

Viva Naturalia ad Artem

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"...Doom is dark and deeper than any sea-dingle..."

W. H. Auden, The Wanderer

Abstract:

This investigation about Nature is not only for discovering rules and harmonious structures in an organic process of creativity, but also for focusing mainly impressions of our times connected to a wildness concept of Nature.

Viva Naturalia can trace a wandering locum of Art evocations, following our impressions. Evocations of sites in mother tongue, the first sounds of our life. In our time familiar sounds of childhood may be only an artificial-set of a constant open all day TV sound. But *how* we memorize these sounds is very different for each person. This ability is strong deeply connected to our singular wildness that represents our uniqueness. This is a *viva naturalia* process. So our voice is the most natural expression of our own code.

Hypothesis: wildness is connected to our male part as belonging to our original matrix.

The image by G. Dorè in an our time contest: the rider Don Chisciotte, with matt dark gray dress, alone on the mountains, walking toward suburb until downtown. His walking is a metaphor of a generative process for a possible raider.

The garden of God. Stones and leaves. The ginestra of Etna.

Cantores in chorus. Popular sentences. Dimensions. Characters.

Joseph, the father of alphabet.

Correspondences by Baudelaire. *Voyelles* by Rimbaud.

Pascal, *the inner rhyme*. Junger, *Eulogy of vowels*.

Sounds of visual mind. Algorithms for performing codes.

An evolutionary path: from romanticism toward modernism.

Key interpretations: blue, yellow, red.

Measure: *grosso modo/singolari modo*; *tempo rubato*.

Exempla: Baudelaire – Cezanne – Ledoux – Chopin; *blue*

Dickens - Turner – Paxton – Scriabin; *yellow*

Dostoevskij – Kandinsky – Gaudì – Rimsky-Korsacov; *red*.

Walking & Jumping

1. Aim of investigation

"...O where are you going said reader to rider?..."

W. H. Auden, O where are you going?

A generative process needs first of all a well defined aim, able to performing ideas.

Now this is how to discover wild uniqueness of human beings as a mirror of live Nature in a conscious Art process.

2. Mother tongue, starting point for endless variations

*Are not, perhaps, the biggest part of words colored
with the idea of what they represent outside?"
Balzac, 1852*

We discover since our infancy in wandering Nature a mirror of our singular identity, that artists try from ever and ever to translate in their works.

These are great catalyses for Art, as poetry, music, pictures, architectures, objects design For translating from *reality* to art we need not only a grammar, a syntax, logics, ideas, codes, we need also impressive impressions. How to collect them it is not script in any scientific book. We can only try to be simple, sure, sincere, that means wild, as the main expression of our uniqueness in our childhood.

By gaining this fields may be we arrive to a good expression of our own impressions. Obviously a scientific generative approach is the basic process for this creative experimental work.(see my paper Generative Art, GA 2008).

It is necessary condition, but it is not enough.

Investigation about words as expression of our ancestral wildness.

2.1 Joseph, the father of alphabethe

F. Crombette, bringing the Greek explanation of the magic origin of the writing, hypothesizes that the Hebrews for religious motives, for their depth God's respect , they heard the necessity of a writing of communication with the Egyptians, but that it had lost its magic character. On the base of the multiplicities of meaning of the hieroglyphs and the assonances, made easy by the extreme mobility of the vocal part of the names, they discovered that in the different pronunciations a thing stays unchanged: it is what they send forth the lips but that it is not prononciabile without the aid of the vowels. The consonants are the skeleton, the vowels the meat. Crombette identifies in Joseph, the person that had the great idea to separate in a word the part of the consonants from the vowels . Here is the deep reason for which the Jew writing didn't have vowels. Joseph was the inventor of alphabethe.

3. Vowels.

*A noir, E blanc, I rouge, U vert, O bleu; voyelles,
Je dirai quelque jour vos naissances latentes:
A, noir corset velu des mouches éclatantes
Qui bombinent autour des puanteurs cruell
Golfes d'ombre; E, candeurs des vapeurs et des tentes,
Lances des glaciers fiers, rois blancs, frissons d'ombelles;
I, pourpres, sang craché, rire des lèvres belles
Dans la colère ou les ivresses pénitente
U, cycles, vibrations divins des mers virides,
Paix des pâtis semés d'animaux, paix des rides
Que l'alchimie imprime aux grands fronts studieux
O, supreme Clairion plein des strideurs étranges,
Silences traversés des Mondes et des Anges;
- O l'Oméga, rayon violet de Ses Yeux
Rimbaud, Voyelles, 1872*

Rimbaud in « Alchimie du verb » writes »J’inventai la couleur des voyelles ! », but the invention rises always from a impressive impression. So walks the hypotesis that E. Gaubert made on the Mercury de France on reminding to the colored ABC learning that Rimbaud would have used in his childhood. Gaubert had in fact roused an ‘800 illustrated alphabet in which the agreements with the vowel cromatismis of the poet are notable: the letter Á. is black, the E is yellow, the I is red, the U green, theO blue. If it is excluded E (but it is been objected that the yellow can discolor itself up to seem white) the correlation is perfect. But iy is not enogh. We need the corrispondence with the childhood impressions, these walk for evocative definition of colors.

3.1 Vowels complexity: *Vocal Variations, tecnical tools in the art of talking*

*Delivery of a message is a complex issue. Delivery consists of three elements – the verbal , words used,, the visual , body language, and **the vocal, use of the voice.***

Vocal variation through pitch. *We each have an upper limit and a lower limit to the range of notes we can hit with our voice. Some of us can’t “hit” any note in particular, but we all have a range of possibilities! By default we will usually fall into a limited range of pitch. It takes effort to break out of that range and add variation to the voice. Naturally, when excited, our pitch will rise. It takes effort to learn to sometimes drop the pitch for the sake of emphasis. This is worth doing to avoid screeching your way through an exciting talking like a shrill dog whistle!*

Vocal variation through pace. *All of us can speak faster and slower. Most listeners can cope with both faster and slower (as long as volume is appropriate). However, listeners will struggle with monotonous pace. It’s hard to listen to a 100mph preacher. It’s hard to listen to a 1mph preacher. Be sure to vary the pace . . . which takes effort to learn. Just like with pitch, we have a default when excited – we go faster.. Emphasis can be achieved by slowing the pace at the key moment, but it takes effort to learn this.*

Vocal variation through power / punch. *You can speak louder and softer. We tend to fall into a certain level, it takes effort to add variation. Again, for emphasis we naturally go louder. But going softer can really be effective too, with some practice. Here’s a post that addresses this specific issue -When Less is More*

Vocal variation through pause. Basic truths – speakers feel that any pause is really, really long, and they think that listeners think they've forgotten what they'll say next. In reality a pause is never perceived to be as long as it feels to the speaker. Pauses really help. They add emphasis. They allow seconds for soaking in a truth. They allow people to breathe. So don't undermine every possible pause with verbal filler, you know, umm, like, just really, you know, like, that.

3.1.2 The eulogy of vowels

Junger wrote some wonderful pages as eulogy of vowels. He tells about Pascal that called "the inner rhyme" the chord that gives to verses their more evocative attractive vibrations. Rhythm has a consonant nature, chord a vocal nature. The vowels are the pulp of the words, while the consonants are the bony structure. That's why the changes of the language, its migrations and its decadence strike more the vowels. He quotes Jacob Grimm: "To the vowels in their whole a female character to the consonants a masculine character must be attributed". The vowel represents the short-lived element of the word, in it the color resides, while in the consonant there is the drowsing. The feelings are deeply connected with vowels. The Á. means verticality and ampleness, the O height and depth, the E the void and the sublime, the I the life and the putrefaction, the U the generation and the death. Few keys are enough for therefore disclosing the fullness of the world in the measure in which it reveals him to the ear in the language,

4. Correspondence, similitude, performing

*« La Nature est un temple où de vivants piliers
Laisserent parfois sortir de confuses paroles;
L'homme y passe à travers des forêts de symboles
Qui l'observent avec des regards familiers.
Comme de long échos qui de loin se confondent
Dans une ténébreuse et profonde unité,
Vaste comme la nuit et comme la clarté,
Les parfums, les couleurs et les sons se répondent.
Il est des parfums frais comme des chairs d'enfants,
Doux comme des hautbois, verts comme des prairies,
- Et d'autres, corrompus, riches et triomphants,
Ayant l'expansion des choses infinies,
Comme l'ambre, le musc, le benjoin et l'encens,
Qui chantent les transports de l'esprit et des sens »
Charles Baudelaire, Correspondences from Les Fleurs Du Mal, 1857*

Baudelaire can recover on this poetic the plan dimension of nature that the western intellectual for a long time has lost. A dimension that is not "naturalistic" only for the reference to perfumes colors sounds of the nature, but also in relationship to the "baby's meats", the lost innocence, irrecoverable in the reality in how much prevented by other perfumes "corrupt, rich and triumphant."

The poet stands himself in opposite feelings of life, where those prosaic of the daily life become sublimed, in deceptive form, from all internal feelings.

Quartina al tramonto del 15.02.'08

*La gentilezza è un passo veloce flebile tra la polvere.
Segno invisibile di racconti trattenuti di memoria infantile.
Curvati nell'angolo con lieve statico furore di voce popolare;
Il tempo trascende solo gli inoperosi, distandoli d'inedia.*

*Una punteggiatura lunga, sospesa
Quel pensare che sia il tempo
Ad accarezzare l'amore.*

*Due pagine bianche
Improvvisate
Scoperte tra l'affollata
Propaggine della terra
Svelata.
Terra, terra agognata
Con delicata armonia
Riempiro il tuo vuoto
Inaspettato spazio.
Non Ti deluderò
Musa attenta
Inquieto è il canto:
Ciò che verrà
E' già dato.*

This paper tries to outline *how Natura walks* for artist of our time. This represent the most adaptable tool for our eyes, used in all culture. In our time we are over the Hegel dialectical vision of the world. After last studies about, we can affirm that the opposites black/white, far/near etc. are not in one dimension system, but they generate a dynamical asymmetry. So this explained generative process is not necessary for activating a creative process, but it is a good methodology that works in experimental way by gaining complex results, the main question of our time.

4.1. Characters, interpretation keys, Maestri



Nardostachys_grandiflora

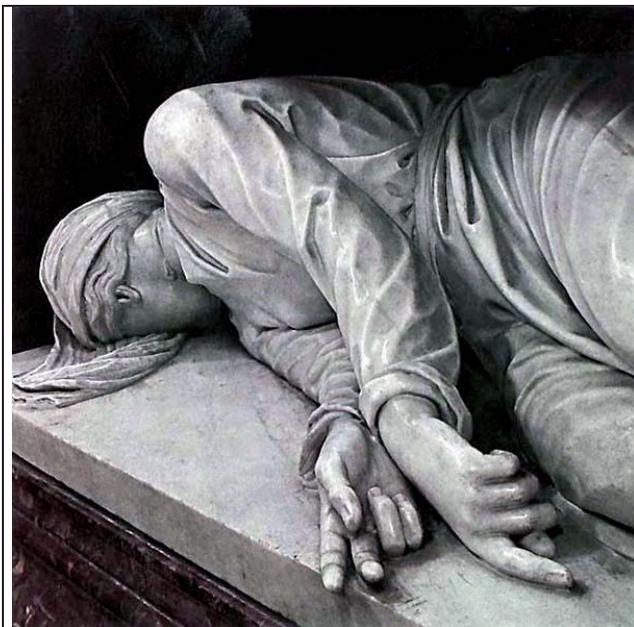
Apophasie

Naturalia character: *neutral* colors on the table, when wind is flatting

Wild as the sun that shines dawn on mountains
Clear as water that flows slowly between the folds of stones
Strong as the proud running of a young horse on the path of home
Fragrant as nardo that represents the humility of Mary
Lucent as the looking of a mother that caresses her son
Winding as the curve of a shell spiral in the sea
Pure as the call sound of a turtle dove
Ethereal as the wing flight of a white butterfly.

4.1.2 The sound of the heart voice

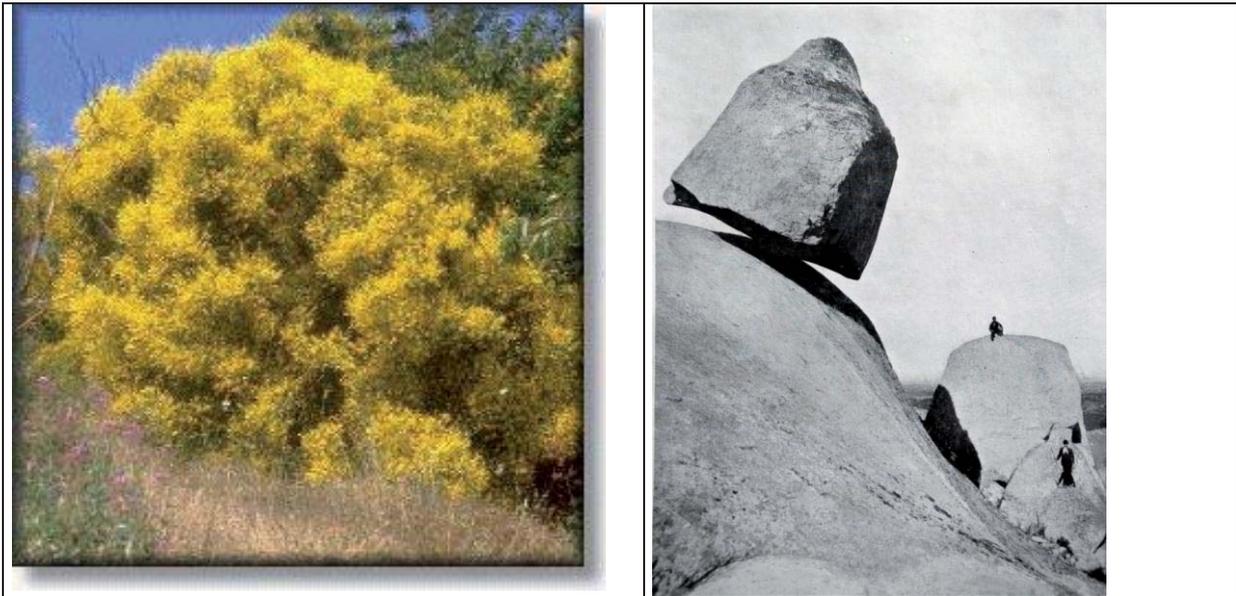
“Bellezza delle prime foglie/Beauty of the first leaves
bagnate dai raggi del sole/watered by sun rays
colla loro ombra appena nata! with their shadow just born!
Fedor Tjutcev, *The first leaf*, 1851



The statue of S.Cecilia carved by Stephen Maderno in 1599. *TALKING Hands*
Grammatica, S. Cecilia e two angels musician - *The sonorous backdrop*

Cecilia, holy, martyr of Rome, doesn't exactly know the date of the martyrdom. The church in Trastevere of S. Cecilia was founded, in 230 from pope Urbano I, on the house of a pious homonym woman of the holy martyr. The Title Caeciliae goes up again to the V century. In the 821 Pasquale I it makes to rebuild the church transferring there the body of the holy from her crypt, in the Cemetery of Callisto, on the Street Appia .Pope Pasquale put back the body in a box of cypress that was contained in a sarcophagus and secret in the confession under the greater altar. The pope before interring Cecilia put the head in a silver casket that was given subsequently by Pope S. Leo IV to the church of the Sses. Four CrownedS. On 19 October of 1589 there was the recognition of the relics and the body, deprived of the head, of Cecilia was found uncorrupted.

Leaves and stones



The ginestra of Etna-

Piedra Movediza of Tandil, Argentinian

...
"Sta natura ognor verde, anzi procede
Per sì lungo cammino
Che sembra star. Caggiono i regni intanto,
Passan genti e linguaggi: ella nol vede:
E l'uom d'eternità s'arrogia il vanto.
E tu, lenta ginestra,
Che di selve odorate
Queste campagne dispogliate adorni,
Anche tu presto alla crudel possanza
Soccomberai del sotterraneo foco,
Che ritornando al loco
Già noto, stenderà l'avar lembo
Su tue molli foreste. E piegherai
Sotto il fascio mortal non renitente
Il tuo capo innocente"...
Giacomo Leopardi, *La ginestra*

The [Piedra Movediza](#) fell down in 1912 and split in two below. Although it is impossible after the fact to ascertain the reason it fell, it is very possible that the delicately balanced rock was thrown off balance by the common practice of placing glass bottles under it and watching them explode. This was the way the locals would prove to visitors that the rock, in fact, moved, since the movement was too subtle to be detected by the naked eye. There have been projects to restore the rock, and a replica stone was placed where the original used to be. Other similar stones like [El Centinela](#) are also attractions, but none has the truly astonishing quality of teetering ever so slowly like the "moving rock" once did.

Stones talk us about life and death, and how the transforming walks and the going down of the earth's forms. They are the diary of the land that had a long lively past, before the birth of human beings, curious able readers of the stones pages.

"Invano tendi in ascolto l'orecchio/ In vain you prick up your ears. Una sola cosa sento nel mormorio delle sfere:/Only one thing I hear in the spheres murmuring: La voce tonante del tutto:Infinito"/ The voice of the whole tone: Infinite"

4. Oral tradition – cantores in chorus



Cantoria, Luca della Robbia e Donatello

Vowels in chorus

I set a imaginary site, like a virtual chorus with 12 players, following the Eschilo tradition of Greek chorus, playing, dancing and singing.

They are connected by the colors yellow, blue, red.

The choice of Cantoria people follows my impressions of artists that were important in my life, improving my ability in discovering feelings of art.

During my investigation I was in a deep attention that my hypothesis that the selected artists were really mainly connected to colors key. This for the plausibility of my investigation system.

3 A collective code, toward avanguardie

“Oh don’t believe in the unity of man”

Dostojevskij

For trying to understand some starting points of the deformed relationship between Nature and Art in the reality of our time, characterized by a total absence of poetic and a big power of technology, I focused some roots of investigation at the beginning of the last century. This time was characterized by a double direction: one strongly connected to the 800 Romanticism, the other one in a total new relationship between Art and Nature .a revolutionary vision figurative and abstract, this incredible passage performs the new *homo faber*, as strong expressions of the machines power.

Balzac, was a prophet of the avant-garde But the avant-garde term starts to have sense beginning from the letter that the young Rimbaud writes May 15 th 1871 to Paul Demeny, the famous Letter of the clairvoyant, in which the illusion is advanced, that will be proper of all the avant-garde of the XX century, of an art outpost of a real change of the reality. Illusion, certain. But the center of the letter is another. Rimbaud launches an extreme provocation: "Me it is another." Quoting Montaigne "My I of today and my I of tomorrow are surely two."

Only in this way it will be possible to gain, beyond the forms already deposited in the language, the other forms that are excluded, or even what has considered shapeless, destined to sink in the nothing without salvation. What this extreme action had to not only have an artistic effect, not only cognitive, but to be a move of the general axle, and therefore also ethical, of the human life. Rimbaud confirmsto reach a new sensibility, but also in new opinions, to a different staircase of values that puts us in relationship with the world.

A performed friendly site of artists works by defining interpretative relationships between them, as a common denominator: the connections in their artworks to a same dominant impressive color. The colors, used as a key interpretations, are: *yellow, blue, red*.

These tools were used as a water diviners.

The fatherly sounds of love replay in the time bottoms

As fragments of revealed attentions.

The theme of this investigation is the relationship between nature and art. Following Stefan Zweig Dickens, Balzac and Dostojevskij are the most expressive novelist of XIX century. In the meaning of novelist as genius able to generate a new cosmos with his own rules. The novelist is able in giving his own nature to the artificial ware that he invented. This is deeply recognizable not only for the author, but for all people. Poetry in prose. Each one works in his identity spheres:

Dickens in the family sphere

Balzac in the society sphere

Dostojevskij in the singular person sphere

Literature is, in this *iter*, not only the starting point of investigation, but also the double vortex, that working as an attractor is able to outline connecting also the other arts, painting, architecture and music, following the tradition that literature is the most important art.

Cantores data:

Dickens, Landport, 7 febbraio 1812 – Gadshill, 9 giugno 1870

William Turner Londra, 23 aprile 1775 – Chelsea, 19 dicembre 1851

Joseph Paxton was born August 3, 1803, in Milton Bryan 1858?

A. N. Scriabin, Mosca, 6 gennaio 1872 – Mosca, 27 aprile 1915

Balzac, Tours, 20 maggio 1799 – Parigi, 18 agosto 1850

Paul Cezanne, 19 Gennaio del 1839 ad Aix-en-Provenc muore ad Aix il 22 ottobre del 1906

Ledoux, Dormans, 21 marzo 1736 – Parigi, 18 novembre 1806

CHOPIN, Zelazowa Wola, 1° marzo 1810[3] – Parigi, 17 ottobre 1849

Dostojevskij, Mosca, 11 novembre 1821 – San Pietroburgo, 9 febbraio 1881

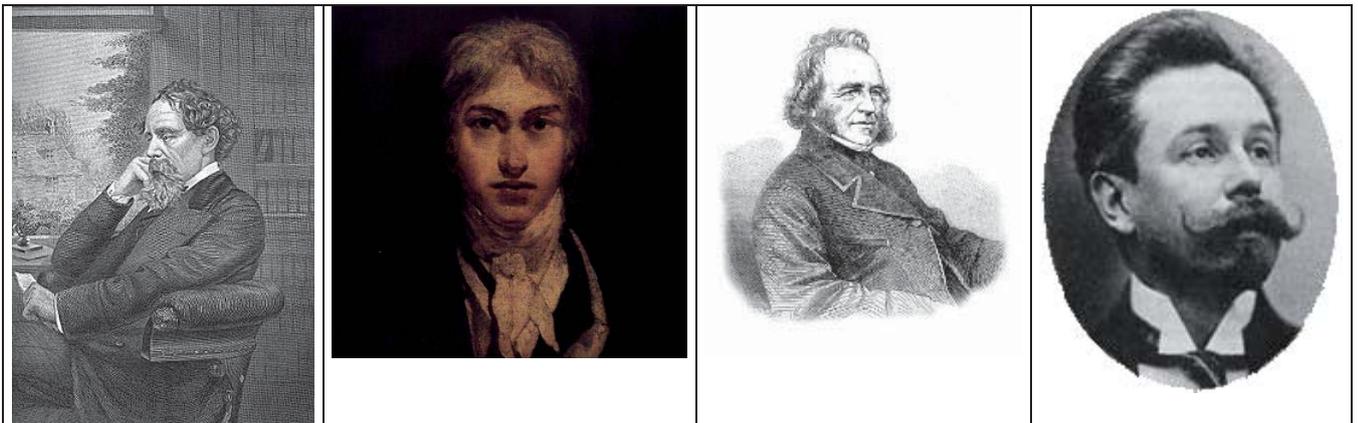
Vasilij Kandinskij, Mosca il 4 dicembre 1866 - il 13 dicembre 1944

Antoni GAUDI', Riudoms, 25 giugno 1852 – Barcellona, 10 giugno 1926

N. A. Rimsky Korsakov, Tichvin, 18 marzo 1844 – Ljubensk, 21 giugno 1908

1 –yellow

Nature in the mirror – The art of memory – *the looking* – lighting and technique



Dickens – Turner – Joseph Paxton – Scriabin

Charles Dickens

He is the unique exemplum of deeply loved author from his first work until the last moment of his life. He was friendly called "Boz". His glory remained fixed lighting as a sun over the world. The first framgment part of the book Pickquick had 400 copies, the fifteen one 40.000 copies!

For hearing his voice people made crazy things.

His tomb still now is always covered by flowers.

His poetic identity is strongly connected with tradition. He is the unique great poet of his century, whose intent is totally connected to the intellectual needs of his time. His great worth was to discover the poetic site of the prosaic life. Dickens made come the sun into the grayness of his land.

He is the golden circle in the daily English life. He wanted help aged people and children, using words performed in bivocal art, poetry in prose. A dynamic evocative picture in our mind is the result of this generating impression process.

His eye outlines a richness of characters with infallible precision. No one is equal to an other, until in any little detail is sculpted their personality. In his work is not present any approximate simplification. All is real and alive, described by his deeply careful looking. This is a wandering infallible tool. Dickens is a visual genius. His eye is an English eye, cold, gray, lucent as steel. In his memory no one impressions of his life were lost, every thing was collected, his eye was more strong than time. Nothing was forgot, all the impression were alive, full of smell and read for every possible evocations. His visual memory was not comparable. He used a special artificium, reflecting the characters in a concave mirror, for increasing their grotesque aspect. By this unique vision he performed evident the whole character.

Dickens works with the real eye of the body. His characters remind to pictures. Real images invented by a strange angular eye position reflect every life phenomena. His humour is like a warm sun ray, able to transform landscape in a wandering site.

Dickens is winner for his smiling.

Turner, John Mallord William. One of the finest landscape artists. His work was exhibited when he was still a teenager. His entire life was devoted to his art. Unlike many artists of his era, he was successful throughout his career. His father was a barber. His mother died when he was very young. The boy received little schooling. His father taught him how to read, but this was the extent of his education except for the study of art. By the age of 13 he was making drawings at home and exhibiting them in his father's shop window for sale. Turner was 15 years old when he received a rare honor--one of his paintings was exhibited at the Royal Academy. By the time he was 18 he had his own studio. Before he was 20 print sellers were eagerly buying his drawings for reproduction. He quickly achieved a fine reputation and was elected an associate of the Royal Academy. In 1802, when he was only 27, Turner became a full member. He then began traveling widely in Europe. Venice was the inspiration of some of Turner's finest work. Wherever he visited he studied the effects of sea and sky in every kind of weather. His early training had been as a topographic draftsman. With the years, however, he developed a ***painting technique*** all his own. Instead of merely recording factually what he saw, Turner translated scenes into a ***light-filled expression*** of his own romantic feelings. As he grew older Turner became an eccentric. Except for his father, with whom he lived for 30 years, he had no close friends. He allowed no one to watch him while he painted. He gave up attending the meetings of the academy. None of his acquaintances saw him for months at a time. Turner continued to travel but always alone. He still held exhibitions, but he usually refused to sell his paintings. When he was persuaded to sell one, he was dejected for days. In 1850 he exhibited for the last time. One day Turner disappeared from his house. His housekeeper, after a search of many months, found him hiding in a house in Chelsea. He had been ill for a long time. He died the following day--Dec. 19, 1851. Turner left a large fortune that he hoped would be used to support what he called "decaying artists." He is called in England the painter of light.

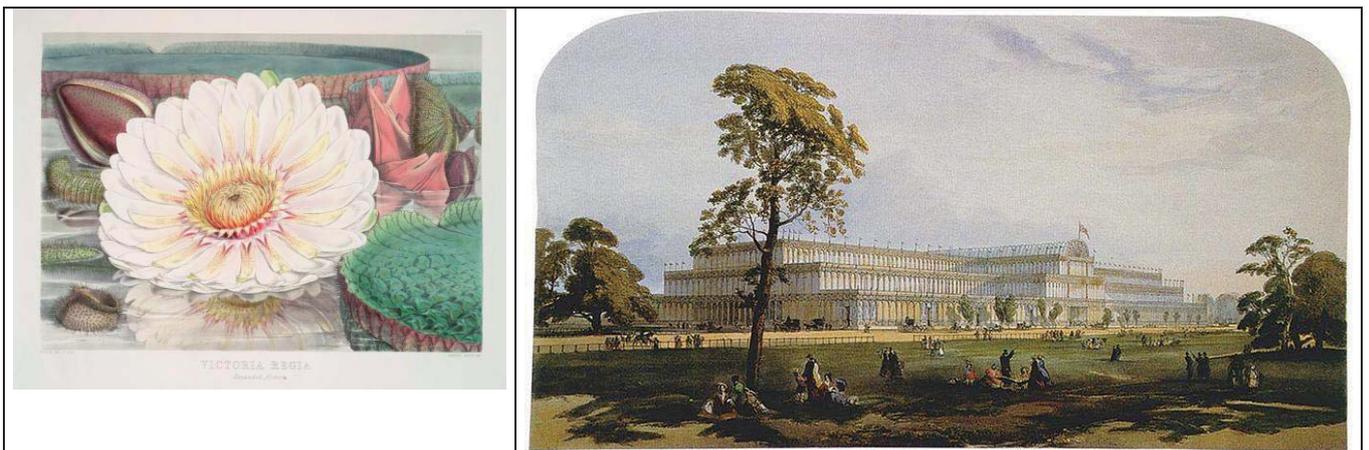


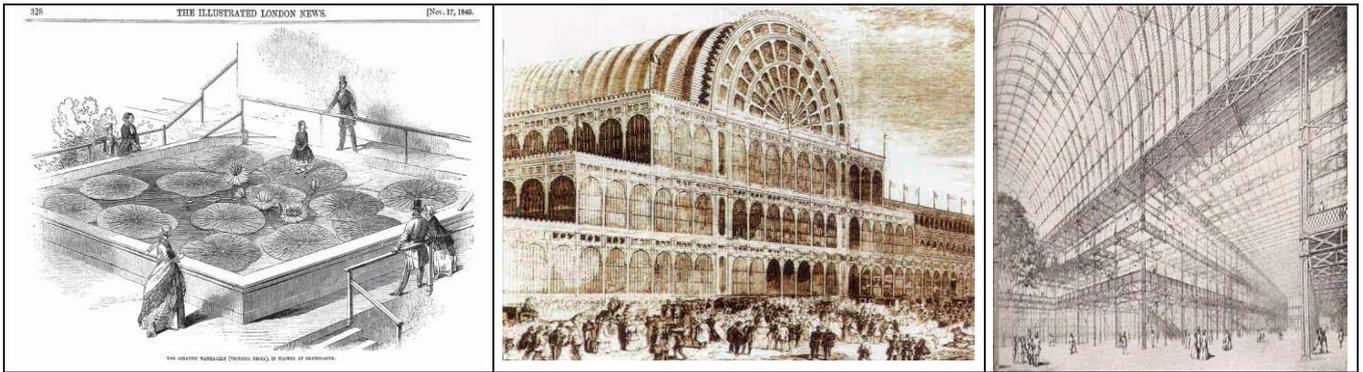
- 1- *Colour Beginning* 1819; Watercolor, 22.5 x 28.6 cm; Tate Gallery, London
- 2- *S. Giorgio Maggiore: Early Morning* 1819; Watercolor, 22.4 x 28.7 cm; Tate Gallery, London
- 3- *Slavers throwing overboard the Dead and Dying - Typhon coming on ("The Slave Ship")* 1840; Oil on canvas, 90.8 x 122.6 cm; Museum of Fine Arts, Boston
- 4- *Norham Castle, Sunrise* c. 1835-40; Oil on canvas, 78 x 122 cm; Clore Gallery for the Turner Collection, London
- 5- *The Fighting "Temeraire" tugged to her last berth to be broken up* 1838; Oil on canvas, 91 x 122 cm; National Gallery, London

Joseph Paxton

Paxton was a remarkable designer of "natural engineering" He designed the Crystal Palace in Hyde Park, London, the building that would house the "Great Exhibition of the Works of All Nations" in 1851. Over 233 designs were submitted for the building. The catalyst of his design was a wonderful flower: Victoria Regia. (Expanded_flower)_Paxton produced his design on a piece of blotting paper and submitted the final design *in less than nine days*. The building itself was erected in just six months, with 293,655 panes of glass, 330 huge iron columns and 24 miles of gutters.

In 1854 the building was moved to Sydenham where, until it was damaged by fire in 1936, it housed a museum of sculpture, pictures, and architecture and was used for concerts. In 1941 its demolition was completed because it served as a guide to enemy planes. The building was constructed of iron, glass, and laminated wood. One of the most significant examples of 19th-century, proto-modern architecture, it was *widely* imitated in Europe and America.





Victoria Regia.(Expanded_flower) - the Crystal Palace

Alexander Scriabin



Light key board

The musical language of Alexander Scriabin was unique and exotic from the outset, and over the course of his career became even more so influenced by the spiritual mysticism of his day, and explored an other world through his music. Compositions such as his Third Symphony, The Divine Poem deal with subjects like pantheism vs. monotheism, and late in life his intentions were to create holistic religious events, not unlike ancient Mediterranean pagan rites, infused with music, dancing, colors, and smells. Scriabin's theory was that each note in the octave could be associated with a specific color, and in *Prometheus, the Poem of Fire*, he wrote the colours and music to match. His arrangement was:

C	Db	D	Eb	E	F	F#	G	Ab	A	Bb	B
Red	Violet	Yellow	Steel	Pale Blue	Dark Red	Bright Blue	Orange	Purple	Green	Steel	Pale Blue

Part of his eccentricity was his claim to experience synesthesia, the bleeding of one sensory experience into another; thus he equated colors, as in red, blue, or yellow, with certain tones and key relationships. F sharp, for example, he experienced as blue, and C major as red. This experience inspired the creation of a color organ, a *keyboard type* device that projected colors upon a screen, depending upon the chords played. However, it wasn't until the 1970s that a similar device actually succeeded at a performance, due to the necessary technology involved. His influence upon the Western tradition is perhaps felt mostly in spirit, rather than in his unique and fascinating harmonic language. *Yellow* for him was an high test of intellect.

2 - blue

Nature inside Nature – The art of dreaming – *the mind tenderness* – the night



Balzac – Cezanne – Ledoux - Chopin

Balzac

Balzac is the *magister* of the pure precious form. Synthesis "*en raccourci*". His methodology is in compressing and in *compendium*. He arrives to define the characters of the human comedy. His world is poor, without contrast, interferences; it is also simple, he enlightens with its flame every hidden corner of life. He chooses each prototype of human beings and moulds with his hands his character color. In *blue*.

His own code is mirrored on the collective codes of his time and beyond his time, arriving to outline the eternal codes of human beings life. Together to his 80 works on Human Comedy, there are too 40 *unfinished* artworks: *Mosca, Wagram, The existence of passion...*

If Balzac finished the his whole opera, closing his human passions circle, his work should become not understood. For the reason that his art should be too much perfect, terrific for all posterity.

For this simple feeling that deeply respects the human *temporary* status his color is *blue*. This is a great art of telling, connected to the *oral tradition* in imitation of Nature. He a great performer of the bivocal art of poetry in prose. His characters remind to us a tender music.

The unfinished Human comedy, as a wonderful unfinished statue, is a greatest exemplum, a wandering song toward the human un reaching perfection.

Cezanne

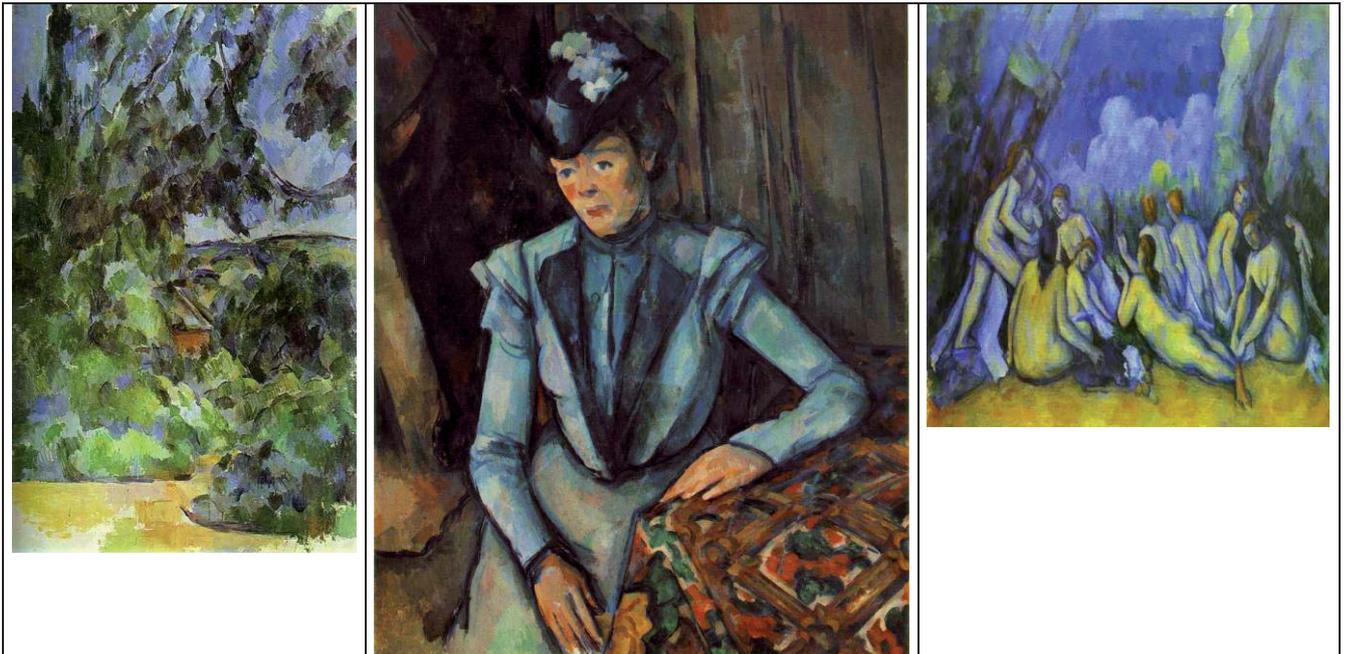
Cézanne, at the beginning of his activity, declares that the fantastic character and the historical character that more have influenced him is Frenhofer, the protagonist of the story The unknown masterpiece of Balzac. According to Bonnard, at the end of his life, with the tears to the eyes, Cézanne declares that this story is his history. Does he speak this story of what? Balzac in the Unknown Masterpiece prophesies the inaugural crisis of a new language. The young Poussin meets, bringing himself in the study of Porbus to show him his sketches, an old man, that entered hardly immediately not, inveighs against that painting - that of Porbus and of Poussin - that he deludes, to have represented the nature to have of it also torn the secret. But if the hand stretches him on the cloth, on the body that is represented there, on that breast that appears so "solid and round", the cold of a statue meets him the dead rigidity of a dead body. The painting, the art, doesn't have to copy the nature, but they has to look for of "to gather the spirit, the soul". Only so it is possible to reach the beauty that is "severe and difficult thing", that can be cultured only tightening her/it in a form, that is it same plural, multiform, as the reality that surrounds us, as the life that "it overflows" and that "it fluctuates around nebulously." Porbus and Poussin finally reach to see her Belle Noiseuse, the picture from to which the old Frenhofer is working more than one decade. And they don't see anything. They examine the painting, "putting to the right themselves to the left, of forehead, lowering themselves" in a sort of desperate clown mimic and they don't see anything else other than "colors confusedly and contained in a crowd of eccentric lines". And finally, as "escaped an unbelievable destruction", they perceive, petrified by the admiration, in an angle of the picture, a foot that emerges from the shapeless chaos of the colors from the dense fog of those lines.

That fragment, to which they devote a sort of dark admiration, is for them the residue of the only language that they succeed in considering such. And the last rest of the representative language, that seems, in it complex, hold backin the slow obstinate, stubborn breakup of the folly. And therefore they

communicate to the old man their disappointment: on the painting, they says, nothing is not seen, the painting represents the nothing. It begins indeed here, "the legend of the modern art", not so much for the artists and the poets that have meditated on this story as on a prophecy, but because Balzac gathers the cognitive change that emerges from a new reality: from the "magnificent chaos of the roads", from the crowd, from the mutable one, from the buzz, from the noise leading of the metropolitan condition. It gathers that is the salt of this reality, that overflows from the usual linguistic codes, elusive inside a pure representation.

Cezanne always suffered the terror of the black

"I have to always work, but not for reaching the ended one, that arouses the admiration of the imbeciles. What the common people mostly appreciates is not but the result of the work of an artisan, that makes every I work not artistic and banal": This is the objective of a young Cézanne trentacinquenne, that holds to have reached at the end of the nineties, when he writes to Gasquet: "... I have come too soon perhaps. I was the painter of your generation more than of mine."



Landscape in blue – Woman in blue – The bathers

LEDOUX

He said that the shape must be "*pure as the one of the Sun during its journey*" Its harmony lies firstly in the air and the sun. The cosmic vision is provided by the shape of the Salt works, which looks like a sundial. But the radiant organization allows also the functional distribution, each building trade owning a building in an equal part of the sun and of the public and private space (especially the gardens).

The obsession for meaning characterizing Ledoux' work determines him to explain even that the building situated at the most western point will be appointed to the clerk who will be the last ones to work every day, writing down in the books the daily production... At midday, the Sun is of course at its height on the top of the director's house, which also stands for the justice palace and the church... In one of Ledoux' engravings we can even see the sun crossing over the building and illuminating the priest, who is on the top of the stairs, where everything converges.

We obviously think of Tommaso Campanella's *Cité du Soleil* (La città del sole)

The feeling that the Royal Salt works have a secret connection with the outer space is still present nowadays: the strength and the balance which come out of this architectural composition determine a feeling in between trouble and fullness: there are some who leave it serene, there are others who leave it panicked. Conductor Emmanuel Krivine, who would spend many summers at the Royal Salt works with the French Youth Orchestra, used to say that inside the salt works one has to face oneself...

Those who have spent some time there know at what extent this could be a good or a bad experience.

II. The architect's eye

The second compositional element is the reference which Ledoux explicitly makes to the ancient

theatre. In the opinion of Anthony Vidler (1987, p. 49)⁴, "we literarily have to interpret the Salt works as a theatre, since it follows the lines of the ancient amphitheatre as described by Vitruve and illustrated by Perrault" (in the work published in 1673, that Ledoux thoroughly examined).

Just like the theatre of Besançon, whose revolutionary auditorium breaks with the Italian model of theatre and becomes the prototype of the "modern" auditorium, the shape of the Salt works represents the social and political ideal of the City of Chaux.

We can also call theatrical in the Salt works the combination of abstract elements and dramatic motifs, whether we refer to the colonnade of the director's house, which has to play with the sun, or to the salt urns, or to the imitating rustic roofing. It is the "talking architecture", with its production and strength symbolism.

Finally, the third approach to the plan of the Salt works is that of the eye. We have insisted a lot in our comments on the ideology of social control exercised by the Salt works, where, Ledoux says, "nothing escapes the supervision". Michel Foucault (1975) has even compared it to a "watching machine" which announces the concentration universes.

III. The Salt works, real building and embryo of utopia

The royal Salt works built between 1775 and 1779, 20 years before the French Revolution, does not represent a utopia in itself, but rather a vision of the future. Maybe we should not forget to mention that two centuries later some intellectuals had the idea of setting up there a "foundation", in charge with creating an international centre of reflection upon the future. Nevertheless, Ledoux' utopia is "The city of Chaux", an ideal city whose plans he will constantly improve, especially after the Revolution... In this way, until the 1980s, the tourist guides mentioned the Salt works as an old country house or an unfinished ideal city. These rough guesses spread by a popular mythology are very far from the historical reality. Ledoux has really built a salt manufacture at the king's request. This salt works has been desired and built in semi- circle.

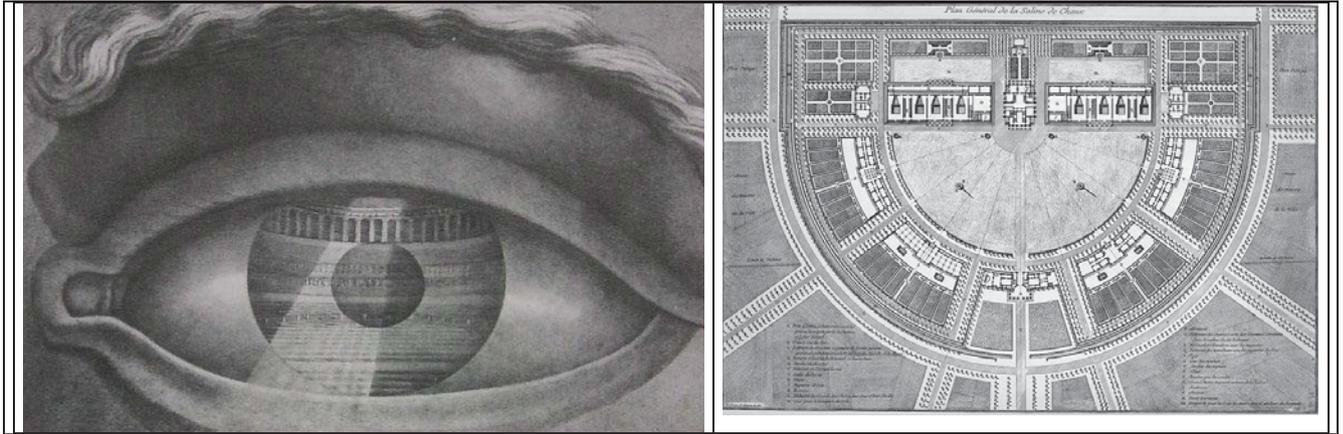
It is only during the Revolution and particularly during his imprisonment that Ledoux will conceive the work of his life: the plans of an ideal city which he will describe in his treaty of architecture. But contrary to what some people have written, Ledoux' ideal city is not the result of an opportunist appropriation by the former king's architect of his work in a revolutionary light. It is likely that Ledoux had from the very beginning in his mind this project of an ideal city, the public order giving him the opportunity to test some ideas before their development in his writings.

The ideal City is hence conceived twenty years after the building of the Salt works, in a totally different political context. It is the result of both social and architectural utopia... Ledoux extends there the theories which explained the choices made for the Royal Salt works. But what is intriguing is that this utopia is not one without a site, since it is situated exactly on the place of the Salt works, the latter being its centre. In the famous engraving of the ideal City of Chaux, we clearly recognize the Salt works, but also Loue's valley, in the place where it meets the Jura Bresse, having in the background the Chaux forest Massif, which names the imaginary city.

We are now aware that there was no clear-cut distinction between the Salt works project and that of the city of Chaux, it is even likely that Ledoux has thought from the very beginning to set up a new industrial City in Franche-Comté. Vidler reminds in this way that at that age the region constituted the object of many projects of economical development. In particular, there was built the channel from the Rhone to the Rhine, which still exists nowadays. It is likely, as this author believed, that Ledoux had tried

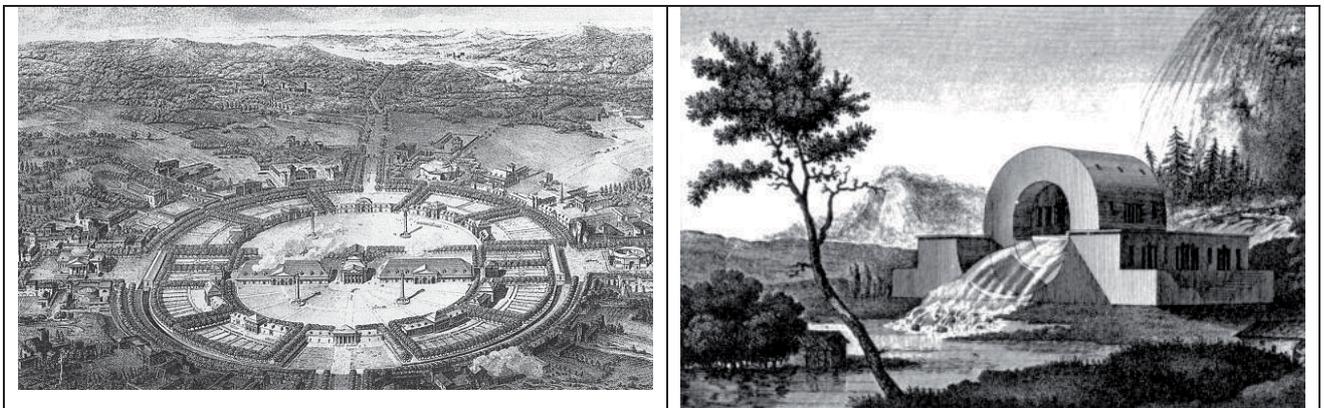
to convince Turgot's entourage to build at the borders of the kingdom a city in a new style, for which he made several successive plans.

In these "urban fictions" Ledoux closes the Salt works' circle and he makes the centre of an imaginary city out of it. We encounter there the idea of a community life following J. J. Rousseau's model, but also the idea of a new industrial urbanism. Ledoux enhances gradually his great urban project through other buildings, explaining their functioning, designing their catalogue, and setting up their plan. To his mind, these ones should be engraved by better artists and afterwards published in his treaty of architecture, which will partially be made in 1804.



The eye of the member of the audience reflecting the theatre of Besançon, Inner view of the theatre, drawing by Ledoux

The Royal Saltworks at Arc-et-Senans, plan view of facilities



General view over the city of Chaux
Project for the ideal city of Chaux: House of supervisors of the source of the Loue. Published in 1804.

Chopin

Chopin was a great performer in his art of tempo rubato, as a blue tone of the night able to hold every different interpretation.

"Tempo Rubato" is the freedom of movement tuned to the performer in certain passages for emphasizing the expression. Without any doubt the rubato is born from "Il canto Gregoriano". Cantors had some notes following their will, crossing suddenly on others, certainly for preserving the tradition of declamation used by the Greek rhapsodes. It is met in Italian recitativo and later in Frescobaldi, Bach (Fantasia cromatica), Mozart and Beethoven.

This, in Chopin, is considered as a sign of Italianism. There is inside most of all the direct influence of the folkloristic Slavic folklore music, where the rubato exists in a natural status.

Liszt called it "the rule of the irregularity"

It belongs to the peculiar movement of the fraseggio and to its tonality.

The rubato is a flexible measure able to give to the melodic phrase a characteristic tone of each mother tongue. Chopin asked always that the song part, often that on the right hand, had freedom of expression, involving the alteration of tempo.

Chopin used to say: "That your left hand be your Maestro and preserve always the measure" And still "There are done some balances for restoring the whole".

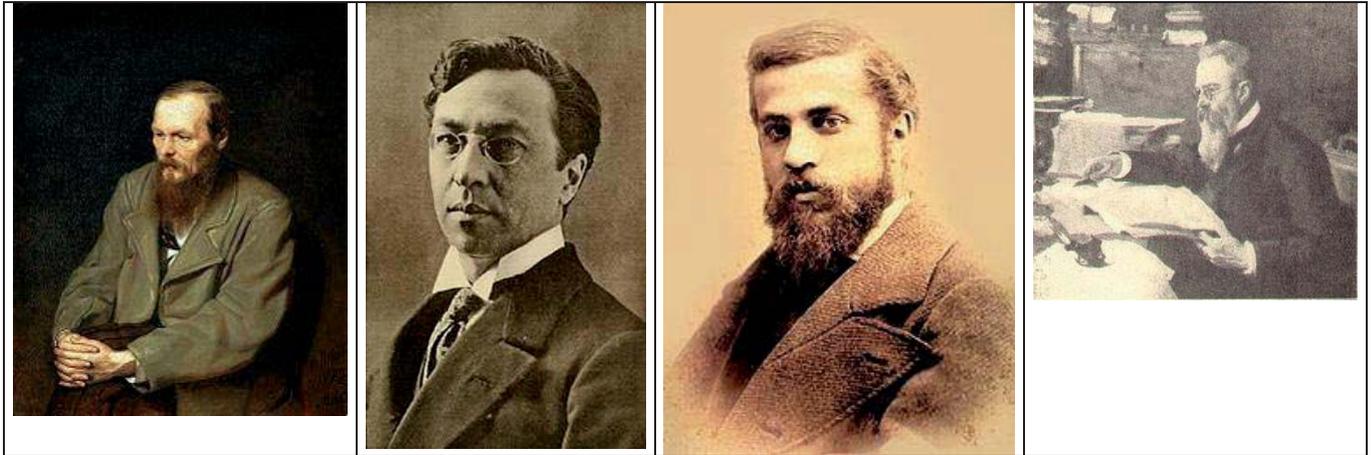
The rubato is one of the topic mysteries of the Chopin opera.

Liszt tried to explain it with a verbal simile: "Just suppose a tree that the wind makes fold. Among its leaves cross the sun rays and the flickered generated light is the rubato".

To the art of suggestion Chopin adds an indefinable nuance that expresses together an interior tension and a species of anxious aspiration.

3 – red

Nature from Nature – The art of telling – *the heart passion* – hope in dawn



Dostojevskij – Kandisky – Antoni Gaudi – Rimsky-Korsakov

Dostojevskij

...
"Non vi si pensa quanto sangue costa"../"There is no thought on how much blood it costs"..
Dante, Paradiso», XXIX

Omage to Dostojevskij

The mute crowd steals the flowers on your corpse,

*In the house of smiths, at the fourth floor.
Relic in death of what in life was ignored.
Russia was united in the moment of your death:
The rich and the poor together in the goodbye.
3 weeks later, the Tsar was killed.
You died, as Beethoven, just a frame before the storm.*

Fedor Michailovic Dostojevskij represents a total new vision of art. He performed a new infinite spiritual measure. His spiritual dimension is his greatness. In the attempt of following Hegel dialectic between good and bad, he perforated inside them a deep singular hope fragment.

His visionary feelings are evocative of the harmonic sound of fable, told with a deep slow maternal voice, that is trying to go beyond the child pain. In his work we discover the trouble of all possible human wildness, performed in a aesthetical process of consciousness. Only in the eternal immutable of our beings, we can connect with his art. Only if we connect to our true deep nature we arrive in understanding his poetic. Instead of a warm sun, in his literature the land burns on the sky a blood dawn. But over the *red* there is too an immense goodness on the sky more high toward infinite. Over the face of all his characters we discover the eternal darkness and the eternal light.

His world is between the site of death and the site of madness, between dream and terrific truth. He didn't give us any information for helping us about how to arrive to him. During all his life he was solitary and surly, starting from an infancy full of shadows. He was born in a asylum of poor people. The sad absence of love is the embryo of literature. The infancy idea is for ever exiled from his life. But he invented the young Kolja, full of fantasy and of good human feelings. The doom of Dostojevskij was so dark for almost his whole life. A frame of his life was really marvelous. **For the commemoration of Pusckin his bass and veiled voice is like a red flame of ecstasy producing with his oration on the people imagination, as a suddenly harricane.** Panic, tears, a young student faints, women

kissed his hands. An endless enthusiasm as a big red fire grows on his head crowned by spines. After a short time he died. His immense love finished. He gave back his own doom to the same doom, following its absolute aware reality.

Kandisky

Kandinsky thought that the art had to communicate spirituality and to do well it owed us to be an absence of the realistic representation of the reality.

The color is a mean to practice on the soul a direct influence. The color is a key, the eye the hammer that strikes him/it, the soul the tool from the thousand ropes. For Kandinsky the meanings of some colors are: Yellow - is full of energy but deprived of deep emotions Blue - is depth and nostalgic and he/she remembers the sky Green is equal to the yellow combinato with the blue one and from an idea of calm that is able easily to bring to the boredom or to the indifference.

Red - is energetic but it depends on the tonalities : clear is warm and strong middle - and sure is firm but if it is dark is cold but with a lot of passion White points out absolute silence Black means last silence without exceptions Grey is an intersection between white and black and then it means silence and immobility without hope of a change. Kandinsky also identified every color with the sound of a musical instrument. Kandinsky has studied the impressions that gave certain colors with certain figures so that to express the spiritual contents and to transmit feelings between the artist and the observer without including the reality Kandinsky thought that painting was an art very similar to the music: able to transmit emotions without representing the reality. As the musicians you/they can compose the music, the artists can compose colors and forms to give an effect to the observer similar to that that from the music. Kandinsky believed that the forms were a way of expressing the calm inside, he wants to observe objects to learn their inside meaning. The beauty of the drawn object should be only a way of attracting the attention of the observer with the purpose to directly communicate with the soul. When Kandinsky paints abstracted pictures the first inspiration, of base it comes from the nature but then it gradually minimizes the natural forms in essential figures thin to arrive together to a dynamic of colored shapes. Kandinsky divides the phases toward the abstractivism in three parts: "Impressions" (perception sensoriale) the first impression that is directly born from the nature. "Improvisations" (emotions at the first instinct) they are sudden expressions of emotions and feelings. "Compositions" (synthesis of emotions and feelings): expressions that slowly come from the inside and external emotions that are elaborated by Kandinsky. Kandinsky delines a method to teach the Abstractivism. It tries to identify the basic figures of reality (triangle, square, circle) that are the expressions of the "power, weight and movement" and their relationship on the picture, with lines, stains and colors "pure". Kandinsky believed that combinations, type a yellow triangle or a red square, or a blue circle, are best ways to communicate. Kandinsky teaches his more tall abstractivism through the color. He gradually estranges from the materialistic elements (out of the reality) and he is able to perform objects that are dissolved in a simplification of stains from which Kandinsky creates harmonic combinations. The color gives to the painting strong deep emotions revealing an internal world, for this the choice of the color cannot be casual as it is too the choice of the figure. They are expressions of a "inside need" and then, making the correct combination, he succeeds indeed in communicating with the human soul. As if, wanting to transmit to the observer excites deep, you are enough to draw a blue circle.

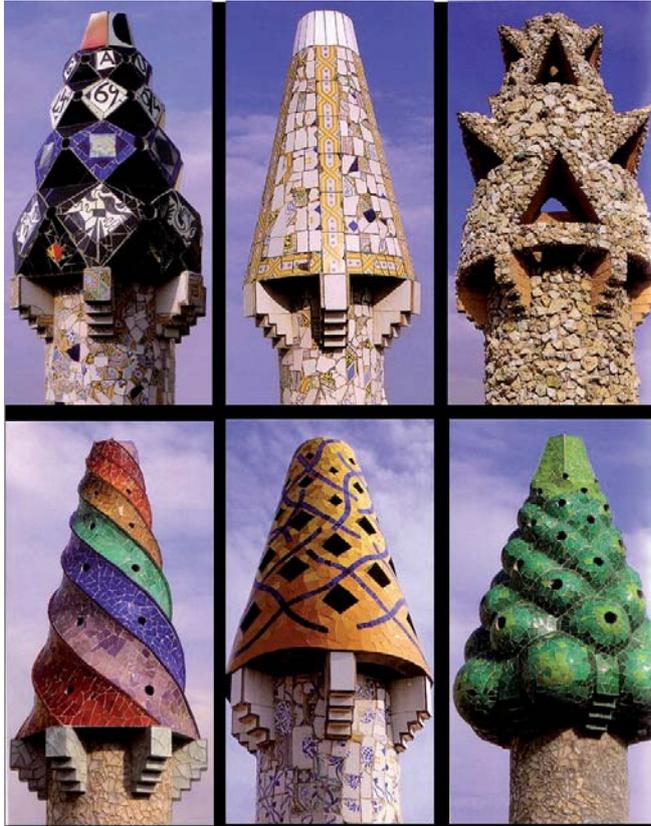


Couple on the horse - Yellow, red and blue - Color studie,2- Succession 1935

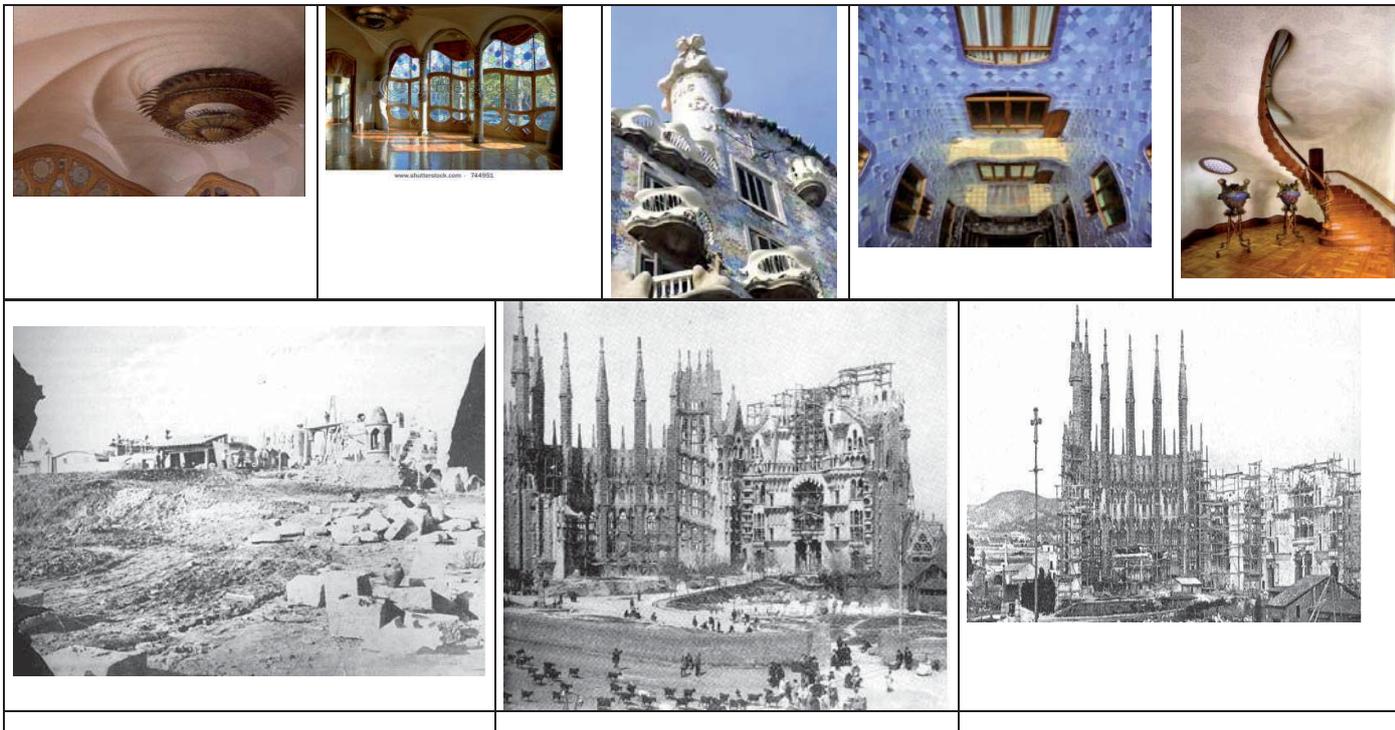
Gaudi

*La ciudad està en mi cosmo un poema
Que no he lo grado detener en palabras..
...yo sento la fatiga del espejro
que no descansa en una imagen sola
J. L. Borges, Vanilocuencia*

As a child and throughout his life, Gaudi suffered from arthritis. Because of this, Gaudi had difficulty keeping his attendance up at school. Instead, he spent much of his time walking and observing animals, plants and forms in nature. Later, Gaudi attended the Escola Pia in Reus. Here, he achieved very good grades in geometry, poetry and Greek. Also, his religious nature probably came from his school. Gaudi's oeuvre is considered to be the finest exemplar of Catalan Modernisme: a cultural movement roughly dated between 1896-1911 that embraced more ornate and decorate forms of design. It is characterized by the predominance of the curve over the straight line, by rich decoration and detail, by the frequent use of vegetal and other organic motifs, the taste for asymmetry, a refined aestheticism, and the dynamic shapes. Interestingly, Gaudí believed that differences in architecture were caused more by culture, society, politics and religion than aesthetics per se. Gaudí was also deeply fascinated by nature, creatively capturing both environmental and human forms within his designs. In his own words ...*"Originality consists of returning to the origin. Thus, originality means returning, through one's resources, to the simplicity of the early solutions."* And again ...*"Everything comes from the great book of nature."* Gaudí was also an innovator par excellence, incorporating groundbreaking ventilation systems within his designs a good thirty years before they gained mainstream acceptance. Further buttressing his nature-loving credentials, Gaudí was even an early precursor to the recent wave of eco-architects—using and reusing local materials wherever possible. On 7 June of 1926 he was run over by a streetcar. His miserable aspect deceived the rescuers, which thought of him a vagabond poor man and they transported him to the hospital of the Saint Cross, a hospice for the mendicant founded by the rich bourgeois of the Catalogna. He was recognized only the following day by the chaplain of the Sagrada Familia, but Gaudi firmly asked not to be brought away from the hospital for staying with his poor friends. He died on June 10. Despite this almost miserable end, to his funeral participated thousand of people. The Barcelloensis nicknamed him from that moment "God's architect". He is buried in the crypt of the Sagrada Familia.



The chimneys to Palau Güell



Casa Batlló –

Sagrada Família in 1889 and in 1907 The "Templo Expiatorio de la Sagrada Familia" (Expiatory Temple of the Holy Family) was the idea of a bookseller, Josep María Bocabella, literate and devoted man who in 1866 founded the Asociación Espiritual de Devotos de San José (Spiritual Association of Devotees of St. Joseph), whose objective was to achieve, through the protection of St. Joseph, the triumph of the Catholic Church in a time in which the phenomenon of dechristianization was impulsed by the Industrial Revolution and the accompanying social changes.

Rimsky Korsakov

His own words:

about the first symphony ``In one way or another, towards May 1862, the first movement, the Scherzo, and the Finale of the symphony had been composed and somehow orchestrated by me. The Finale in particular won general approval at the time. My attempts to write an Adagio met with no success, and it was useless to hope for any: in those days one was somehow ashamed to write a cantabile melody; the fear of dropping into the commonplace precluded any kind of sincerity. ...I succeeded in composing the Andante while we lay at anchor in England, and sent the score to Balakirev by mail. I wrote it without a piano (we had none); perhaps once or twice I managed to play the entire composition at a restaurant on shore.''

About "Bird's song in snow Maiden" ``Some songlets of birds were borrowed for the dance of the birds... One of the motives of Spring (in the Prologue and Act IV) is the altogether accurately reproduced song of a bullfinch which had lived rather long in our cage; only that our dear little bullfinch sang it in F-sharp major, while I took it a tone lower for the convenience of the violin harmonics.''

About Mussorgsk's unfinished music ``If Moussorgsky's compositions are destined to live unfaded for fifty years after their author's death (when all his works will become the property of any and every publisher), such an archeologically accurate edition will always be possible, as the manuscripts went to the Public Library on leaving me. For the present, though, there was need of an edition for performances, for practical artistic purposes, for making his colossal talent known, and not for the mere studying of his personality and artistic sins

5. Walking & Jumping, back from the dead

*"Sunt, o fortissime, quorum forma
semel mota est et in hoc renovamine mansit;
sunt, quibus in plures lus est transige figuras,
ut complexi terram maris incola, Proteu.
Ovidio, Metamorphosis; 728-731*

Endosymbiosis

UCLA molecular biologist James A. Lake reports important new insights about prokaryotes and the evolution of life. This work is a major advance in our understanding of how a group of organisms came to be that learned to harness the sun and then effected the greatest environmental change the Earth has ever seen, in this case with beneficial results.

Endosymbiosis refers to a cell living within another cell. If the cells live together long enough, they will exchange genes; they merge but often keep their own cell membranes and sometimes their own genomes.

"Higher life would not have happened without this event," Lake said. "These are very important organisms. At the time these two early prokaryotes were evolving, there was no oxygen in the Earth's atmosphere. Humans could not live. No oxygen-breathing organisms could live.

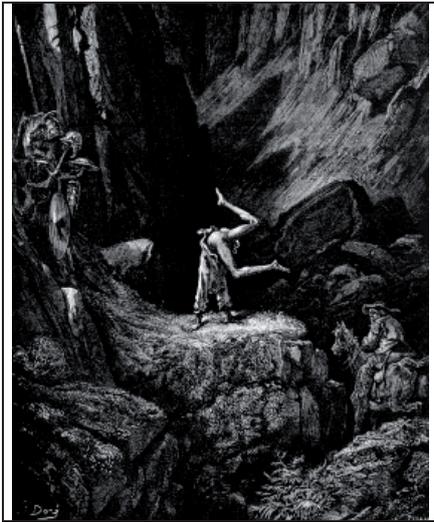
"We have a flow of genes from two different organisms, clostridia and actinobacteria, together," he said. "Because the group into which they are flowing has two membranes, we hypothesize that that was an endosymbiosis that resulted in a double membrane. It looks as if a single-membrane organism has engulfed another. The genomes are telling us that the double-membrane prokaryotes combine sets of genes from the two different organisms."

For this study, Lake has looked back more than 2.5 billion years. He conducted an analysis of the genomics of the five groups of prokaryotes

Lake is interested in learning how every organism is related.

"We all are interested in our ancestors," he said. "A friend at UC Berkeley, Alan Wilson, was the first person to collect DNA from large numbers of people around the world. He showed that we are all related to a woman who lived in Africa 200,000 years ago. Some in the media called her Eve. He called her the Lucky Mother, the mother of us all.

We have no voices of ancestors. We have not yet news about our ancestral mother tongue, for identify a morphogenesis process of our species. May be we discover a way of hearing the voices of stones. But this is not only a technology, it is too the poetical voice of the wild nature translated in Art. Lovely from men crossing generations.



Don Chisciotte by G. Dorè

In the new reality of walking and jumping process of genetic laboratories, are the jumping of Don Chischiotte yet able of performing a while space of impressions memories, generating dreams in our minds? Just like a contemporary Ulisse, can Don Chischiotte yet catalyze our research toward infinite? May be, but in my simple opinion, it is necessary to abandon the rich certainty of the exactness for the visionary measure of *grosso modo/singolari modo*, as a great useful tool for imagination.

A popular sentence in art: *All that glisters is not gold*"

The phrase "All that glisters is not gold" comes from Shakespeare's *The Merchant of Venice*, Act II, Scene VII.

In a sub-plot of the play, Portia's dead father has decreed in his will that she is to marry whichever of her suitors correctly picks one of three caskets that contain her portrait. The choices are gold, silver and lead caskets. The Prince of Morocco chooses gold, and when the casket is unlocked finds not her portrait, but a picture of Death with this message in its hollow eye:

*"All that glisters is not gold;
Often have you heard that told.
Many a man his life hath sold
But my outside to behold.
Gilded tombs do worms enfold."*

The phrase (also written as "All that glitters is not gold") means that a shiny, attractive bauble is not necessarily valuable.

"Glisters" was also used by Thomas Gray more than 100 years after Shakespeare. He refers to the death of a favorite cat which was drowned in a goldfish bowl.

*"Not all that tempts your wand'ring eyes
And heedless hearts, is lawful prize;*

Nor all that glisters, gold."

Figurative & abstract of Death

*Transformed in ash,
Ash of dead are wherever,
In the room, in the garden;
On the lake, on the sea,
Under a tree of forest:
For a frame.
On the tomb of Dickens in London,
On the tomb of Raffaello in Rome,
On the tomb of Pope Giovanni Paolo II in the Vatican,
A while longer, people put a flower, for love.*



Crypt of Capuchin Monks

Santa Maria della Concezione dei Cappuccini, or Nostra Signora della Concezione dei Cappuccini, is a church in Rome at via Veneto, 27, built by the pope Urbano VII. The main interest is the crypt decorated by the bones of perhaps 4000 Capuchin monks, collected from 1528 until 1870 from the old capuchin cemetery. The crypt is divided in 5 small chapels where are some mummies with the typical dresses of Capuchin monks.

On the entrance it is written:

“ We were what you are, and what we are you will be”

This choice of decorating the crypt with bones should seem macabre, but in reality it is a way of exorcizing death and of remarking that body is only a container of soul and for this reason once she leaved from the container, this is possible to use in another way:



Bologna, The church of Corpus Domini, St. Caterina body

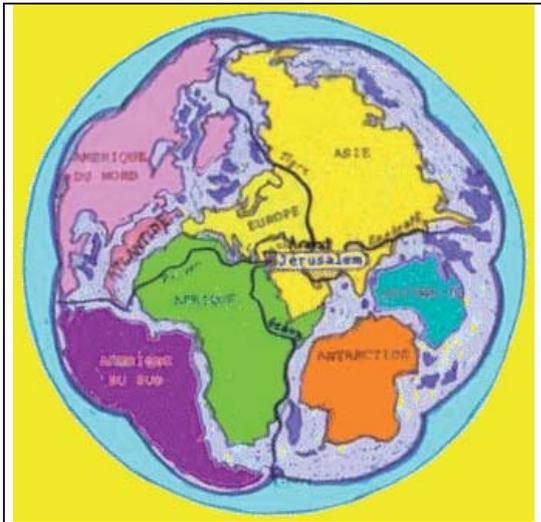
Caterina, (Bologna, 08- 09 -1413/ 09 – 03 – 1463) studied music and painting, and poetry, also in Latin. She composed texts of formation and devotion, and then a story in Latin of the Passion 5.000 verses, a bilingual breviary. People said that she had apparitions and revelations, and around her started to form continuously a climate miracle. But also staying with the feet for earth, the gift it is extraordinary: to turn the penitence into joy, the obedience in choice. There is in her an ability of enormous belief. She guarantees that the perfection is for everybody: of course to whoever desires it indeed.

Already in her life people called her holy. And this voice spreads more and more after its death, among a lot of people that have seen never her, and they know only her from the stories of her prodigies in life and in death. To four months from the death, it is said in a relationship of the epoch, during an exhumation, on her face the natural colors.reappeared for a short time. Saint from immediately for everybody, therefore, even if the canonization will happen only in 1712, with Clemente XI. Her body is not buried. It is still found situated above a seat as that of alive person, in a cell close at the church that has called today still in Bologna "of the holy Caterina."



A new **bio** machine for cremation

Lost land for evohumanity



Fernand Crombette, His Geographical MAP, The lost land, before Noè

Fernand Crombette lets think about a researcher of another epoch. Autodidactic, solitary researcher, confined between his study and the libraries, not working that for the posterity, without care to make to be known and to recognize, early, studying without truce, he seems to want him to entirely hide behind his work. Wanting to stay unknown, it signed his works: "a French Catholic". That beautiful lesson of humility!

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