



**TITLE: Generative Art language
Paper**

Topic: Art, Poetry, Science

Author:

Enrica Colabella

Generative Design Lab- Politecnico di Milano University

www.generativedesign.com

"All manner of thing shall be well
When the tongues of flame are in-folded
Into the crowned knot of fire
And the fire and the rose are one."
T.S. Eliot, "Little Gidding"

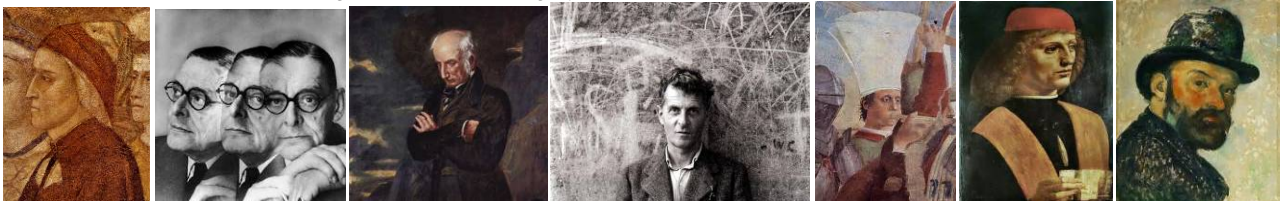
In Roman age, the word *ars* always gained the significance of science too. Only in Renaissance art started to be explicitly associated with science. In our time, also technology becomes necessary for identifying a process of art, delineating three cultures. Going in deep it is difficult to sign the borders of each culture quality. The connection is too much deep, overlapping each other. Cultures are only one, in different aspects, able to work together for the human life quality, so far from *divide et impera*, but for integration toward complexity, as in the biological world.

Following the human history, the discovering of new paradigms and tools of cultural organization deeply the procedures of life language changed. From the wheel to the internet, to AI in smartphones, life communication performed its evaluative characteristics, in their different evolutions, that in a fast way we in their differences recognize. As a *crowned knot*, art represents a *visionary human conscience*, compactly working for centuries, performing a generative expression of human life. Where we identify a mystery not ending, that it is not possible to cut by a complete solving. To the main questions about what is and why and how we need deeply an expression of art, we know that any answer is not enough and it is not able to give an exhaustive answer to this eternal question. We need art. This is the only fixed certitude. In *Renaissance*, art became a generative result of complex rules, able to perform beauty, following too science laws and tools. During centuries, best references points in art and science, still to discover today, are Piero della Francesca, who teaches us from his books and paintings his complex knowledge in mathematics and in art and his best follower Leonardo da Vinci. Describing his times also following the *Fabulae* tradition, Leonardo abandoned figurative representations of thousand idea/codes in his *Codici and artworks*, still to discover today. Together, Piero by mathematics and paintings and Leonardo by idea/codes drawings discovered a new kind of art; where the different fields as music, poetry, painting, sculpture, and architecture all together work, following the same rules and structures, the same *science* for generating uniqueness by artworks codes. This *Renaissance* art language still today open researchers toward new interpretations as possible discoveries of their yet veiled mystery. Therefore, it is the main reference for GA.

In our digital civilization, another side of the same coin performs, in contrast, easy games as an ephemeral solution to the complex art question. A big number of digital companies' experts developed easy tools and software *free*, by flooding them on the internet and calling Generative Art their games for fast anonymous solutions. G.A. is not only a digital result or a spending time exercise for a fun game. This simplification might be dangerous for the young generation, missing any effort in their mind in learning math and poetic structures for gaining only fast solutions needed in our *social* times. Computers are not enough, they are very useful engines, but they are only tools, also in their new intelligent generation. Our evolution seems to work in identifying human beings only as users, trying to use the technological devices for improving the quality of a new social life. No clear answer works for identifying a revolution that might define and perform humanity toward a new atrocious slavery. The learning simplification is the first tool for bringing humanity into a new form of collective slavery to digital devices. Not only, can grow on the horizon also another vision. Following Renaissance tradition, with honest sincerity and passion, we work in Generative Art for gaining new complex art results, discovering where still today can grow "...the interpretations of many who could come to see a diversity of truths."

St. Augustine, *The Confessions*, 12.30(41)

Generative processes: T.S. Eliot' "*The present moment of the past*", as intimate meta-code -Characters: from Wordsworth *daimon* toward Wittgenstein similarity between town and infant language - Cezanne, the micro-organic light on Mont Sainte-Victorie in variations abducted by Piero - Mosaic structures as organic science - The GA hat of power on Piero della Francesca – The Angel intimate drawing by Dante



enrica.colabella@generativeart.com

Keywords: meta-code – daimon – abduction – similarity - organic - variations

Main References: Dante - T. S. Eliot - Wordsworth – Wittgenstein - Piero della Francesca – Leonardo - Cezanne

Generative Art Language
Prof. Enrica Colabella
Generative Design Lab Politecnico di Milano University
www.generativedesign.com
enrica.colabella@polimi.it

Abstract

"All manner of thing shall be well
When the tongues of flame are in-folded
Into the crowned knot of fire
And the fire and the rose are one."
T.S. Eliot, *Little Gidding* [1]

Outside and inside, *language* works looking for the sound of "the tower of song".

In Roman age, the word *ars* always gained the significance of science too. Only in Renaissance art started to be explicitly associated with science. In our time, technology too becomes necessary for identifying a process of art, performing a process of three cultures. Cultures are only one, in different aspects, able to work together for the human life quality, so far from *divide et impera*, but for integration toward complexity, as in the biological world.

Following the human history, the discovering of new paradigms and tools of the cultural organization deeply the procedures of life language changed. From the wheel to the internet, life communication performed its evaluative characteristics, in their different evolution, that in a fast way we in their differences recognize. As a *crowned knot*, art represents a visionary human conscience, compactly working for centuries, performing a generative expression of human life. Where we identify a mystery not ending, that it is not possible to cut by a complete solving. To the main questions about what is and why and how we need deeply an expression of art, we know that any answer is not enough and it is not able to give an exhaustive answer to this eternal question. **We need art.** This is the only fixed certitude. In Renaissance, art became a generative result of complex rules, able to perform beauty, following too science laws and tools. During centuries, best references points in art and science, still to discover today, are *Piero della Francesca*, who teaches us from his books and paintings his complex knowledge in mathematics and in art and his best follower *Leonardo da Vinci*. Describing his times also following the *Fabulae* tradition, Leonardo left to humanity still to discover figurative representations of thousand idea/codes in his Codici and artworks. Together Piero by mathematics and paintings and Leonardo by idea/codes drawings discovered a new kind of art; where the different fields as music, poetry, painting, sculpture, and architecture all together work, following the same rules and structures, the same science for generating uniqueness by artworks codes. This Renaissance art language still today open researchers toward new interpretations as possible discoveries of their yet veiled mystery. So is the main reference for GA.

In our digital civilization, another side of the same coin performs, in contrast, easy games as an ephemeral solution to the complex art question. A big number of digital companies' experts developed easy tools and software free, by flooding them on the internet and calling Generative Art their games for fast unanimous solutions. G.A. is not only a digital result or a spending time exercise for a fanny game. This simplification might be

dangerous for a young generation, missing any effort in their mind by learning math and poetic structures for gaining complex fast solutions needed in our social times. Computers are not enough, they are very useful engines, but they are only tools, also in their new intelligent generation. Our evolution works in identifying human beings only as users trying to use the technological devices for improving the quality of a new social life. No clear answer works to identify the revolution that defines and performs humanity toward a new atrocious slavery. The learning simplification is the first tool for bringing humanity into a new form of collective slavery to digital devices. However, on the horizon can grow also another vision. Following Renaissance tradition, with honest sincerity and passion, we work in Generative. Art for gaining new complex art results, discovering where still today can grow:

"The interpretations of many people, who could come to see a diversity of truths."
St. Augustine, The Confessions, 12.30(41)

Generative processes: *"The present moment of the past"* as intimate meta-code - Characters: from Wordsworth *daimon* toward Wittgenstein *similarity between town and infant language* - Cezanne, the micro-organic light on Mont Sant-Victorie, in variations, *abducted* by Piero - Mosaic structures as organic science- The hat of power on GA by Piero della Francesca – The Angel intimate drawing by Dante

1 - Generative Art Language

Memory is the heart of soul
Aristotle

Language is firstly *sound*, where are connected significance and significant. So the process is not linear and is still alive as the most complex human beings expression.

Around at the middle of the past century, Chomsky defined *generative linguistics* as a representation of a radical shift from *'products of behaviour* to **states of the mind/brain** that enter into behaviour'. A change of perspective **from behaviourism**, which dominated the social sciences in the 1950, **to mentalism**, which understands *'talk about the mind to be talk about the brain at an abstract level at which principles can be formulated that enter into successful and insightful explanation of linguistic (and other) phenomena that are provided by observation and experiment'*. [2]

Within such an approach, the Cartesian idea that **language is a mirror of the mind** resurrected. The main empirical assumption about language is that there is a *specific faculty of the mind/brain* that can account for the acquisition and use of language.

Psychologists of Chomsky time (such as John Watson or B. F. Skinner) rejected the study of mind as unscientific. The behaviour of organisms was explained with laws of stimulus-response conditioning. The organism (animal or human) was seen as **an empty black box** while the *stimulus (or the input)* and the *response (or the output)* represented the only objectively measurable entities:

Stimulus (Input) – Empty (Black Box) _____ Response (Output)

This post- Cartesian scientism may be useful, but it is not enough for the reason that does not exist *the perfect true* in human artefacts and expressions, being man a human unperfected. We are damned in choosing the next possible solution to a new performing problem under the corner, endless. We can try honestly to do our best. *Sing and walk*.

In this endless discovering, memory is the heart of soul, following Aristotle. Memory

becomes really a good sister especially in our time of digital revolution, where we have access in very easy and fast way perhaps to all human knowledge by internet. The new problem is how to manage *the big data* open to all with an efficient selection toward innovative e creative results. For this main aim, GA is a productive process. GA is an expression of complex not linear systems, able to connect data also in contest for experimenting results toward a complex quality. The discovering process is peculiar of art. For gaining complexity, we need to express a vision by a singular point of view, able dynamically to perform a plurality of representations for focusing and discovering a generative character quality. If we start our process without precedents, the possible quality to gain is very difficult to gain. However, if we focalize precedents as expressions of past characters *not to copy* but *to interpret* in a new open way for identifying data in evolution, we can gain more easy good results.

The generative process is open and any experience is a good effort for a new step.

If we study in deep Piero della Francesca, Leonardo, Borromini, Gaudì or Cezanne or the great poets Dante, Shakespeare, Balzac, Dostoyevsky, Yeats and so on we learn that they were great teachers for humanity, experimenting their best for beauty and science as a mirror of the nature complexity. That is our mirror too, also if now artificial ware becomes dominant: this is our next challenge.

2 - Music, the generative significance



1. "Il Musico" – 2. Music and words fragment – 3. Music score. Unknown source. C. 1480.

About music

Oh wonderful science, you preserve in life the precarious beauties of humans dying, those have more permanence than the nature operas, that ad continuum are variated by time, who bring them to their own oldness; and similar science has a similar proportion with the divine nature, as have its operas with the operas of nature, and for this it is adored
Leonardo, *Trattato sulla Pittura*

In his book on the artists' lives, Vasari wrote in a clear way that Leonardo was an excellent musician, lyre player and skilful improviser, expert of musical harmony and composer. No one ever says about this Leonardo ability.

For Leonardo, art and science coincide: from here derives his unifying conception of knowledge, free from barriers that saw the natural phenomena subjected to the same laws and that, therefore, made unitary the methodologies of investigation that he implemented. The unity of the natural and artificial world, without distinction of specific fields of investigation, became clear to his eyes in all its complexity. Leonardo was aware of the

vastness of his field of investigation, to the point where he later questioned his ability to dominate everything: "*As every kingdom divided in itself is destroyed, so every genius divided into different studies becomes confused and becomes weak.*" [3]

Only music is the most complex integrations from several different fields. In fact, for Leonardo the musician defines his science as to be compared to that of the painter. Because music composes a body of many members, of which the speculator contemplates all the grace in as many harmonic times as there are times in which music born and dies, and with these times, she gracefully gives pleasure to the soul that resides in the body of her contemplative.

The "*Musico*" painting is the only male portrait made by Leonardo. Where anatomy, physiognomy and cycles of soul reveal, through the actions, attitudes, gestures and looking of the characters "*the motion of mind*". This is the main task that Leonardo had set himself to gain also in the group of portraits performed at the court of Milan between 1485 and 1495. In addition, in *the Musico* too, where alludes to the eternity of painting compared to the transience of music, destined to vanish a moment after being performed.

The Leonardo *immanence concept* in music can survive in the generative art of variations, when, in memorizing variations in digital processes, we choose a singular variation in an open number of similar results. This choosing act is a creative act. In the same time is evocative of something of precariously lost, as in nature. This looks as a remembering to the Leonardo music concept before technologic devices.

We need this similarity.

2 - Poetry "*The present moment of the past*", processing an intimate metacode



Eliot

"There any people who appreciate the expression of **sincere emotion in verse**, and there is a smaller number of people who can appreciate **technical excellence**. But very few know when there is expression of significant emotion, emotion which has its life in the poem and not in the history of the poet. The emotion of art is impersonal. And the poet cannot reach this impersonality without surrendering himself wholly to the work to be done. And he is not likely to know what is to be done unless he lives in what is not merely the present, but the present moment of the past, unless he is conscious, not of what is dead, but of **what is already living**.

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is **the appreciation of his relation to the dead poets and artists**. You cannot value him alone" you must set him, for contrast and comparison, among the dead. I mean this **as a principle of aesthetic**, not merely historical, criticism.

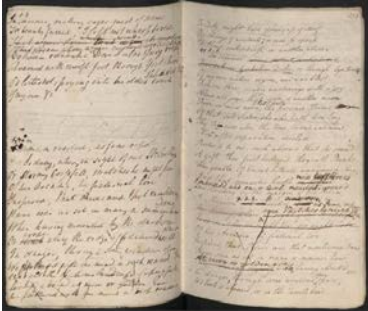
The existing order is complete before the new work arrives" for order to persist after the supervening of novelty, the whole existing order must be, if ever so slightly, altered "and so the relations, proportions, values of each work of art toward the whole are readjusted" and this is conformity between the old and the new.

He must be quite aware of the obvious fact that art never improves, but that the material of art is never quite the same.[4]

This generative process is able to perform an intimate meta-code toward a possible.

3 Poetry meets generative technology

Characters: from Wordsworth daimon toward an artificial mother-son medium



A full-page view of one of the working manuscripts of *The Prelude* (DCMS 52), heavily edited by William Wordsworth.

Imagination [5]

Wordsworth was one of the Romantic poets most intent on interpreting, defining, and exploring the imagination.

The imagination is particularly important in Wordsworth's most famous work, the epic, multi-book poem, *The Prelude*. He originally wrote this poem in two parts in 1799, and then between 1804 and 1805 he rewrote and reworked it into thirteen books, though he never published this version. Three months after Wordsworth's death in 1850, his wife published *his last transcript of the poem*, which had grown to fourteen books.

Wordsworth in *Prelude* defines *daimon* as a performing character in the son connected to the mother voice sound. This works as a meta-code as a character indicator of possible *endless interpretations* connected to the *singular infant impressions*. Artist defines a possible iter inside his artworks for discovering the impressions of his remembering first reality. This process is *unstable* and *open* as natural ware.

Fragments from *Prelude*: [6]

v. 54:

"The holy life of music and of verse".

v.64

*"My own voice cheered me, and, far more, the mind's
Internal echo of the imperfect sound;
To both I listened, drawing from them both
A cheerful confidence in things to come".*

v.351

*"The mind of man is framed even like the breath
And the harmony of music, there is a dark
Invisible workmanship that reconciles
Discordant elements, and makes them move
In one society.,.,
The calm existence that is mine when I
Am worthy of myself! Praise to the end!"*

This relationship mother-son is similar to the time on delay in TV when in a talking between two parties at a distance there is a minimum technical communication time slower

than the digital one.

The TV spectator listens directly to the live question, but the replay time needs a piece of natural time more from the interviewer's voice. In this fragment lies an entire unexplored world, which evokes ancient processes of knowledge related to our early childhood, where our learning took place essentially through the maternal voice capable of developing traits of happiness connection evoking what we already knew in the mother's uterus, where the maternal voice gained us throw the water sound too.

This is a generative process **at a distance** able to perform a meta-code as a character for translating a past time throw an interpretation.

"In the ancient world, the *Daimon* was a figure coming from elsewhere,, neither human nor divine, a middle ground between the two, inhabitant of a median region (*metaxu*), the same of the soul. We are born with a character, it is given to us, it is a gift from the guardian of our birth, as old stories say: "Everyone enters the world with a vocation"[7]

You Are Not Alone

In our technologic time, several medical studies have described the importance of this early maternal-infant bonding for the survival and development of an infant as well as the basis for a child's sense of self. Nurturing designed by nature.

Babies delivered prematurely do not benefit from those critical, intimate moments of nurturing care. In the United States, these new-borns, due to unfortunate necessity, are taken from their mothers and placed in the isolation of an incubator to receive medical interventions Camilo Anabalón, the designer behind **BabyBe**, wants to ensure all infants have access to the benefits of immediate physical nourishment. His work aims to offer premature infants the same emotional care available to those delivered complications-free by facilitating the nurturing crucial for them to thrive.



[8]

3a - Town meets infant language

Wittgenstein similarity between town and infant language:

"Imagine that cities are built like language. That there is a perfect correspondence between urban space and the world of signs, between metropolitan architecture and the structure of language. A correspondence between streets, buildings and squares on one side and phonological, syntactic and semantic elements on the other".

Ludwig Wittgenstein in the Philosophical Observations suggests this parallel (§18): "(And how many houses or streets do you want for a city to start being a city?) Our language can be considered as an old city: a maze of streets and squares, old and new houses, and houses with parts added at different times; and all this surrounded by a network of new suburbs with straight and regular streets, and uniform houses

"Logical proof is no more powerful or more 'true' than the geometrical test. Therefore, mathematics does not need a logical foundation. Logic precedes the truth, this does not reflect it. Mathematics is logical because "it moves between the rules of our language". Logic constriction is a psychological, linguistic, social constraint. It convinces us, because

we agree on its results; but this concordance, as in the calculation, is due to training, to the use of a technique”.

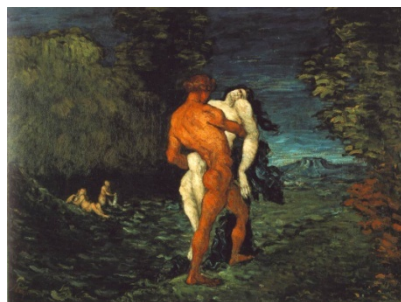
“Work on philosophy like work in architecture in many respects is really more work on oneself. On one’ own conception. On how one sees things. (and what one expects of them”[9]

In the 1930s, Wittgenstein’s philosophy of language was dramatically transformed – he now tells that the meaning of a word is its use in the language; and that words can be used in many different ways, for an indefinitely broad and heterogeneous range of purposes. The picture of language in *Tractatus* is now seen, not as wrong, but as overly narrow, as Wittgenstein himself writes - it is “appropriate, but only for this narrowly circumscribed region, not for the whole of what you were claiming to describe” Philosophical activity is hermeneutical, it does not consist in logical analysis, but in description of human ‘language-games’. In this, he was visionary on Turing codes.

“Language sets everyone the same traps; it is an immense network of easily accessible wrong turnings. And so we watch one man after another walking down the same paths and we know in advance where he will branch off, where walk straight on without noticing the side turning, etc. etc. What I have to do then is erect signposts at all the junctions where there are wrong turnings so as to help people past the danger points.”.....Perfect language results in poetry in which every word and every phrase is “an end and a beginning.” The timeless and the time-bound are interchangeable and in the moment, if one is in the right place, like the chapel at Little Gidding. All will be well when the fires that both destroy and redeem come together to form a knot and “the fire and the rose”—divine wrath and mercy—become one”.[10]

4 - Cezanne, “*beau motif* (beautiful motif)” in variations

“Theories are always easy”, wrote Cézanne, and more “Of what you think you can only give proof, which presents serious obstacles, so I continue in my studies”



1- Cézanne, self-portrait [1878-80]

2- Cézanne, *Abduction* [1867]

3- Cézanne, self-portrait [1887]

*“I owe you the truth in painting and I will tell it to you”,
Cézanne,*

A sense of the mystery of the world seized Cézanne toward a depth never expressed by another artist. He saw that **nothing exists in isolation**: an obvious insight, yet one that only he could make us see. He performed each artwork as an expression of a generative process, where precedents give ideas and indications for the new results, defining a visionary poetics following the great artists of the past, especially Piero della Francesca.

Macroscale variations, a generative abduction process from Piero

*“Painting from nature is not copying the object; it is realizing one’s sensations”
Paul Cezanne*

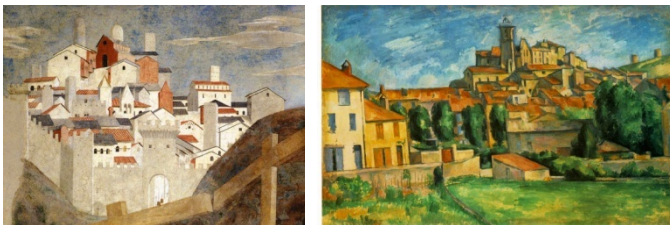
Piero della Francesca provided a bridge to modern art in Nicolas Poussin, Georges Seurat and Cézanne.

Although he lived in Aix-en-Provence, Cézanne took part in the first Impressionist exhibition in Paris in 1874, going back and forth throughout the year and for the following year.

It is therefore possible that he saw the extraordinary life-size copies of the Arezzo frescos produced in 1872.1874 by Charles Loyeux as soon as they arrived. Clearly, they must have impressed him a lot, because, a few years later, Cézanne repeated almost exactly a motif from one of the frescoes: in his vision of *Gardanne* he gave the urban landscape the same **vertical composition** of geometric solids that make up the view of Arezzo created by Piero in the background of the discovery of the Cross.

Cézanne abducted generative geometric rules and landscape vision by Piero, as it is possible to recognize in his art results. [11]- [12]

"Art is a harmony parallel with nature"
Cézanne



1. Piero della Francesca, Arezzo "La storia della vera croce"

2- Paul Cézanne, "Gardanne", Barnes Foundation, Lower Merion, Filadelfia, 1886

In his variations of *Mont Sainte-Victoire*, Cézanne gained his most important generative artworks following the complexity of Piero artworks.

Where, with his vision by a train, the **dynamic direction** is always the same following the horizontal way, but *the points of view* are very different; instead, all are **at the same distance**.

In a letter to Émile Zola dated April 14, 1878, Cézanne praised the Mont Sainte-Victoire, which he viewed from the train while passing through the railway bridge at Arc River Valley, as a "*beau motif*" (*beautiful motif*), and, in about that same year, he began to paint these variations:



1- First painted Mont Sainte-Victoire in 1870

2- *Mont Sainte-Victoire and the Viaduct of the Arc River Valley* (1885–1887), Metropolitan Museum of Art

3- *Mont Sainte-Victoire with Large Pine* (c. 1887), Courtauld Institute of Art



4- Montagne Sainte-Victoire, 1890, Scottish National Gallery
5- Mont Sainte-Victoire and Château Noir, 1904–06, Bridgestone Museum of Art
6- Mont Sainte-Victoire photo

Together Cezanne *abstract* paintings and a *real* photo of Mont Sainte-Victorie

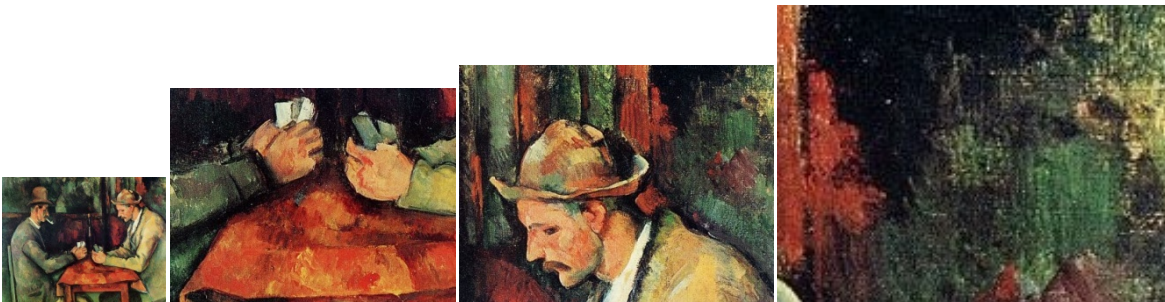
5 - Mosaic structures as organic science: a *micro-lighting* on art

.....”....The blue jumble of clear stars!

For we desire Nuance yet more—
Not color, nothing but Nuance!
Oh! only nuance brings
Dream to dream and flute to horn!....

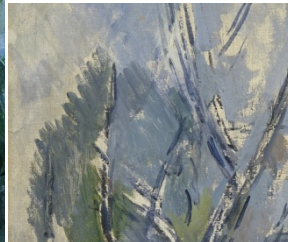
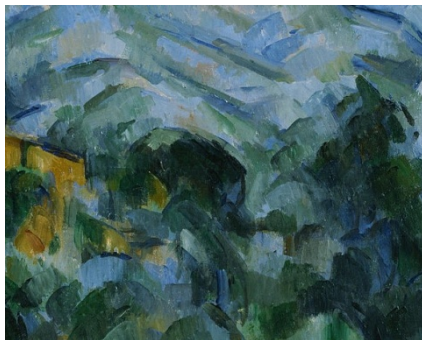
Art Poétique, By Paul Verlaine[]

Things have colour, they have weight, and the colour, and mass of each affects the weight of the other. It was to understand these rules that Cézanne dedicated his life.



1 Paul Cézanne, fragments of *The cards players* -2 Paul Cézanne, fragments of *Apples*

The micro-organic light as *idea code*



1-Paul Cézanne, detail *Mont Sainte-Victoire*, 1902-04, oil on canvas, 73 x 91.9 cm (Philadelphia Museum of Art)

2-Paul Cézanne, detail *Mont Sainte-Victoire*, 1902-04, oil on canvas, 73 x 91.9 cm (Philadelphia Museum of Art)

3-Paul Cézanne, detail *Mont Sainte-Victoire*, 1902-04, oil on canvas, 73 x 91.9 cm (Philadelphia Museum of Art)[12]

NUANCE ARE LIKE ELEMENTS STRUCTURE OF A MOSAIC PIECE: in different elements able in their connecting to express *the lighting of each fragment in a whole*.

What Vico, in *The New Science*, deploras in modern education is **the loss of the perspective of the whole**. *He always insists that the flower of wisdom is the grasping of the whole through the particular and the specific.*

A generative art process tries to take alive this wonderful tradition started from mosaic, that here in Ravenna has one of the best representation over all world. Where we can discover an organization similar in its complexity to that of living things, characterized by the systematic arrangement of parts as elements fitting together into a unified organic whole.

.The main part of a GA process works on the individual ability as poetic logic to perform a code as a structure able to connect logics at micro and macro scale. This generative process is following a first idea realized as a structure of organization: a paradigm that from a fist hypothesis becomes an organization structure.

This idea/code is able to generate recognizable variations, in perhaps endless number thanks to our digital devices.

6 - The hat of power on GA by Piero della Francesca



Flute Player in the "The battle of Eraclio e Cosroe", Arezzo

The hat of power we want to give as *homage* to Piero Della Francesca, the father of all generative artists.

Following my Poetic Logic paper at GA2015 [13], where I discovered ", ***in the face of the musician playing the flute with a Byzantine hat, inside The History of the True Cross, the characters of the Piero face, I want to say thanks to this great artist, scientist and mathematician for his heritage too, still to discover.***

"La pittura Chiara" is still today one of the most great art and science gained by a human being.

7 - The Angel intimate drawing by Dante



Troubadours, Dante, Eliot



DANTE a philosophical poet

*"Dante's imagination is visual ... it's visual in the sense that he lived in an era when men still saw visions ...
We have nothing but dreams .."*
Eliot

"*La Divina Comedia*" is a continuous dialogue between master and disciple, between *Virgilio* and *Dante* and between *Dante* and *Beatrice* for arriving to see *Paradise* and to listen to the *celestial spheres* music as visions that need a science.

The *hendecasyllable* is the ideal metrical tool to erase any rhetoric of the verse and translate it into a *musical orality* that from the language of *the troubadours* brings the Italian language to a pure generation of beauty in extreme musical adaptability.

The Angel intimate painting by Dante

"Dante's imagination is visual ... it is visual in the sense that he at a time when men still saw visions ... We have only dreams ..." Eliot

"Dante once prepared to paint an Angel", wrote Eliot.

"It is sure; Dante painted his intimate Angel". Then we can say, following the Eliot poem.

More, you can put this question: "Why did Dante paint an Angel?"

In reality, he described in his Commedia thousands of angels:

An incredible lighted visionary Paradise figuration,

Through rhythmical emotional sounds, hidden between his poetic words.

*"Dante painted an Angel," Eliot sings. "He painted his Angel **with great tenderness** too"*

*We add with emotion. "For **whom to please?**" Nudging an answer.*

*With impersonal time in his voice, Eliot **whispers: "Beatrice"**.*

And, reflecting by open points of view, he decides to sing with ardour

That he prefers to see the intimate Angel of tenderness,

*Painted by Dante, than **"to read a fresh inferno"**.*

Oh ambiguous complexity of words, oh intimate discover of poetry,

Welcome at the open desco of song tenderness without time!

Where the intimate beauty of the Angel by Dante unveils "Four Quartet" too, as a shining site,

Generated by the splendor of evergreen laurel trees, for an infinite nudging toward beauty

8 - With the mouth of babies and infants

Nihil amantibus durum est, nullus difficilis cupienti labor/

Nothing for lovers hard is, no work difficult for desirous.

St. Girolamo

Poets sing their poems as infants discovering the invisible unknown with desire and *hard* work.

I want to finish with:

" 45 Mercy Street" by Anne Sexton

In my dream,

drilling into the marrow

of my entire bone,

my real dream,

I'm walking up and down Beacon Hill

searching for a street sign -

namely MERCY STREET.

Not there.

I try the Back Bay.

Not there.

Not there.

And yet I know the number.

45 Mercy Street.

*I know the stained-glass window
of the foyer,
the three flights of the house
with its parquet floors.
I know the furniture and
mother, grandmother, great-grandmother,
the servants.
I know the cupboard of Spode
the boat of ice, solid silver,
where the butter sits in neat squares
like strange giant's teeth
on the big mahogany table.
I know it well.
Not there...*

And Peter Gabriel's song: Mercy Street Lyrics, *For Anne Sexon*: [16]

*Looking down on empty streets, all she can see
Are the dreams all made solid
Are the dreams all made real*

*All of the buildings, all of those cars
Were once just a dream
In somebody's head.....*

References

- [1] <http://www.columbia.edu/itc/history/winter/w3206/edit/tseliotlittlegidding.html>
- [2] <http://ebooks.unibuc.ro/filologie/avram/2.pdf>
- [3] (London, British Museum, Arundel Code, f.180 verso)
- [4] <https://www.scribd.com/document/364121163/Eliot-Tradition-a-the-Individual-Talent-1919>
- [5] http://wescholar.wesleyan.edu/cgi/viewcontent.cgi?article=2099&context=etd_hon_theses[[6] [6
- [6] <http://www.bartleby.com/145/ww287.htm>
- [7] James Hillmann "*The Soul's Code: In Search of Character and Calling*"
- [8] <https://sustainabilityworkshop.autodesk.com/camilo-anabalon-babybe>
- [9] <https://storiografia.me/2013/11/20/le-osservazioni-sopra-i-fondamenti-della-matematica-di-l-wittgenstein/>
- [10] <https://www.sparknotes.com/poetry/eliot/section10.rhtml>
- [11] <http://www.cultorweb.com/Piero/P.html>
- [12] <https://www.khanacademy.org/humanities/ap-art-history/late-europe-and-americas/modernity-ap/a/czanne-mont-sainte-victoire>
- [13] E. Colabella, <http://www.generativeart.com/poetilogic.pdf>
- [14] <https://wordandsilence.com/2016/05/19/t-s-eliot-on-dante/>
- [15] <http://www.bartleby.com/246/658.html>
- [16] <https://it.video.search.yahoo.com/search/video?fr=mcafee&p=peter+gabriel+mercy+street#id=1&vid=86c64fbe0bd07e19ca6c279dfbd1cc43&action=view>