Sometimes, in the right light, the daily opulence of ancient Pompeii just comes to life.

William Wylie, photographer

Pompeii Time
An interview with photographer William Wylie
Behold the Beauty
Florida's ‘Knights’
Displays Exquisite European Craftsmanship

LORRAINE FERRIER

The Sunshine State plays host to 'Knights,' an exhibition at the John and Mable Ringling Museum of Art, in Sarasota, Florida. Some of Europe’s finest suits of armor and arms, on display until April 21, are from the prestigious Stibbert Museum collection in Florence, Italy. The exhibition addresses European knights of the Middle Ages through the Renaissance and the 19th-century medieval revival, in terms of their armor and arms history, function, and fine craftsmanship.

More than 100 rare pieces are on display in the exhibition, including horse-mounted figures, helmets, swords, and other weapons. A comprehensive catalog, 'Knights in Shining Armor. Florence. Contemporanea Progetti in collaboration with Museo Stibbert, 2017,' is also available. Here are three different pieces of armor from some of the countries represented in the exhibition:

France
The French favored embossing armor as a decorative technique. The close helmet shows allegorical figures and warriors intermingled with flowers and Fruit. Ornamental steel once bright glistening has worn away. Such an exuberant and opulent design could only be afforded by someone with high social status and wealth.

Germany
Simple and yet striking is a German suit of armor from 1500–1510 that seems to show pleats in line with the curvature of the body. The design, known as the ‘Maximilian’ since the Holy Roman Emperor Maximilian I approved the design, bears the influence of Italian ridges and grooves elegantly shaped into the steel. Small shield-like pieces of steel with ridges on the armpits, elbows, and knees still radiate from the center almost like the spokes of a wheel. As one can see on the other side of the armor: These, perhaps, seem to further protect the knight’s joints.

Italy
One stunning example of Italian armor from 1540–1550 is made up of lots of thin steel plates called lames, set in horizontal rows. At first glance, the lames appear to flex and adapt when a knight moves, a little like fish scales. But in this example, the scalloped edges are fixed to the bronze-edge surfaces, which incredibly restricted any movement for the wearer.

The precursor to this design was a breastplate from the 1300s that was worn under a leather doublet (close-fitting jacket), although the lames were not fixed to the surface in the earlier design and, therefore, flexible. It was this 1300s breastplate that the bulletproof vest was based on.

To learn more about the ‘Knights’ exhibition at the John and Mable Ringling Museum of Art, visit Ringling.org.
POMPEII TIME

An interview with photographer William Wylie

It locked me into the present moment in a way few photographic experiences have for me.

William Wylie, photographer

It's not a city of the past, but one very much in the present, as an archive.

William Wylie, photographer

LORENA FERRIER

I first glanced, the archaeological site of Pompeii was known to me through Mount Vesuvius. It is a site that seems to me to span constraints of past and present, decay and generation, and absence and presence. From black and white to color, from Pompeii as a living landscape rather than a historical relic. It's a landscape juxtaposed between past and present, decay and generation, and absence and presence. From black and white to color.

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GIORGIO SOMMER

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WYLIEx'

William Wylie at his “Pompeii Archive” exhibition at the Fralin Museum of Art at the University of Virginia.

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ARTHUR KRAUSE

The epoch Times:

What were the challenges of shooting in such a way that the ruins exist.

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How did Giorgio Sommer’s photographs influence your approach to photographing Pompeii?

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World-Class Masterpiece Comes to Auction

William Bouguereau’s ‘La Jeunesse de Bacchus’ to be sold by Sotheby’s

KARA LYANDRA ROSS

There are a few rare major masterpieces in the world that are equal to William Bouguereau’s. His ‘La Jeunesse de Bacchus’ is one of those works and it is being presented in Sotheby’s marquee evening auctions, designating the importance the artist has become one of the most popular artists of all time.

William Bouguereau (1825–1905), the most popular artist in all of 19th-century France, is indeed becoming one of the most popular artists of all time. He was also a known fighter for justice and the poor and the misfortunate.

In fact, this work is to be sold in the impressive Modern Art Evening Sale. Its presence in this sale marks the first time that works by Bouguereau is being presented in Sotheby’s marquee evening auctions, designating the importance the artist has in all of 19th-century France, is indeed becoming one of the most popular artists of all time. It will be acquired by one of the world’s largest and most prestigious museums.

During Bouguereau’s life, the work was unveiled at the Paris Salon of 1884, followed by exhibitions at the Metropolitan Museum of Art in 1910 and The Metropolitan Museum of Art in 1985. “La Jeunesse de Bacchus” was included in the Impressionist & Modern Art exhibitions starting May 3 in the newly expanded and renovated New York galleries.

Although normally three Bouguereau paintings on display in April 1985, the artist was all but forgotten by the 1950s. By 1985, people travel from all over the world to view paintings like this in a museum, and they are rare and few. The complexity and the life-size scale of this masterpiece, which will be acquired by one of the world’s largest and most prestigious museums.

‘La Jeunesse de Bacchus,’ which was owned by Bouguereau’s descendants, will come to auction at Sotheby’s New York on May 14. Although normally unheard of, ‘La Jeunesse de Bacchus’ is being presented in Sotheby’s marquee evening auction, designation the importance the artist has in all of 19th-century France, is indeed becoming one of the most popular artists of all time.

The timing of this work surfacing to auction could not be more appropriate. There is currently another major exhibition of the artist’s work, “William-Adolphe Bouguereau: 1825-1905, Master of French Realism,” which is currently on view at the Milwaukee Art Museum until May 12 and is scheduled to travel to the Palazzo Barberini Museum of Art from June 22 to Sept. 22. Finally, the show is complemented at the Los Angeles Museum of Art, where it will be on view from Nov. 9 to March 1, 2020.

The work “La Jeunesse de Bacchus” has also just been featured in a new publication titled “William-Adolphe Bouguereau: 1825-1905, Master of French Realism,” written by myself and the co-author of the “William Bouguereau Catalogue Raisonné,” Frederick C. Ross.

All museums, scholars, and art enthusiasts are encouraged to come to Sotheby’s to view this masterpiece which is on public display. Depending on who purchases the work, it could be the only time it will be available for public viewing in the foreseeable future.

Kara Lysandra Ross, the chief operating officer for the Art>Loremap Center, is an expert in 19th-century European painting.
The Blind See
BUDDHA

ANONYMOUS

The ancient city of Vaishali, India, was home to 500 blind people. Because of their disability, they couldn’t work for a living and had to beg for food. They suffered from discrimination in a daily basis.

The blind people heard that Prince Siddhartha, later known as Buddha, had become a Buddha and they wanted to see him. They talked to the leader of the blind people, and he decided to take the initiative to visit the Buddha. Rather than wait for the Buddha to come to them, they decided to lead them on the journey since they could not see.

The blind people stayed behind their guide, hand in hand, and walked for a very long time that remained untouched. Although the task was arduous, with faith in their hearts, they reached the temple as promised, and the blind people were excited to finally reach their destination.

The Buddha, who was waiting for them, immediately granted their request to see the Buddha. In the end, they traveled so many long deaths, troubles, and sorrows, and they sincerely wished to follow the Buddhist path to cultivate their wisdom.

The blind people knelt down before the Buddha and reached the level of all diseases, troubles, and sorrows, and they sincerely wished to follow the Buddhist path to cultivate their wisdom.

The Buddha, who was waiting for them, immediately granted their request to see the Buddha. In the end, they traveled so many long deaths, troubles, and sorrows, and they sincerely wished to follow the Buddhist path to cultivate their wisdom.
OEDIPUS AND THE ENNEAGRAM

Finding the True Self
Part 2

The Sin of Sloth

In the multiplicity of myths, the Odysseus of Homer, we are introduced to the nine types of personal traits and human vices. As a protagonist, he is portrayed as a man of many twists and turns, as is said about his journey, “that is the key marker in understanding Odysseus and why he excels over all men.”

The Lotus-Eaters

James Sale

In the 1960s, the American academic, put it this way: “Drop everything, put aside all work, or workaholicism (never stopping the doing of something).”


The salutation known as the hongi is typically thought of by non-Maori as simply the rubbing or pressing of noses.

RahateaThaman-Reese

Eyes closed, they touch noses to nose, finished in the moment. The two結合able in a traditional greeting peculiar to the indigenous people of New Zealand, the Maori.

The salutation is known as the “hongi,” typically thought of by non-Maori as simply the rubbing or pressing of noses. It is often accompanied by a “tete hongi,” or Maori greeting, as it is called. The “tete hongi” is a part of the ritualistic hongi, in which the two people touch noses and press their foreheads together, creating a moment of connection.

The hongi is a traditional greeting that is important in Maori culture and symbolizes a sense of belonging and unity. It is often used in ceremonies, celebrations, and everyday interactions as a way to show respect and acknowledge the cultural heritage of the Maori people.

The hongi is performed by two people, one of whom is the host and the other is the guest. The host stands with their arms extended, presenting their nose to the guest, who then presses their nose against the host’s nose. The act of pressing the noses together is a sign of respect and signifies a bond of camaraderie between the two people.

The hongi is not only a form of greeting but also a symbol of unity and cultural heritage. It is often used in a celebratory context, such as during a Maori ceremony or a cultural event, where it signifies a moment of connection and a sense of belonging.

The hongi is a unique tradition that is deeply rooted in Maori culture and is an important aspect of their identity. It is a reminder of the richness and diversity of Maori culture and serves as a way to connect with the past and the present, maintaining the traditions and values that are central to Maori identity.

The hongi is a powerful symbol of unity and cultural heritage. It is a reminder of the importance of respecting cultural traditions and maintaining a connection to one’s roots. It is a practice that is important for preserving Maori identity and for maintaining the cultural heritage of the Maori people. 
NEW YORK — “Kiss Me, Kate,” one of the most beloved shows in the musical theater canon, makes a welcome return to the Broadway stage at Studio 54 as presented by the Roundabout Theatre Company. Set in 1948, the somewhat bombastic, totally up- to- date production is directed by Fred Graham/Will Chase as part of their Roundabout company of “Kiss Me, Kate.” It is a show populated with characters who may justify that the name of their show and movie coincide with their current mood more slowly than first expected.

The Roundabout’s Artistic Director and CEO Todd Haimes refers to the production in the program notes as one “that resurrects all of the magic of its 1948 premiere while rising to the responsibility of a 2019 revival.” One way the company has modernized the production is to soften some of the musical’s so-called “battle of the sexes” elements. They removed a spanking sequence and altered a few lyrics here and there, with the apparent approval of the various estates. They’ve also made some adjustments to a climactic scene, which works beautifully.

Where the show does falter a bit is with the two leads, both of whom are supposed to be larger than life. O’Hara is able to make Lilli work for the most part, but Chase never really rises to the occasion as Fred. He bestows his character with neither interesting enough to be endearing nor exaggerated enough to be outra- geous. That said, while in his “Shrew” persona (as Petruchio), Chase plays his scenes perfectly. He comes off as a wounded in his eye and song on legs. He’s particularly effective in the number “Where Is the Life That Late I Led” and “I’ve Come to Wives Wealthy in Fuku.” As his “Shrew” character Katherine—“Kate” of the title—O’Hara does a fine job in such numbers as “I Hate Men.”

While this version of “Kiss Me, Kate” is not completely perfect, most of the time it comes across well. Offering great entertainment for one and all, this is one show that should on everybody’s “must see” list.

JUDD HOLLANDER