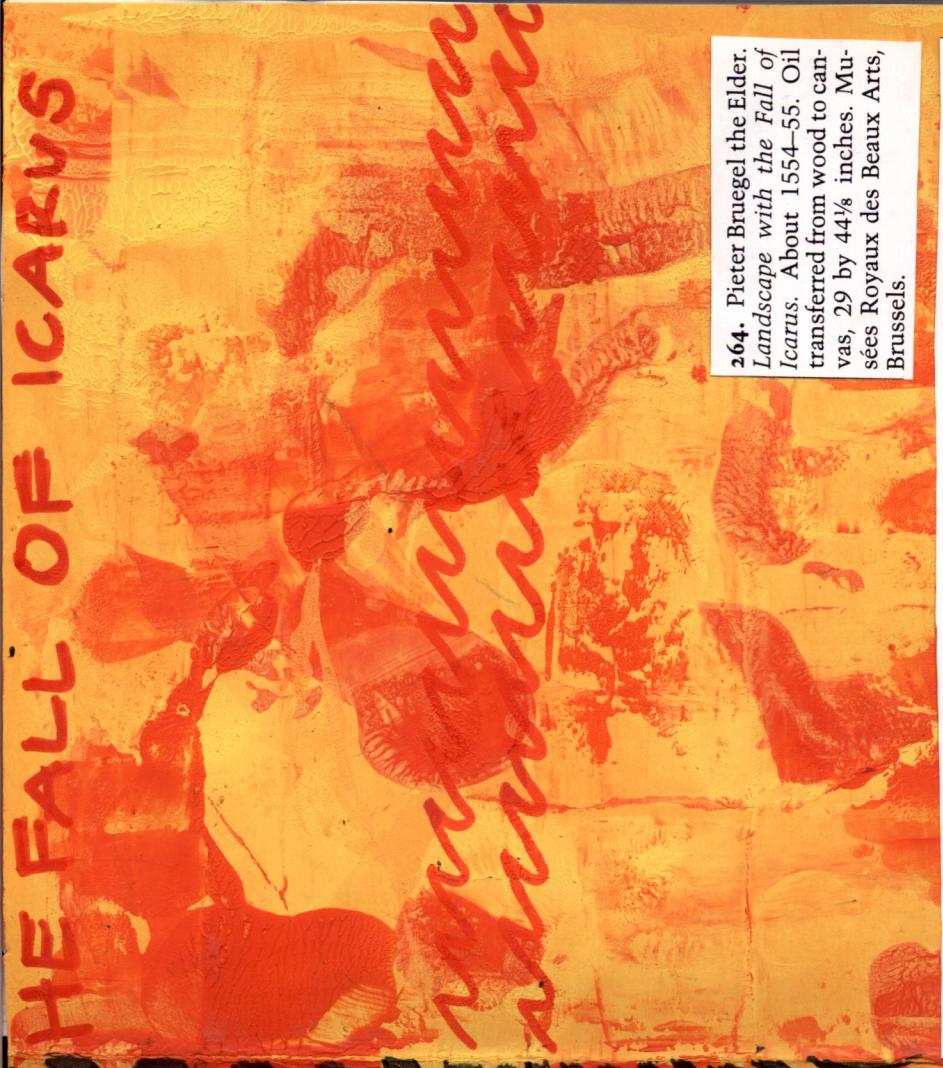


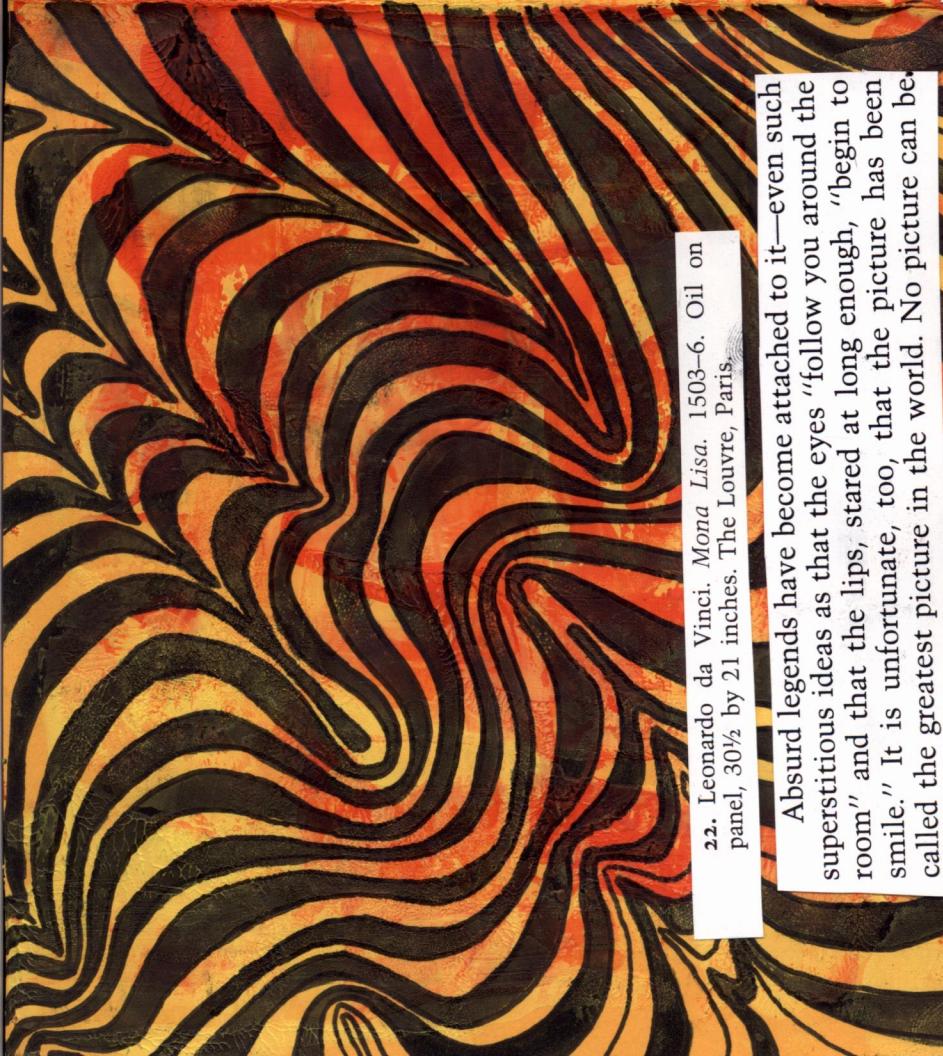


194. Francesco de Sanctis. The Spanish Steps. 1723–25.  
(Above them,) the church of Trinità dei Monti, late  
sixteenth century. Rome.





264. Pieter Bruegel the Elder.  
*Landscape with the Fall of  
Icarus*. About 1554-55. Oil  
transferred from wood to can-  
vas, 29 by 44½ inches. Mu-  
sées Royaux des Beaux Arts,  
Brussels.



22. Leonardo da Vinci. *Mona Lisa*. 1503-6. Oil on  
panel, 30½ by 21 inches. The Louvre, Paris.

Absurd legends have become attached to it—even such superstitious ideas as that the eyes "follow you around the room" and that the lips, stared at long enough, "begin to smile." It is unfortunate, too, that the picture has been called the greatest picture in the world. No picture can be



Clara

195. Francesco Borromini. San Carlo alle Quattro Fontane. Facade. 1665-67. Rome.



"Strange isn't it? To love a book.  
When the words on the pages become  
so precious that they feel like a  
part of your own history because they  
are." - Erin Morgenstern, The Starless Sea

PORTAL TO FAR AWAY AND THE KIND YOU ARE



And how many secrets are there?  
Simple secret: this is my heart  
that one can see rightly! What is seen  
treats us like a page through the eye. - Aristotle  
Deep secret - every little thing is nice.

# LANDSCAPE WITH A FARMER

William Cornelius William,

According to Bruegel  
when he was fell  
it was spring  
a farmer was ploughing his  
field near the sea  
the whole pageantry  
of the year was  
awake it was  
the edge of the sea  
concerned with itself

swelling in the sun  
the wing wax  
that twined  
unsignifi cantly  
a splash quite unnoticed

