Alexandre Bonpland's "Description des Plantes Rares Cultivées à Malmaison et à Navarre" ("Description of the Rare Plants Cultivated at Malmaison and in Navarre.")

As an ardent flower collector, Joséphine had every known species of rose in her gardens at Malmaison. War didn't stop her gardens from expanding as Napoleon ordered his naval commanders to search every ship for plants for her garden. Even when France and England were at war, Joséphine imported roses from her English nurseryman. And Sir Joseph Banks, the director of Kew Roy-

al Botanic Gardens, sent her roses. In the foreword to "Jardin de la Malmaison (1803)," Ventenat addressed Joséphine and her passion for flower collecting. Hers were "the rarest plants of the French soil [and] the sweetest souvenir of the conquests of your illustrious consort."

Redouté carried out his best-known works under Joséphine's patronage: "Les Roses" and "Les Liliacées." He created the three volumes of "Les Roses" between 1817 and 1824, publishing the 168 plates in 30 installments. Botanist Claude Antoine Thory wrote scientific descriptions to accompany each specimen.

Experts believe that the plates in "Les Roses" have artistic, botanical, and documentary value, both for the species and cultivars still surviving and for those that have disappeared. Joséphine never saw Redouté's "Les Roses" bloom, as she died before he completed the work.

"Les Liliacées" was Redouté's largest work, with eight volumes and 503 plates, published in 80 installments between 1802 and 1816. The works contain not only lilies but also flowers outside the lily family, such as irises, orchids, helleborines, agaves, amaryllis, and bromeliads, including the pineapple and banana. Redouté hand-colored 18 large paper copies of "Les Liliacées."

He renamed a lily in Joséphine's honor. *Brunsvigia josephinae*, commonly known as Joséphine's lily or candelabra lily, takes over a decade to settle before flowering. Joséphine acquired a bulb in Holland after it had bloomed for the first time in 20 years. Redouté noted that in Joséphine's care, it had already bloomed twice, so he renamed it.

After Redouté's death, his journalist friend wrote of "Les Liliacées":

"This sparkling and elegant family of the Liliaceae, with such a difficult genealogy and with its various races that mingle and merge so well—it took a man of genius to describe them."

5.) "Scilla Amaena," 1802–1816, by Pierre-Joseph Redouté. Stipple and line engraving, with hand coloring for "Les Liliacées." Gift of The Print Club of Cleveland in honor of Arnold M. Davis, The Cleveland Museum of Art.

6.) "Ornithogalum longibracteatum," 1802–1816, by Pierre-Joseph Redouté. Stipple and line engraving, with hand coloring for "Les Liliacées." Gift of The Print Club of Cleveland in honor of Arnold M. Davis, The Cleveland Museum of Art.

7.) "Limodorum purpureum," 1802–1816, by Pierre-Joseph Redouté. Stipple and line engraving, with hand coloring for "Les Liliacées." Gift of The Print Club of Cleveland in honor of Arnold M. Davis, The Cleveland Museum of Art.

MUSEUM ASSOCIATES/LACMA



Members of the U.S. Supreme Court in 1904. Justice Oliver Wendell Holmes (1841–1935) is standing on the far left.



HISTORY

The Jurist Who Protected Our First Amendment

Oliver Wendell Holmes: The ‘Great Dissenter’

By Trevor Phipps

Oliver Wendell Holmes Jr. served on the U.S. Supreme Court when several laws were passed that restricted freedom of speech. This was a time when people spoke against the government and its choice to go to war.

For years, the Supreme Court did not defend people’s right to free speech. Then Holmes came up with a test that would shape how the First Amendment would protect people from facing criminal charges when they violated laws regarding what could be said and printed.

Holmes himself voted several times that certain things people said were not protected under the First Amendment. His views changed with the “clear and present danger” test in his opinion written on the Schenk v. United States

case in 1919. After that, he began using the test to voice his opinions about who should be protected by the First Amendment. He eventually earned the nickname “The Great Dissenter” for several famous dissenting opinions he wrote against the majority of Supreme Court votes.

Even though the Supreme Court didn’t implement the clear and present danger test for several years after Holmes established it, later, in the 1940s the test was used to decide a dozen cases. The test also served as the basis for other tests that would be implemented later.

Holmes never supported socialism or communism, but some of his dissenting opinions supported people who had these beliefs. Holmes thought

that the First Amendment was vital for the country:

“If there is any principle of the Constitution that more imperatively calls for attachment than any other it is the principle of free thought, not free thought for those who agree with us but freedom for those who disagree with us, that we have,” Holmes stated in his dissenting opinion for United States v. Schwimmer in 1929.

Holmes tested what types of speech were protected by the First Amendment and which were not.

His test eventually led the way for people who spoke against the government to be protected under the First Amendment. Many to this day still wonder what exactly free speech is, and Holmes was one of the first to bring this question to light.

Civil War Captain, Lawyer, and Judge

Holmes Jr. was born on March 8, 1841, in Boston to the famous doctor and writer Oliver Wendell Holmes Sr. who was well revered as a physician and also the co-founder of the Atlantic Monthly. Holmes went to a private school before attending Harvard College and graduating in 1861.

Just before his graduation, the Civil War broke out, and after his commencement he joined the war efforts on the Union side in the 20th Massachusetts Regiment of Volunteers. Holmes served in the Union Army for three years. He was seriously wounded in a handful of battles including Ball’s Bluff in 1861, Antietam in 1862, and Chancellorsville in 1863.

Holmes left the army in 1865 and said, “I trust I did my duty as a soldier respectfully, but I was not born for it and

did nothing remarkable in that way,” according to Encyclopedia Britannica.

That fall, Holmes entered Harvard Law School and graduated in 1866. He passed the bar and practiced law. Holmes spent the next ten years writing and developing lectures on the structure and the history of law. These lectures would be published in 1881 and coined “The Common Law.”

In 1882, Holmes was given the position of Weld Professor of Law at Harvard Law School. And then in December that same year, he was appointed as a judge in the Supreme Judicial Court of Massachusetts.

The Supreme Court

In 1902, President Theodore Roosevelt gave Holmes the nod to join the U.S. Supreme Court, a position that he held until he was 90 years old. To this day, he is the oldest person to serve on the country’s highest court.

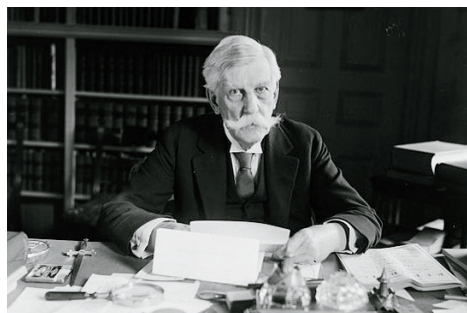
During his first several years on the bench, Holmes was not an advocate for the First Amendment. In fact, in 1907, he decided in the Patterson v. Colorado case that there were no First Amendment infringements when the state charged a newspaper editor with contempt; the editor had printed cartoons and articles that presented the Colorado Supreme Court judges in a derogatory manner. Holmes believed that the First Amendment only limited the federal government, not local actions.

And then, in 1915, after overseeing the Fox v. Washington majority opinion case called “The Nude and the Prudes,” Holmes rejected the defendant’s defense that his First Amendment rights had been violated when he was charged with a misdemeanor for printing an article that praised nudity.

Clear and Present Danger

After serving on the Supreme Court for over a decade, Holmes would eventually have a change of heart and become a First Amendment advocate, taking on the role of civil rights activist. In 1919, the Supreme Court saw the case of Schenk v. United States. Socialist Charles Schenk was charged with violating the Espionage Act of 1917. He had launched a massive effort to discourage men from fighting in World War I by telling them to not respond to their draft notices.

The Supreme Court upheld Schenk’s conviction when they agreed that the First Amendment should not protect someone from interfering with the government’s ability to raise troops during war.



▲ Oliver Wendell Holmes came up with the “clear and present danger” test in an opinion written about the Schenk v. United States case in 1919. Oliver Wendell Holmes at his desk circa 1924. Library of Congress.

Finding Home

However, Saroo begins to remember fragmented memories of his pre-adoption childhood. Eventually, the memories overwhelm Saroo and he makes it his mission to find his genetic family.

Sunny Pawar’s performance as a lost child brilliantly conveys emotions ranging from bleak despair to joyful optimism, using both his facial expressions and body language with the utmost skill. His diminutive stature, paired with cinematographer Greig Fraser’s long shots of the various Indian environments surrounding him during his earlier journeys, makes Sunny seem like an utterly tiny speck lost within many of the big, loud backdrops of India. Sunny racked up a slew of international acting awards and nominations, and his performance deserves the acclaim.

Dev Patel is also outstanding as the older version of Saroo, successfully turning in an equally nuanced performance as an enterprising young man who is haunted by his familial past. Director Garth Davis gives Mr. Patel plenty of room to develop his character’s plight and his sometimes sullen eyes are just as emotionally touching as his bright and buoyant smile.

“Lion” is an uplifting real-life story about a young man’s search for his iden-

ting wartime. However, in the court’s opinion written by Holmes, he introduced the clear and present danger test. The test would go on to become a tool that the court would use to help it determine what types of speech were protected by the First Amendment and which were not.

Holmes used an example to explain the only time freedom of speech did not apply when he wrote: “The most stringent protection of free speech would not protect a man in falsely shouting fire in a theatre and causing a panic.”

Then that same year, the First Amendment came up again during Abrams v. United States. Holmes dissented from the majority when they upheld the convictions under the Espionage Act of 1917. Five Russian immigrants were said to be anarchists and socialists. In his dissenting opinion, Holmes said that the principle of free speech should be the same whether the country was at war or peace.

Holmes reiterated his belief, according to the First Amendment Encyclopedia, that the only time the government could put restraints on speech was when the speech created a “present danger of immediate evil or an intent to bring it about.”

For the rest of his tenure, Holmes continued to advocate the use of the clear and present danger test. In 1925, the Supreme Court upheld the conviction of the defendant who was distributing socialist material in Gitlow v. New York. Holmes dissented, saying that the words at issue posed no clear or present danger of inciting violent action.

Other First Amendment Tests

Since Holmes came up with the clear and present danger test, as the Cornell Law School explains, it has been used in several cases involving criminal prosecution for people opposing war, laws penalizing the advocacy of the overthrow of the government, attacks on courts or judges, and picketing. However, the Cornell Law School also gives examples of cases where the rule has not been implied, including those involving antitrust laws, libel cases, laws regulating the conduct of labor union affairs, and demonstrations in inappropriate places like in front of a courthouse.

In the 1950s, the test led to the “preferred position doctrine” that gave precedence to the First Amendment whenever it came into conflict with other rights. The court then began to use the “strict scrutiny test” that “closely examines cases in which fundamental rights and those of protected classes according to race, religion, and ethnicity are at issue.”

Overall, Holmes’s beliefs that the First Amendment was vital to a successful democratic society would shape the way the Supreme Court decided cases well beyond his death in 1935.

For about 20 years, Trevor Phipps worked in the restaurant industry as a chef, bartender, and manager until he decided to make a career change. For the last several years, he has been a freelance journalist specializing in crime, sports, and history.

ity, and features gorgeous cinematography, touching performances, and an emotionally satisfying (and most likely tearful) climax that never feels manipulative, nor overwrought.

“Lion” is available on Apple TV, Vudu, and Amazon.

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.

‘Lion’

Director
Garth Davis

Starring
Dev Patel, Sunny Pawar, Nicole Kidman, Rooney Mara

Running Time
1 hour, 58 minutes

MPAA Rating
PG-13

Release Date
Jan. 6, 2017

★★★★★

DOCUSERIES REVIEW

Netflix NFL Docuseries Highlights 3 Starting Quarterbacks

New Netflix NFL docuseries snatches defeat from the jaws of victory

By Michael Clark

The fifth Netflix-produced sports docuseries, “Quarterback,” is an eight-episode, 334-minute mixed-bag marathon that will certainly appeal to fans of the three profiled players and devoted NFL followers but will not likely rope in any new converts and may even turn some viewers completely off.

The series opens with a statement from Hall of Fame inductee, two-time Super Bowl winner, and co-producer Peyton Manning stating that he believes being a quarterback in the NFL is the hardest job in professional athletics. Mr. Manning offers several reasons for his opinion, and although his reasoning is certainly sound, I’m quite sure that many major league baseball catchers and English rugby players would argue otherwise.

The premise is simple and closely resembles “Full Swing,” the similarly executed Netflix golf docuseries released this past February.

For “Quarterback,” three NFL starting quarterbacks—Kirk Cousins of the Minnesota Vikings, Patrick Mahomes of the Kansas City Chiefs, and Marcus Mariota of the Atlanta Falcons—were audio and video recorded for the 2022–23 season.

Also included are commentaries and interviews from the men’s current and former teammates, their coaches, a few sports talking heads, some stills photos, and home movies.

Showing quality time with family is a high point in the series.

Family Time

The series hits one of its few peaks with the frequent cuts to the men’s private lives and quality time spent with their wives and children. All three married women whom they met while in their teens, and watching them interact in both good times and bad is heartwarmingly refreshing.

As he was a member and game MVP of two of the four most recent Super Bowl winning teams, the participation of Mr. Mahomes was something of a no-brainer, but for reasons explained below, he should not have been included in the series.

Mr. Cousins, a well-liked and respected man and the most recent recipient of the humanitarian Bart Starr Award, turned out to be the best choice of the lot. Mr. Cousins began his career with the Washington Redskins and was selected in the 2012 draft, mostly as an insurance policy in case something went wrong with higher choice Robert Griffin III.

As it turned out, the Redskins were right about Mr. Griffin, who is also popularly known as RGIII. He incurred numerous injuries in fast order, and Mr. Cousins took his place and exceeded all expectations. His performance peak coincided with the end of his contract, and in 2018 he signed a then record three-year \$84-million deal with the Vikings.

The Jinx

In 2014, Marcus Mariota became the first Hawaii-born recipient of the NCAA Heisman Trophy. For most Heisman-

winning players, their pro careers mirror their college successes, but for a few (such as Johnny Manziel, Tim Tebow, and RGIII), the Heisman becomes something of a jinx, and such is the case for Mr. Mariota.

Over the past five years, Mr. Mariota has been employed by four different NFL teams and is the only player in this series to have a lifetime losing record as a starting quarterback. Twice in his career, he quit playing for teams before the seasons’ end because he was benched, only to sign with other teams to effectively become a second-string backup.

As with “Full Swing,” “Quarterback” is thorough as it applies to depicting pre- and post-game mental and physical routines. In addition to the almost unavoidable injuries, quarterbacks put in nearly double the time of their teammates when it comes to game preparation.

Word Salads

Quarterbacks are often called on by their coaches to help design plays, some that come with inordinately fussy choreography and names that make the word salads of Kamala Harris sound downright Shakespearean. Here are some examples: “speed right, Joe hokey,

2-rob low, x-back” and “rib it fun, cheddar can, brawl and cheddar, H-bronze on the turbo.”

If this was a movie, most of it would be rated “PG,” yet the producer’s hare-brained decision to include over 100 F-bombs (and variations thereof, mostly delivered by Mr. Mahomes) push it into hard “R” territory, hence the “TV-MA” rating. Yes, this is how players talk when they’re on the field and sidelines, so from an authenticity perspective it works. However, by going this route, the series effectively obliterates the potentially huge family demographic.

The co-producers are NFL Films, Mr. Manning’s Omaha Productions, and 2PM Productions which is owned by Mr. Mahomes. As far as the latter is concerned, appearing in a docuseries that one is also producing presents, if not a conflict of interest, a heavy-duty pro-personal bias.

If Netflix decides to do another one of these, it needs to ensure that none of the players or producers turns out to be the same guy.

The “Quarterback” docuseries is available on Netflix.

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



▲ Starting quarterback Kirk Cousins of the Minnesota Vikings as featured in the “Quarterback” docuseries.

NETFLIX

‘Quarterback’

TV Docuseries

Director
None credited

Starring
Kirk Cousins, Patrick Mahomes, Marcus Mariota

Running Time
8 episodes

TV Rating
TV-MA

Release Date
July 12, 2023

★★★★★

REWIND, REVIEW, AND RE-RATE

A Young Indian Boy’s Lion Heart

A touching, real-life tale of hope and familial bonds

By Ian Kane

“Lion,” which made its U.S. debut in 2017, is a deeply moving film about the trials and tribulations of a young Indian boy who gets lost, and the various challenges he faces later as he searches for his original family.

That boy is Saroo (played by Sunny Pawar as a child and Dev Patel as an adult), a determined 5-year-old who lives in Khandwa, located in Western India. Although his small family is destitute, they are tight-knit and love each other dearly.

Saroo’s older brother Guddu (Abhishek Bharate) takes the young lad along on a coal theft foray and make a decent haul; they later trade their ill-gotten gains for some food and a couple of packets of milk. They rush home to not only feed themselves, but also their kind mother Kamla (Priyanka Bose), and young sister Shekila (played by Khushi Solanki and later, Rohini Kargaiva).

Soon, Guddu decides to take the train on a week-long trip so that he can work as a

bale lifter. Saroo wants to accompany his older brother, and nags his brother until Guddu gives in. At the train station, Saroo begins to get sleepy and Guddu decides to leave the youngster on a train station bench so that he can go and check on some work prospects.

Saroo awakens later to find that he is all alone on the station platform. Alarmed that his brother hasn’t returned, Saroo boards a nearby train to look for him. He falls asleep on the train and wakes up later to discover that the train has departed the station, and he is forced to go along for a long ride.

The train travels hundreds of miles east and Saroo finds himself at a busy station in Calcutta (in East India, not far from the border with Bangladesh). Saroo makes his way through the bustling throngs of the train station, desperately seeking the help of both station agents and random strangers who are waiting on trains.

Evil of Child Trafficking

Saroo then encounters some street kids that have gathered together. In a horrific scene, a group of men swiftly descend upon the kids, snatching them up and carrying them off as the youngsters scream in fear.

Saroo barely escapes the human traffickers and soon meets a mysterious woman named Noor (Tannishtha Chatterjee), while walking down a desolate stretch of train tracks. Noor offers Saroo some food and tells him that she’ll help him get home—but first, he’ll have to come to her apartment. It’s not kindness but something far more nefarious when Rama (Nava-zuddin Siddiqui) arrives and inspects Saroo. It soon becomes

A young man searches for his identity.

apparent that Rama intends to sell Saroo, telling Noor: “He’s exactly what they’re looking for.”

Saroo escapes from Noor’s apartment and is eventually put into an orphanage, after local authorities fail to locate and identify the lost boy’s family. When Saroo is advertised in the local newspapers, he is coupled from Australia, husband John Brierey (David Wenham) and his wife Sue (Nicole Kidman), adopt him.

John and Sue take Saroo to his new



▲ Sunny Pawar as young Saroo, in “Lion.”

home located on the beautiful island state of Tasmania, south of the Australian mainland. Years later, Saroo has grown up and has just begun college in Melbourne when he meets and falls for a pretty young white woman named Lucy (Rooney Mara).

POPCORN AND INSPIRATION

Honoring a Chinese Martial Arts Screen Legend

Bruce Lee battled demons in life and in his art

By Rudolph Lambert Fernandez

The year 2023 marks the 50th death anniversary of San Francisco-born martial artist and actor Bruce Lee. It also marks the 50th anniversary of “Enter the Dragon” that catapulted Bruce to global fame, and the 30th anniversary of screenwriter-director Rob Cohen’s “Dragon: The Bruce Lee Story.”

Rumor and controversy so surround the Bruce legend that it feels futile to try and separate fact from fiction. Mr. Cohen doesn’t even try. His film isn’t a scrupulously accurate documentary. Instead, it entertains, inspires, and celebrates Bruce (Jason Scott Lee) the man, the myth, the master, the movie star.

In the film, Bruce’s parents send him back to America, hoping that studying will distract him from the scuffling he can’t seem to resist in Hong Kong. They’d moved to Hong Kong after his birth, and it’s where he was raised as a boy. Teaching, he refines his learning of martial arts. Marrying a white woman, Linda (Lauren Holly), he finds strength in combating racism. Manager Bill Krieger (Robert Wagner), spotting Bruce’s grasp of the theatrical, introduces him to showbiz. Bruce’s magnetism does the rest.

This is a love story. It’s about Bruce’s love for America, for Linda, and for the finest that the martial arts has to offer. Its explosive combat scenes happen not only



▲ Bruce Lee (Jason Scott Lee), in 1993’s “Dragon: The Bruce Lee Story.”

in fighting rings but also on a movie set, in a gym, at a dance club, and even in the backyard of a restaurant kitchen. It’s an overtly physical story of a man known for his ascetic physique and his astounding physicality. But it characterizes his greatest battle as spiritual, ranking it above his undoubtedly daunting physical battles.

At this battlefield’s center is the “Demon,” a towering, armed, and armored figure who haunts the dreams of Bruce’s father before he haunts Bruce’s own. Playing the Demon, the nearly 6-and-1/2-foot-tall bodybuilder Sven-Ole Thorsen towers regardless of whether you’re seeing the 5-foot-10 Jason or imagining the 5-foot-7 Bruce.

Familiar to Asian traditions, the Demon is like the gargoyle in Western traditions: a fearsome-looking sculpture guarding sacred sites, not to embody evil (selfishness, pride, fear, envy, greed) but to scare it away. Yet for all of its fearsomeness, here it embodies Bruce’s subconscious, raging behind (and beneath) his conscious insecurities.

Bruce Lee fans favor the climactic room-of-mirrors sequence in “Enter the Dragon” as the summit of screen spectacle; for sheer drama, it’s hard to beat. Still, Mr. Cohen portrays it as Bruce’s battle with himself, his fears, his ego, and his struggle to find fulfillment apart from

his ambitions and attachments.

Bruce died a month before “Enter the Dragon” was released. Eerily, Mr. Cohen’s script has Bruce fending the Demon off his son Brandon; the real-life Brandon died weeks before Mr. Cohen’s film released.

Battling the Ego

Martial artists are rarely considered athletes the way sprinters or marathoners are, implying more art and artistry than athleticism. And art, or striving toward it, pervades Bruce’s life: the art of staying a student while teaching, the art of rising after each fall, the art of building balance while embracing extremes, and the art of

Lee worked at the art of rising after each fall.

enduring punishing training routines as preconditions for his envied ease during heated combat.

In a film about fighting, Mr. Cohen, supported by Randy Edelman’s heroic score, spends considerable time contemplating reconciliation. Bruce reconciles with sudden riches and a soaring reputation; he reconciles with Linda’s formerly racist family, with setbacks from grievous injury, with rejections by major film studios, and with reversals from a near-fatal injury.

Bruce warns that meekness shouldn’t be mistaken for weakness. Sure, he learns that racism isn’t always worth losing your shirt

over. But in sync with Mr. Cohen’s cheeky style, in one electrifying tussle with a racist bully, Bruce loses his shirt twice!

The Actors

Fittingly, it’s Jason’s humility that won him the part. Mr. Cohen knew that Chinese actors would jump at the role, hard selling their nationality, physique, and martial arts prowess. But Jason, having seen several actors play Bruce poorly, and wary of mocking Bruce’s memory by compounding that farce, said, “I think you’ve got the wrong guy.” Instantly, Mr. Cohen knew that Jason would be perfect, and in the film, he is.

Bruce’s martial arts student Jerry Poteet, coaching Jason, told him something that Bruce was fond of saying: “To see is to be deceived, to hear is to be lied to, but to feel is to believe.”

Jason’s disarming smile compensates for the fact that he doesn’t resemble Bruce as much as actors who’ve played Bruce before him. Instead, he captures, as no one does, Bruce’s indomitable spirit, his effervescence, and his “Chi.”

Linda, as a voice-over at the end, poignantly salutes Bruce’s elusive qualities when she says that although many speculate about how Bruce died, she prefers to remember how he lived. After all, isn’t that what matters?

“Dragon: The Bruce Lee Story” can be watched on Vudu, Prime Video, and Apple TV.

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

‘Dragon: The Bruce Lee Story’

Director
Rob Cohen

Starring
Jason Scott Lee,
Lauren Holly

Running Time
2 hours

MPAA Rating
PG-13

Release Date
May 7, 1993

★★★★★

TRUTH and TRADITION

In Our Own Words

From the Desk of Our Puzzle Master



“I’ve benefited greatly from the many relationships and friendships formed making the puzzle pages better and better with each passing year.”

Tom Houston
Puzzle Master



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Dear Epoch VIP (and Puzzler!),

Thank you for subscribing to The Epoch Times and for supporting our journey of providing the world with truthful, uncensored journalism as well as analysis of world events, especially in China.

My journey with The Epoch Times actually began in 2009 when I discovered the publication’s outstanding coverage of events in China, something of which I had studied for over 30 years principally as a linguist and China analyst. The Epoch Times’ coverage was unique and included many aspects and facets of Chinese life under the Chinese Communist Party that were either not covered or were entirely avoided by the mainstream press. After reading this coverage, I felt compelled to “climb aboard” and support The Epoch Times on its journey toward truthful reporting that would not be beholden to any kind of censorship, whether it’s from a government or commercial entity.

After discussions with the editor-in-chief on what the newspaper actually most needed and what I personally could do to support the paper, I published my first puzzle page on Jan. 4, 2010—over 12 years ago. Since then, my Epoch Times journey has been eventful, to say the least. I have learned and grown a great deal, and so has our puzzle page! It’s grown from a single page of puzzles in a 16-page edition to two pages of puzzles (and a half page on the Wednesday “For Kids Only” page) in what is now a 52-page paper!

Along the way, hundreds of puzzlers have reached out through our feedback@epochtimes.com email to comment on the puzzles, send me pictures of their unique solutions, ask questions, point out my mistakes (I’ve made many!), pass along a compliment or constructive criticism and offer to help. I’ve benefited greatly from the many relationships and friendships formed making the puzzle pages better

and better with each passing year.

Thank you, readers! We wouldn’t be where we are today without you! **Each and every one of you who has subscribed, advertised, or who has sent in encouraging words, constructive comments, or ideas has helped to make The Epoch Times what it is today.**

A number of Epoch Times readers (and puzzle fans) actually contribute to our puzzle pages! “Coder Chang” developed a “4 Numbers” puzzle tool (4Nums.com) that we have been using since January 2018. Our skydiving chess master, Michael Gibbs, began donating “Chess Challenges” to The Epoch Times over two years ago. Liz Ball, an accomplished puzzle developer whose work has appeared in more than 300 publications (HiddenPicturePuzzles.com) began donating her popular “Hidden Picture” puzzles to The Epoch Times’ kids page over a year ago.

We sincerely appreciate these puzzles, and for me, they are a kind reminder of the community that has built up around this newspaper.

In short, seeing people genuinely moved by The Epoch Times’ commitment to journalism and truthful reporting of events, often glossed over or “slanted” by other media outlets, has been a heartwarming experience for me.

I hope that your journey with The Epoch Times will be as educational, satisfying, and fulfilling as mine has been. And, please, always feel free to drop us a line at feedback@epochtimes.com. We appreciate your insight, and who knows—I could always use a few more hands in the puzzle workshop.

In truth and tradition,

Tom Houston
The Epoch Times

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