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An in-depth study of Picasso and his work contains 962 full-color and hundreds of black-and-white illustrations, placing particular emphasis on recurring themes throughout his career, from his art-student days to his revered old age as the preeminent 20th-century master of art.

Degas was closest to Renoir in the impressionist's circle. He started his apprenticeship in 1853 at the studio of Louis-Ernest Barrias and, beginning in 1854, studied under Louis Lamothe, who revered Ingres

above all others and transmitted his adoration for this master to Edgar Degas. Starting in 1854, Degas frequently traveled to Italy where he copied from the Old Masters. His drawings and sketches already revealed very clear preferences, especially in Raphael, Leonardo da Vinci, Michelangelo, and Mantegna. After his first compositions, which depicted horses, Degas made yet another discovery. His first painting devoted solely to the ballet was *Le Foyer de la danse à l'Opéra de la rue Le Peletier* (The Dancing Anteroom at the Opera on Rue Le Peletier, Musée d'Orsay, Paris). In a carefully constructed composition, with groups of figures balancing one another to the left and the right, each ballet dancer is involved in her own activity, each moving in a separate manner from the others. Extended observation and an immense number of sketches were essential to executing such a task. Ballet would remain his passion until the end.

In questo fascicolo, dedicato al bianco: p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 10.0px Times; color: #263122} span.s1 {font: 10.0px Helvetica} Il suprematismo del russo Kazimir Malevic, l'autore del Quadrato bianco su fondo bianco. Il positivismo tautologico della minimal art americana, annunciato dai pannelli bianchi di Robert Rauschenberg. L'oceano di Melville, naturalmente. E Moby Dick, la balena bianca, somma di tutte le furie che agitano il petto del capitano Achab. Ma gli esempi si potrebbero moltiplicare, e questo volume prova in effetti a farlo: Malevic e Melville, dunque, ma anche Burri e Valéry, Piero Manzoni e Pulcinella, Ryman e Goethe, per fare solo alcuni dei nomi che occorrono in queste pagine, nel tentativo di sondare con gli strumenti concettuali della filosofia la presenza tenace del bianco nella cultura artistica contemporanea.

It became necessary to connect all these incongruous parts and additions by the strangest galleries, halls and passages. All damages, whether inflicted by the hand of the enemy or the power of time, were quickly made good. As occasion required, they deepened the moats, raised the walls, and took care there should be no lack of towers, battlements, and embrasures. This care and these exertions gave rise to a prejudice in favour of the great importance of the fortress, and still upheld that prejudice, although the arts of building and fortification were by this time very much advanced, and people had learnt to construct much better dwellings and defences in other cases. But the old castle was chiefly held in honour because it had never been taken, because it had repulsed so many assaults, had baffled so many hostile operations, and had always preserved its virgin renown. This renown, this influence lasts even now: it occurs to no one that the old castle is become uninhabitable. Its great duration, its costly construction, are still constantly spoken of. Pilgrims wend their way to it; hasty sketches of it are shown in all schools, and it is thus recommended to the reverence of susceptible youth. Meanwhile, the building itself is already abandoned; its only inmates are a few invalids, who in simple seriousness imagine that they are prepared for war. Thus there is no question here respecting a tedious siege or a doubtful war; so far from it we find this eighth wonder of the world already nodding to its fall as a deserted piece of antiquity, and begin at once, without further ceremony, to dismantle it from gable and roof downwards; that the sun may at last shine into the old nest of rats and owls, and exhibit to the eye of the wondering traveller that labyrinthine, incongruous style of building, with its scanty, make-shift contrivances, the result of accident and emergency, its intentional artifice and clumsy repairs. Such an inspection will, however, only be possible when wall after wall, arch after arch, is demolished, the rubbish being at once cleared away as well as it can be. To effect this, and to level the site where it is possible to do so, to arrange the materials thus acquired, so that they can be hereafter again employed for a new building, is the arduous duty we have undertaken in this Second Part. Should we succeed, by a cheerful application of all possible ability and dexterity, in razing this Bastille, and in gaining a free space, it is thus by no means intended at once to cover the site again and to encumber it with a new structure; we propose rather to make use of this area for the purpose of passing in review a pleasing and varied series of illustrative figures.

Artwork by Bruno Munari.

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This beautiful book presents the work of these two painters, exploring the artistic development of each, comparing their achievements and showing how both were influenced by their times and the milieus in which they worked.

Kandinsky sees the spiritual life of humanity as a pyramid. The artist must lead the layman to the top of this pyramid through the soulful exercise of art. Kandinsky differentiates between the superficial pleasure art inspires and the inner resonance created when art is considered attentively and allowed to touch the soul. The artist is allowed absolute freedom in order to express their soul's art, but they must not abuse this freedom if they are not expressing a personal inner resonance. Once the artwork is complete, the mystic quality they have poured into it become independent of them and filled with a spiritual breath.

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