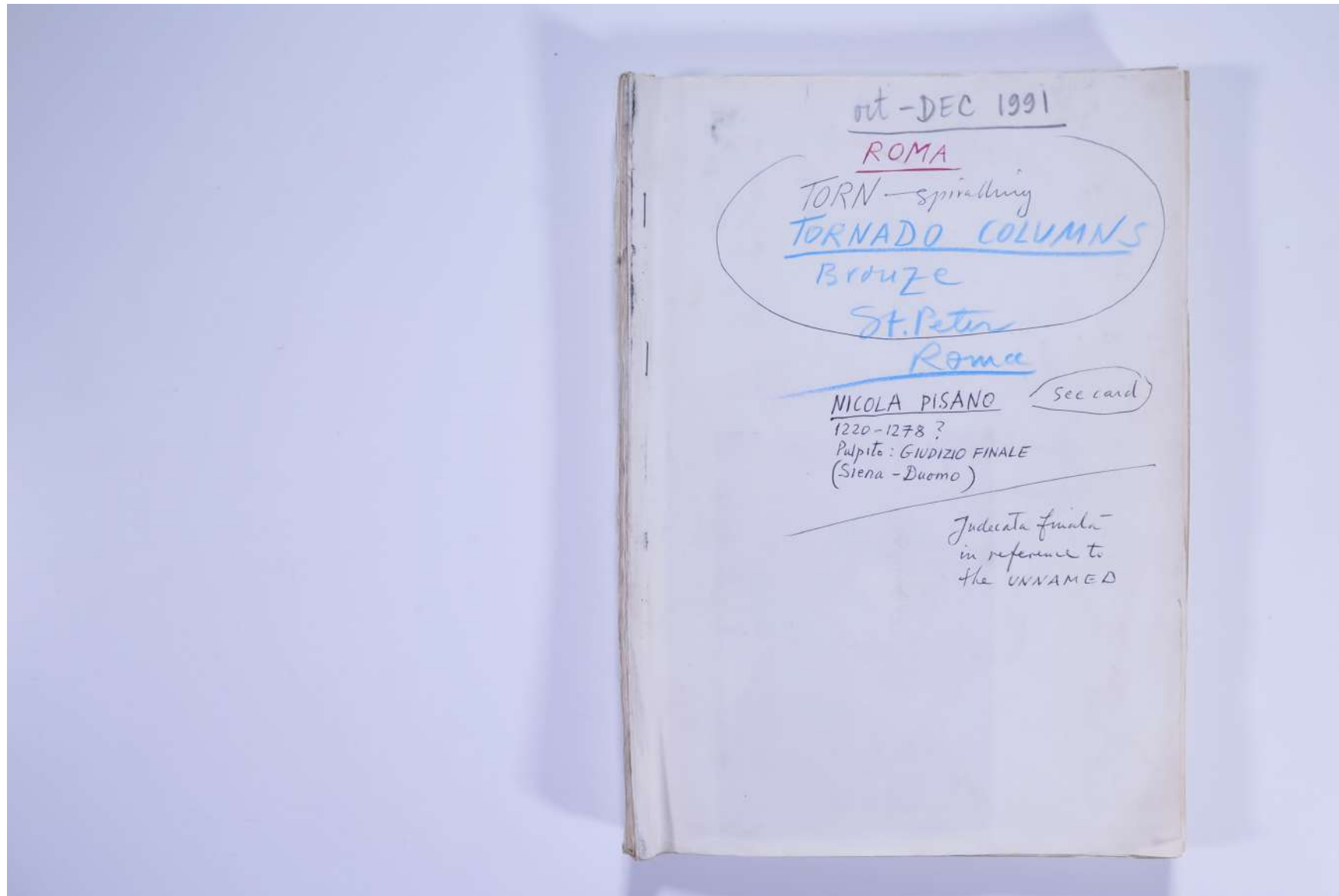


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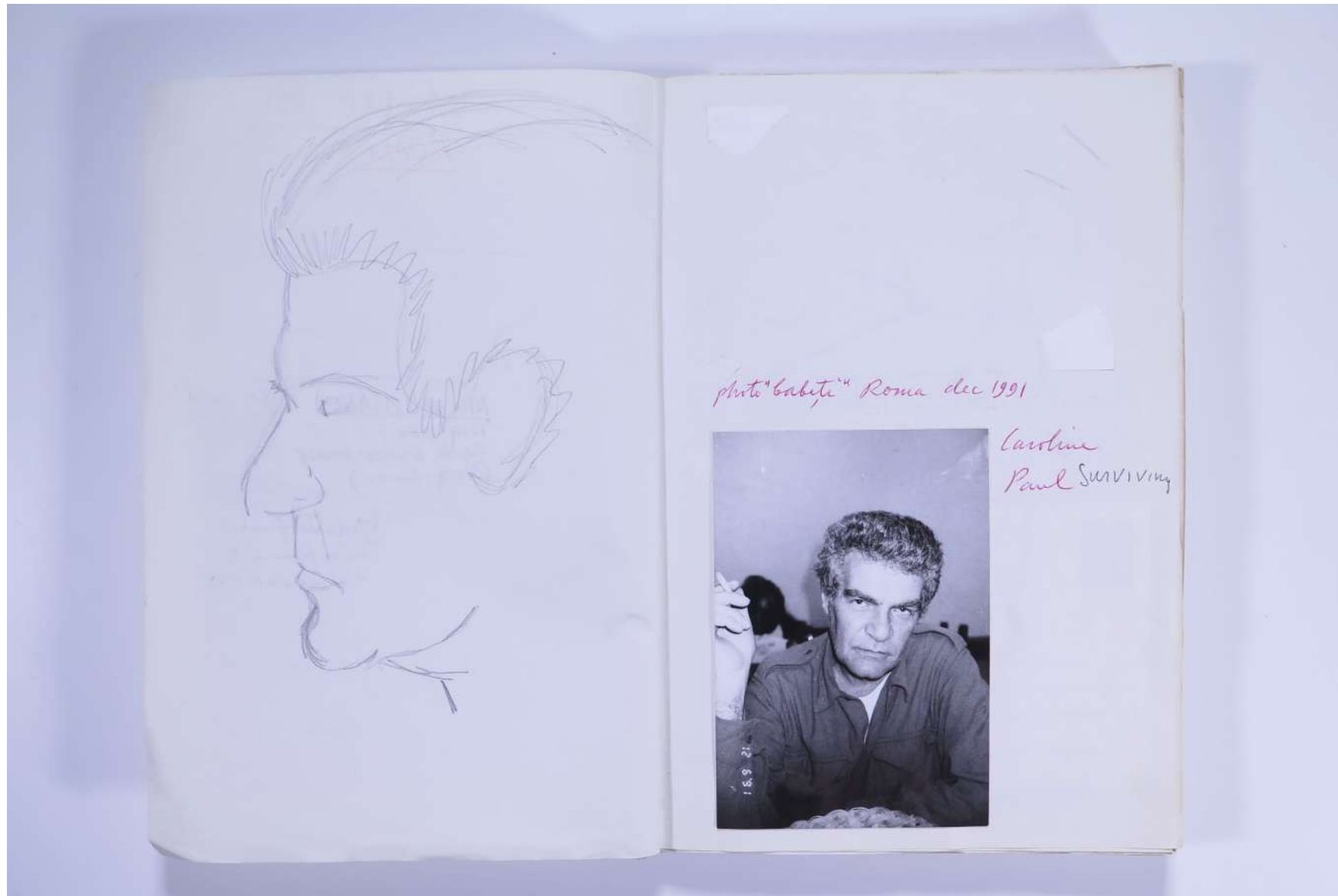
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**PNE 71.002**



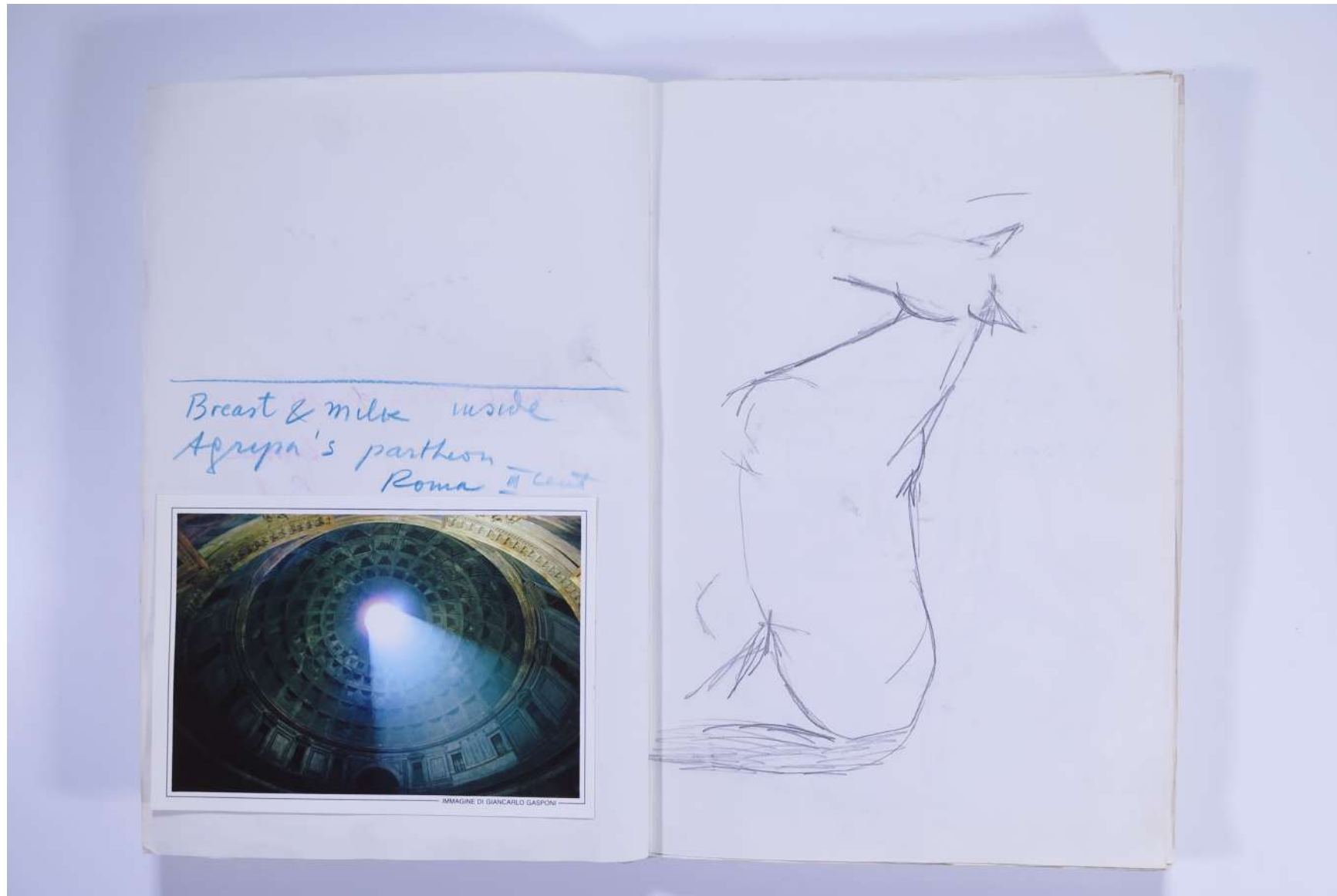
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**PNE 71.003**



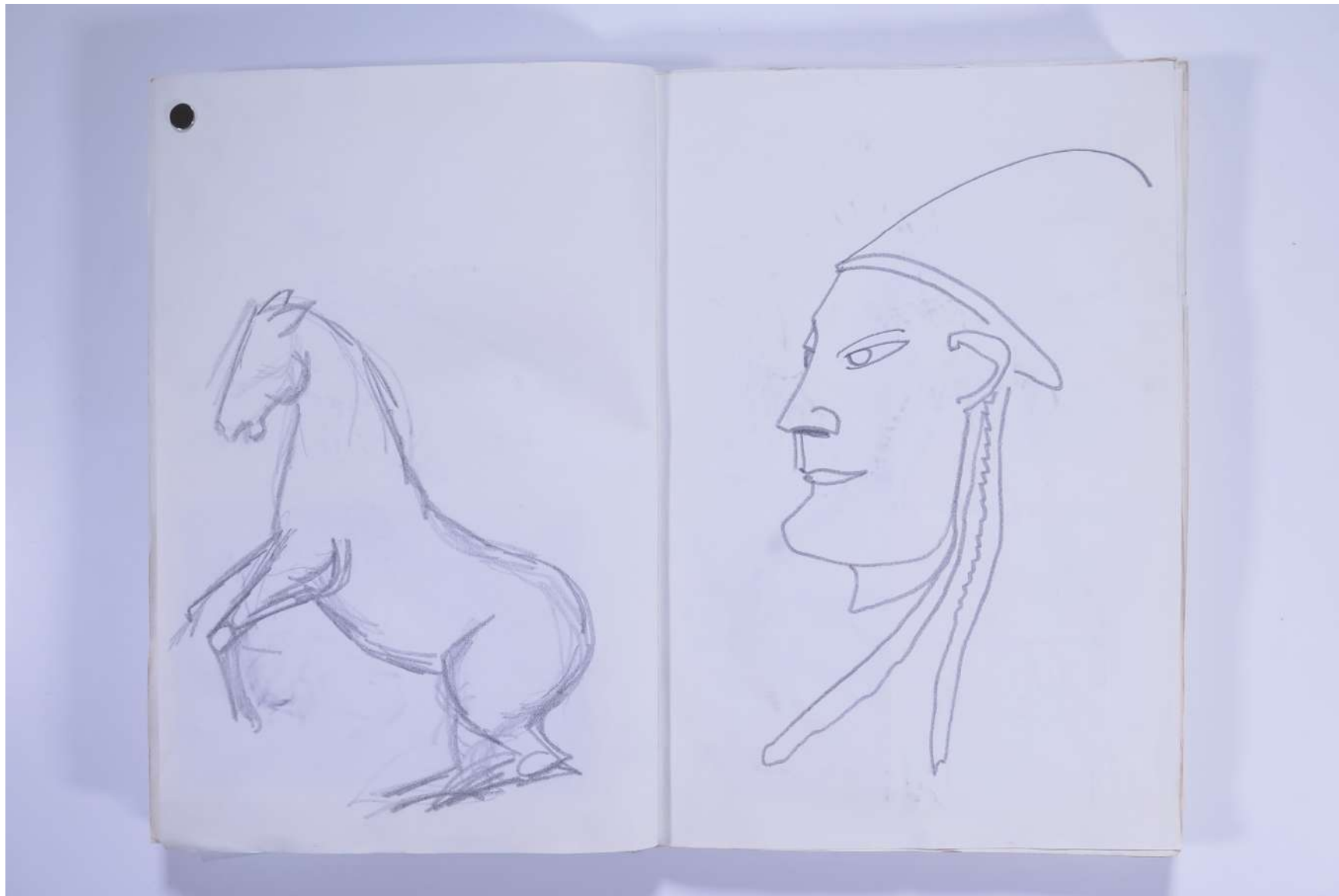
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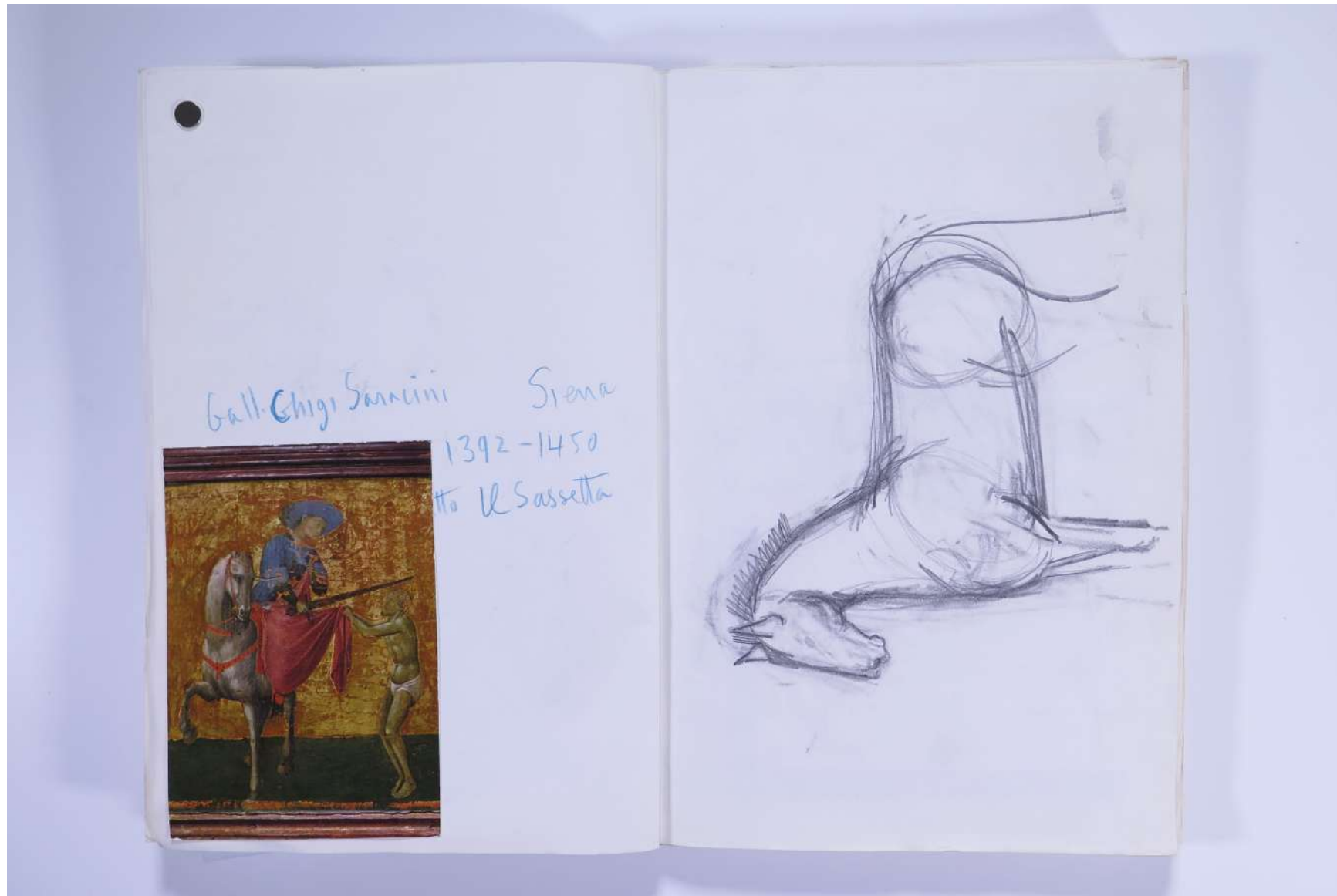
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# PNE 71.006



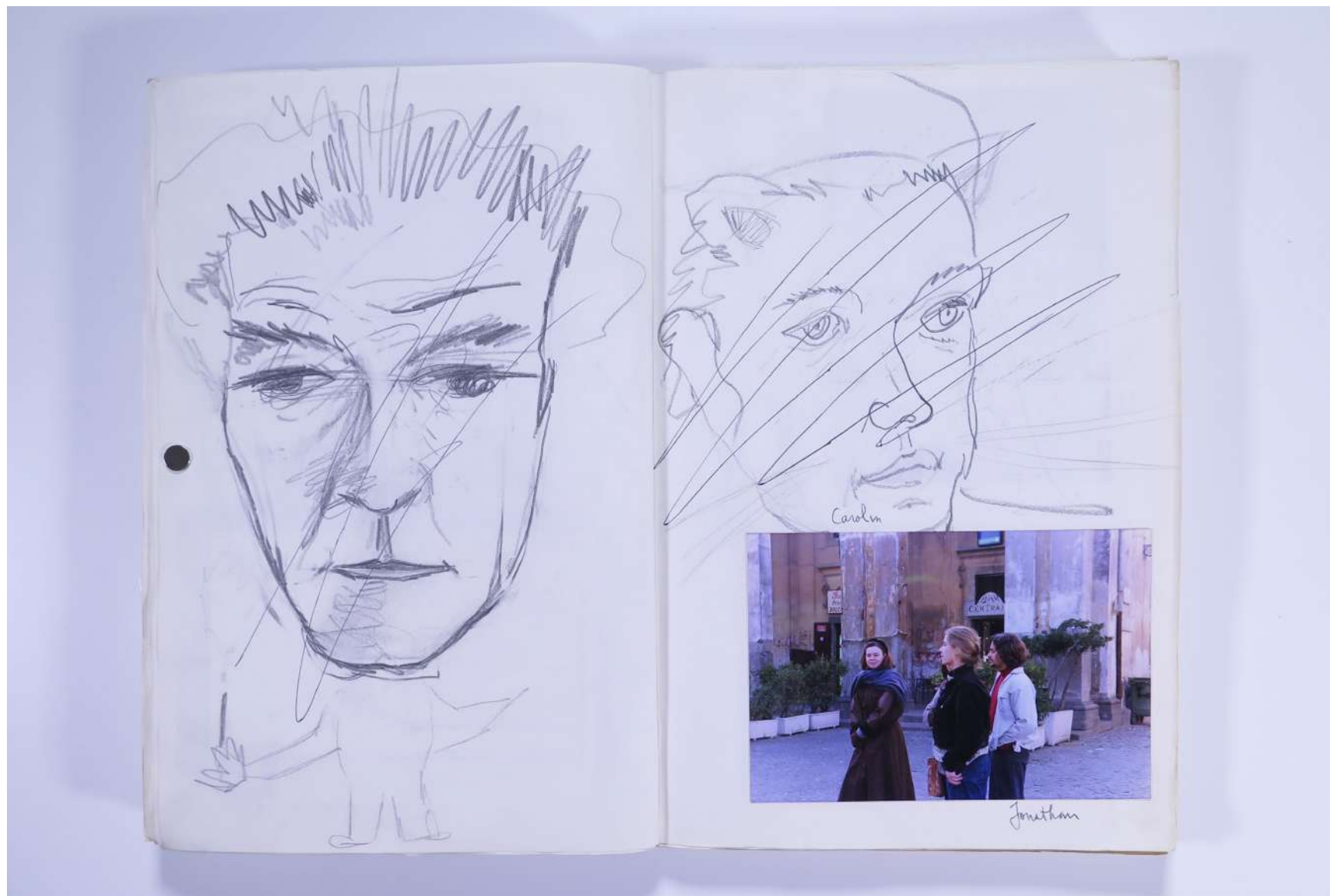
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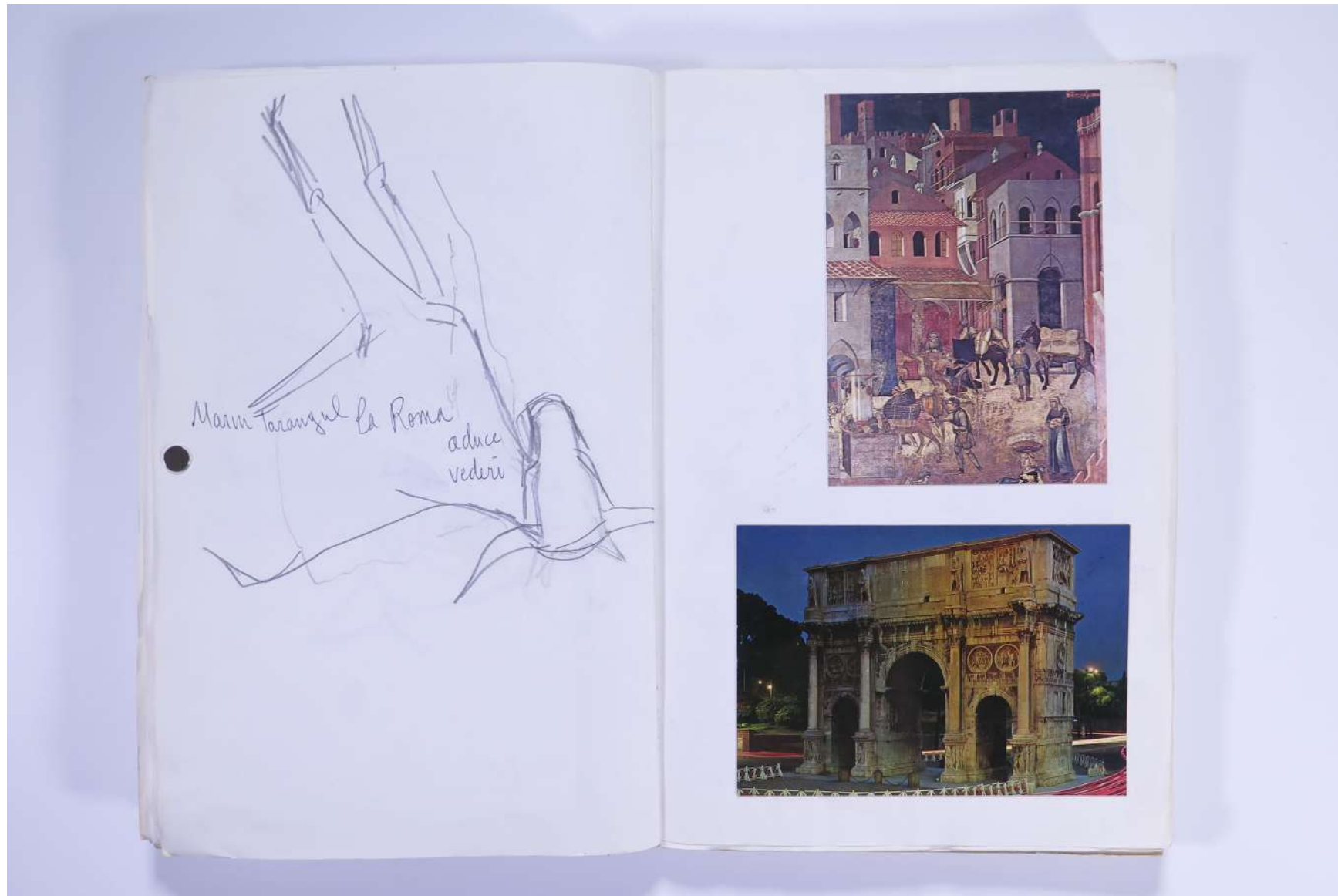
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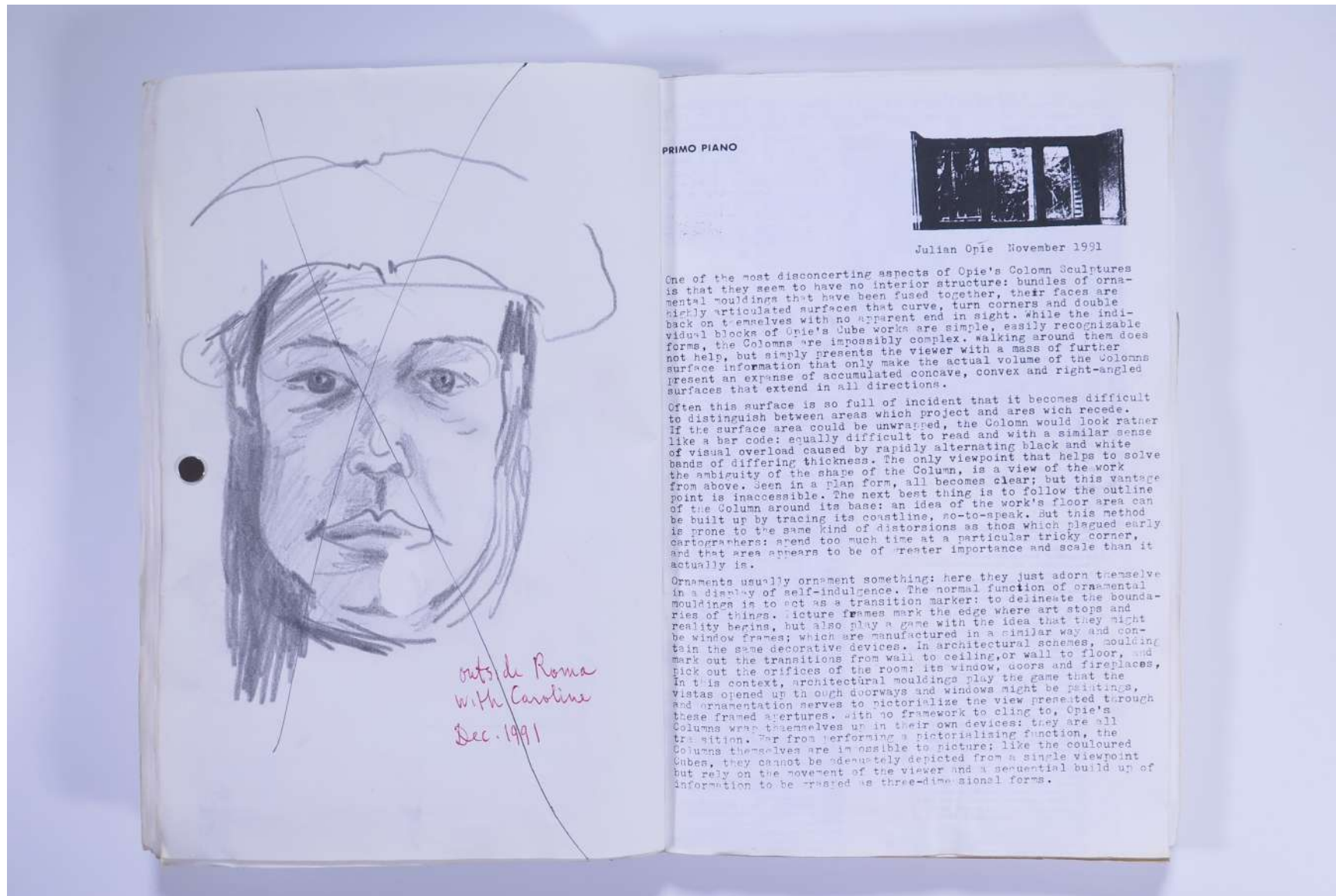


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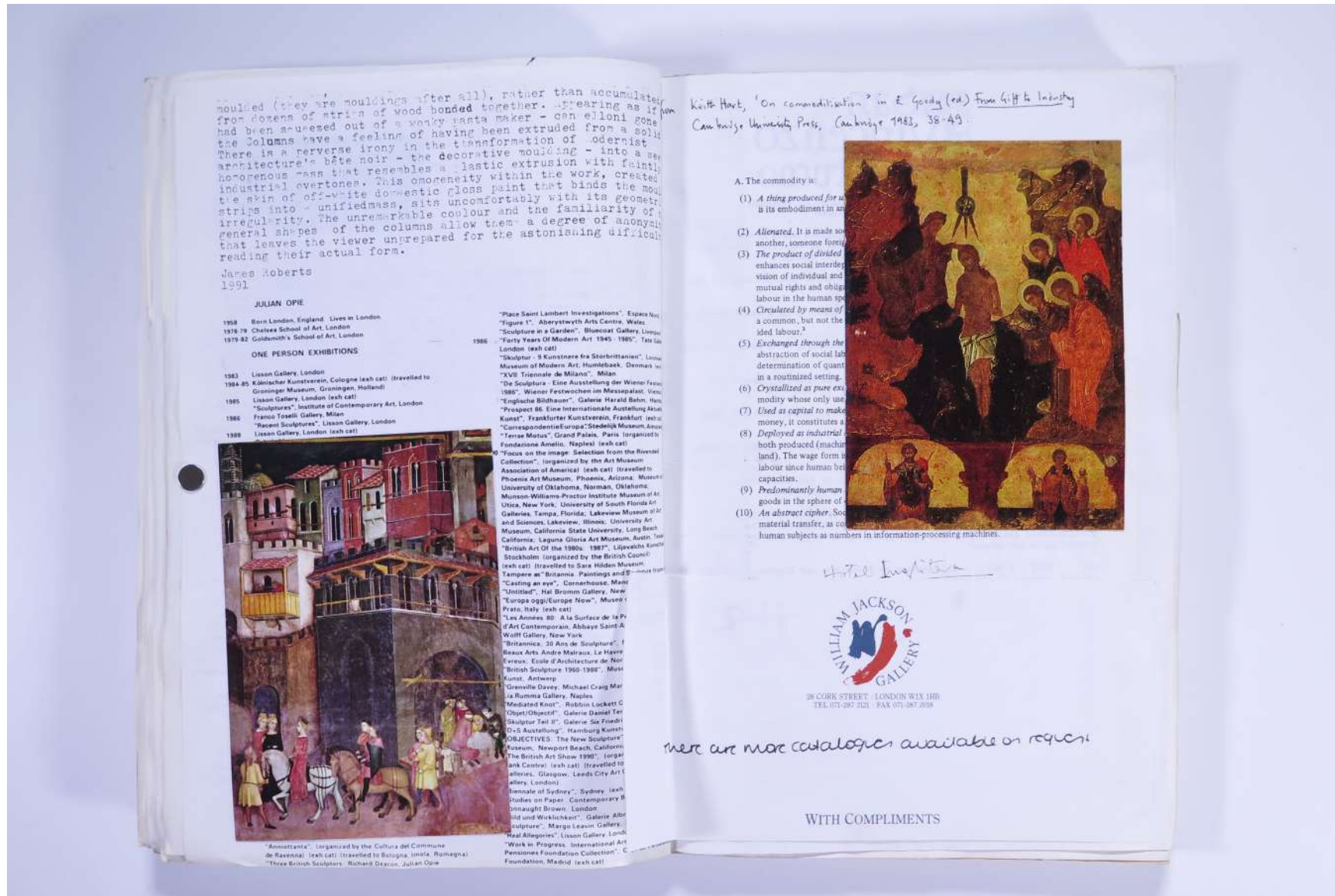
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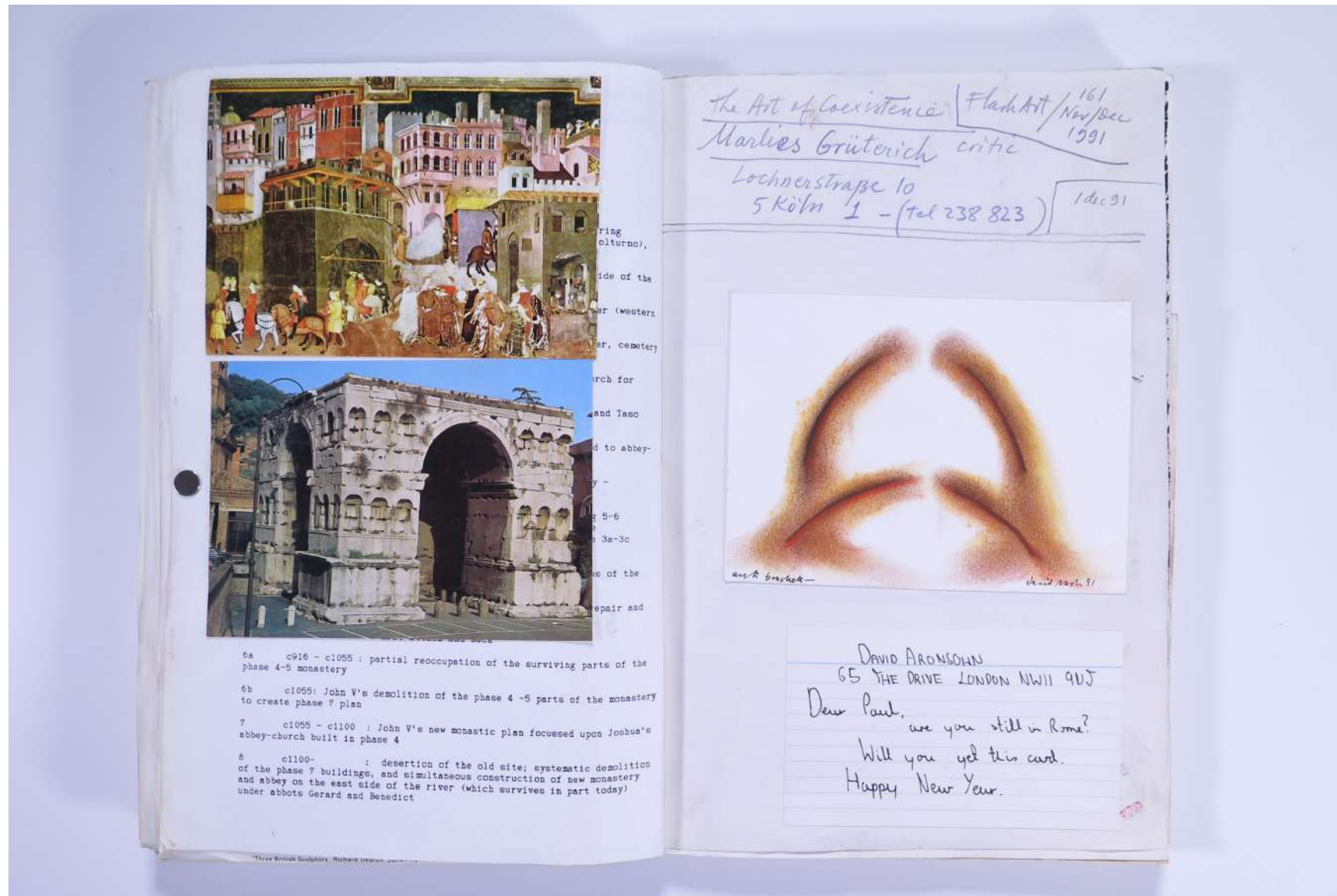


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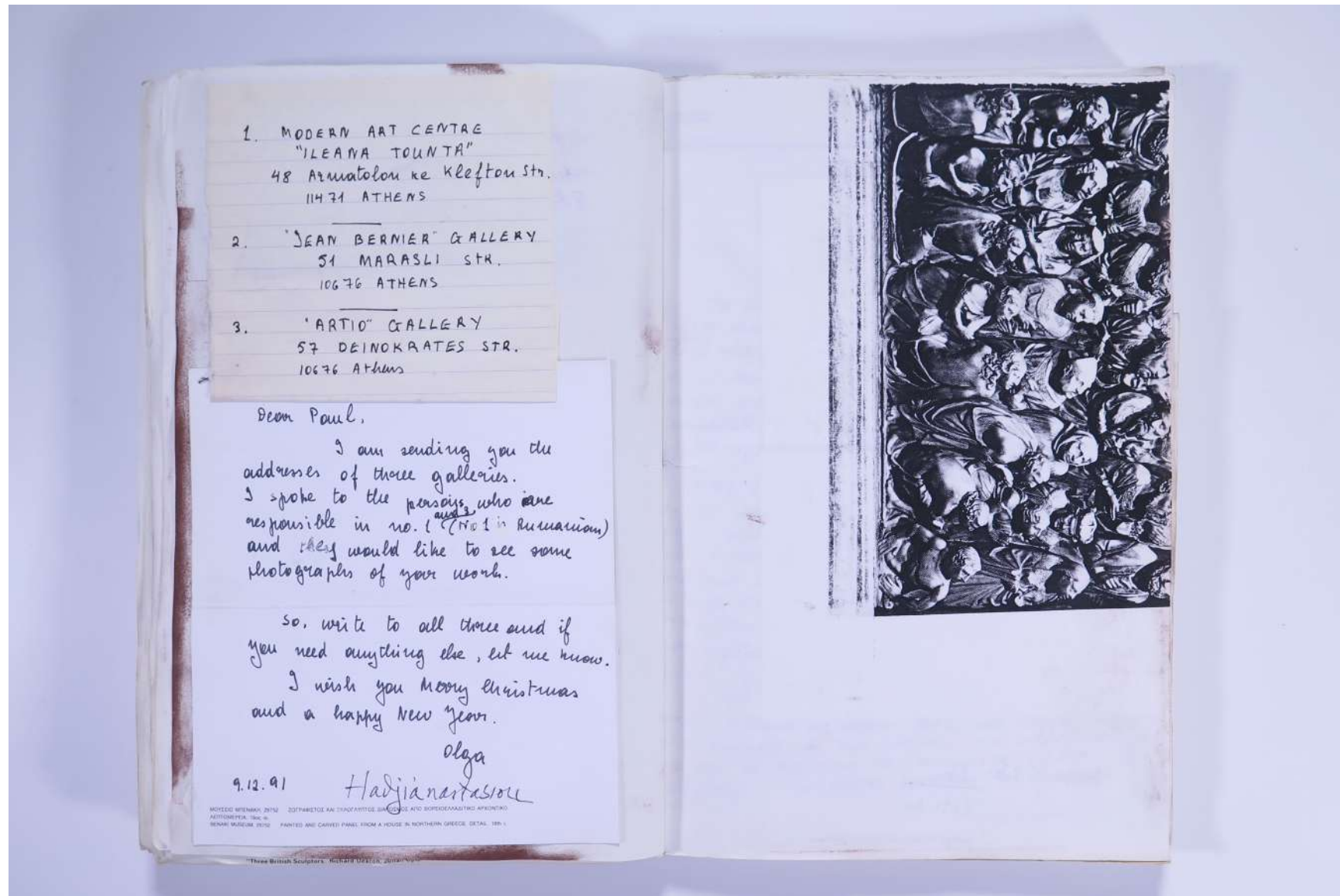


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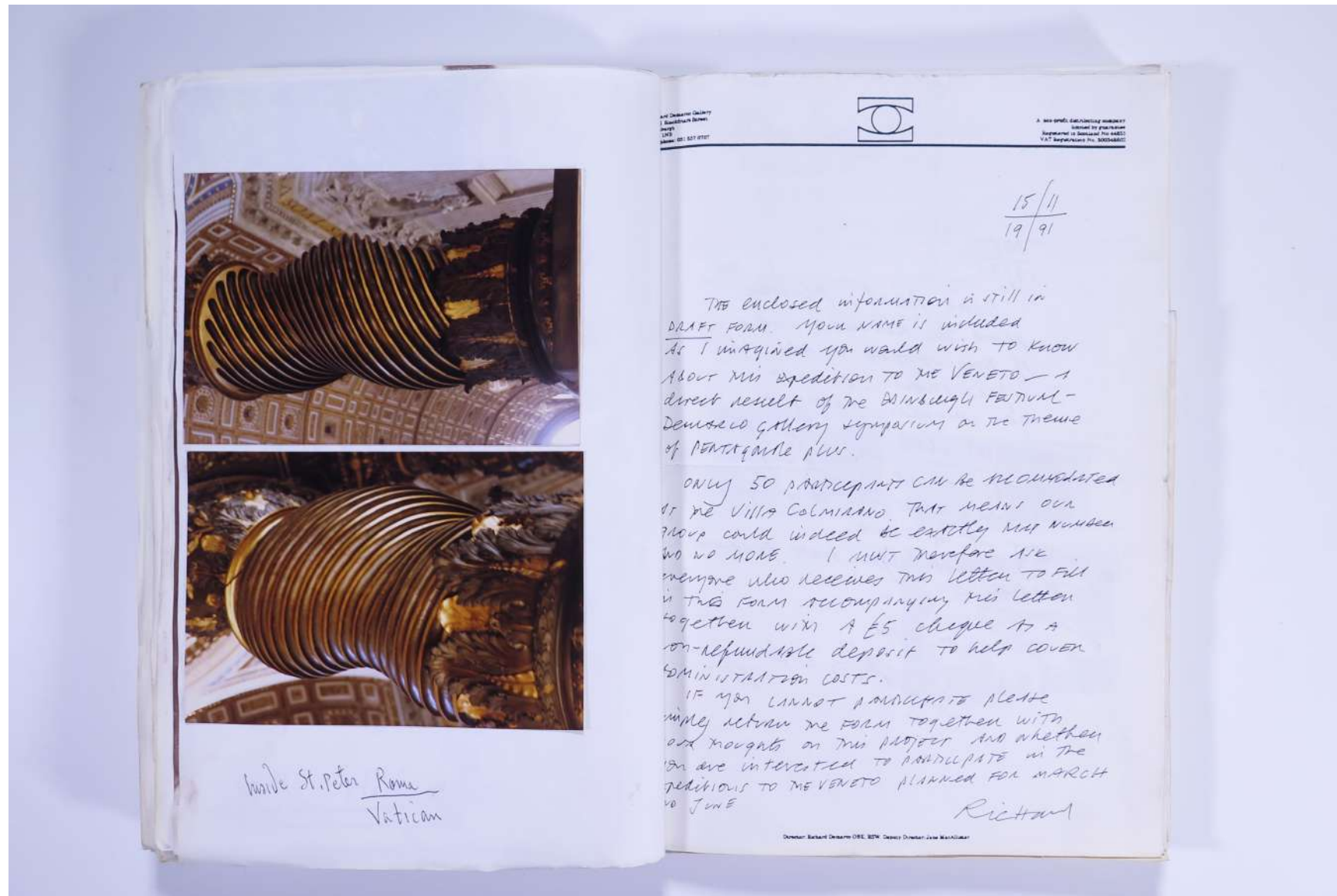
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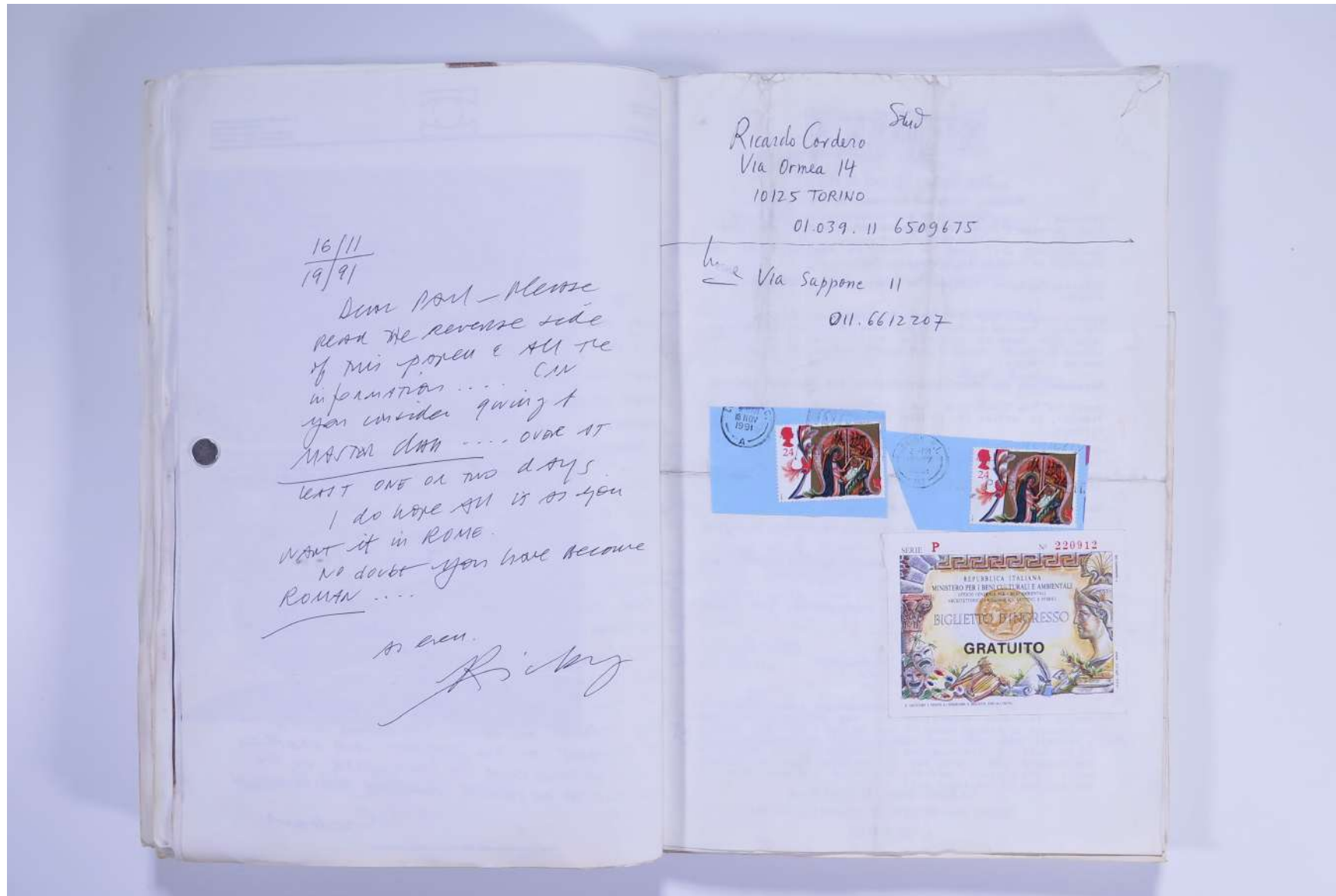


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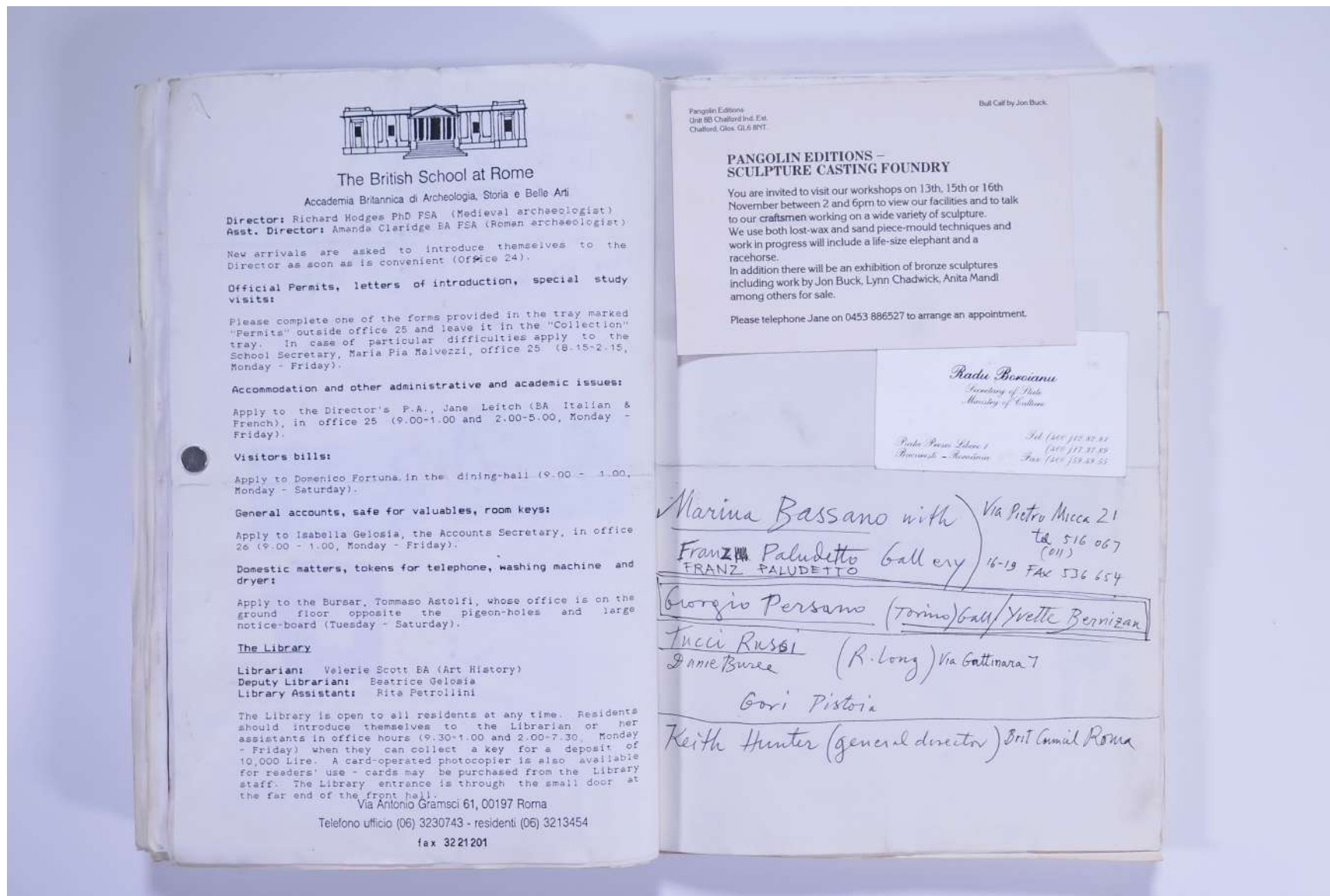


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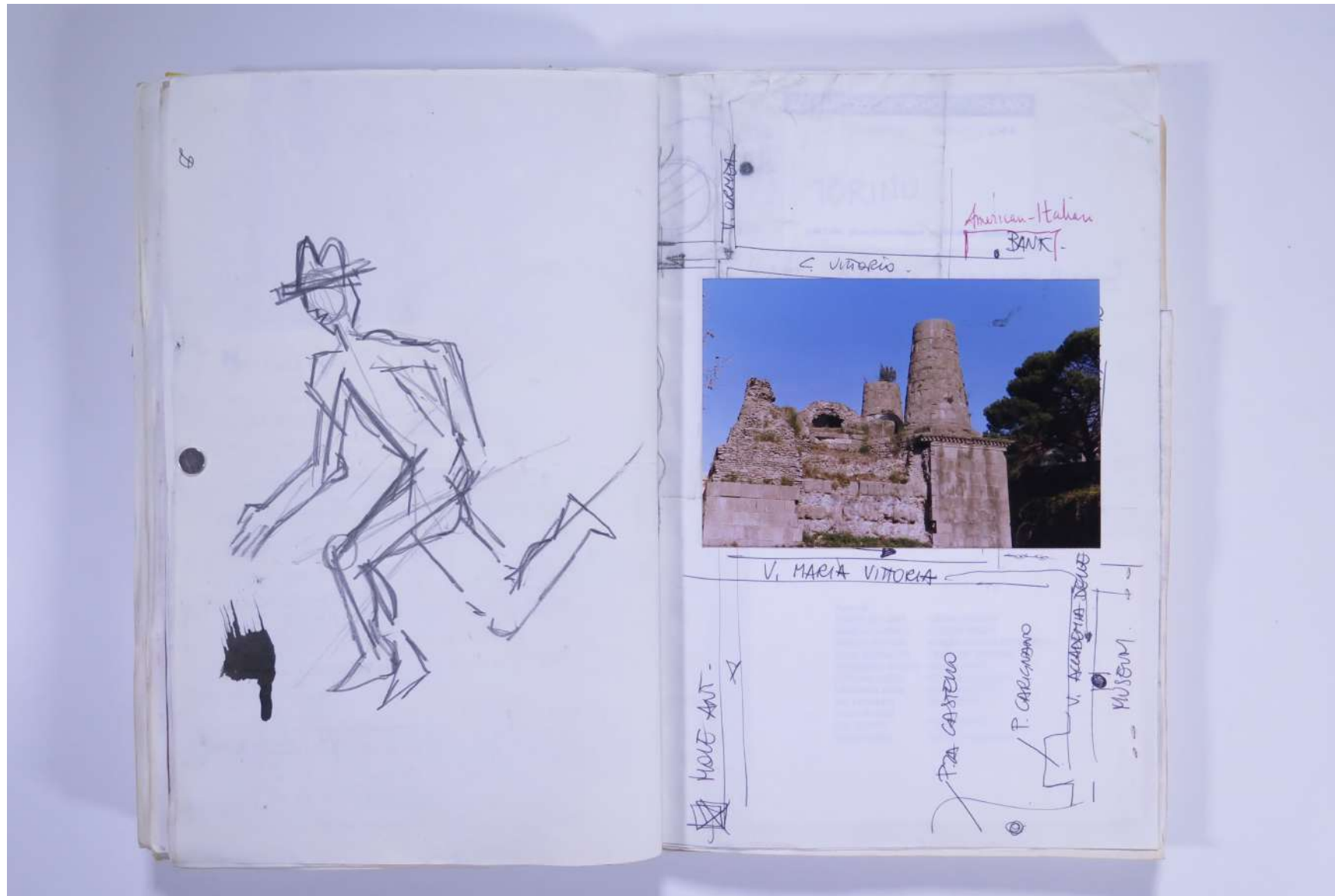
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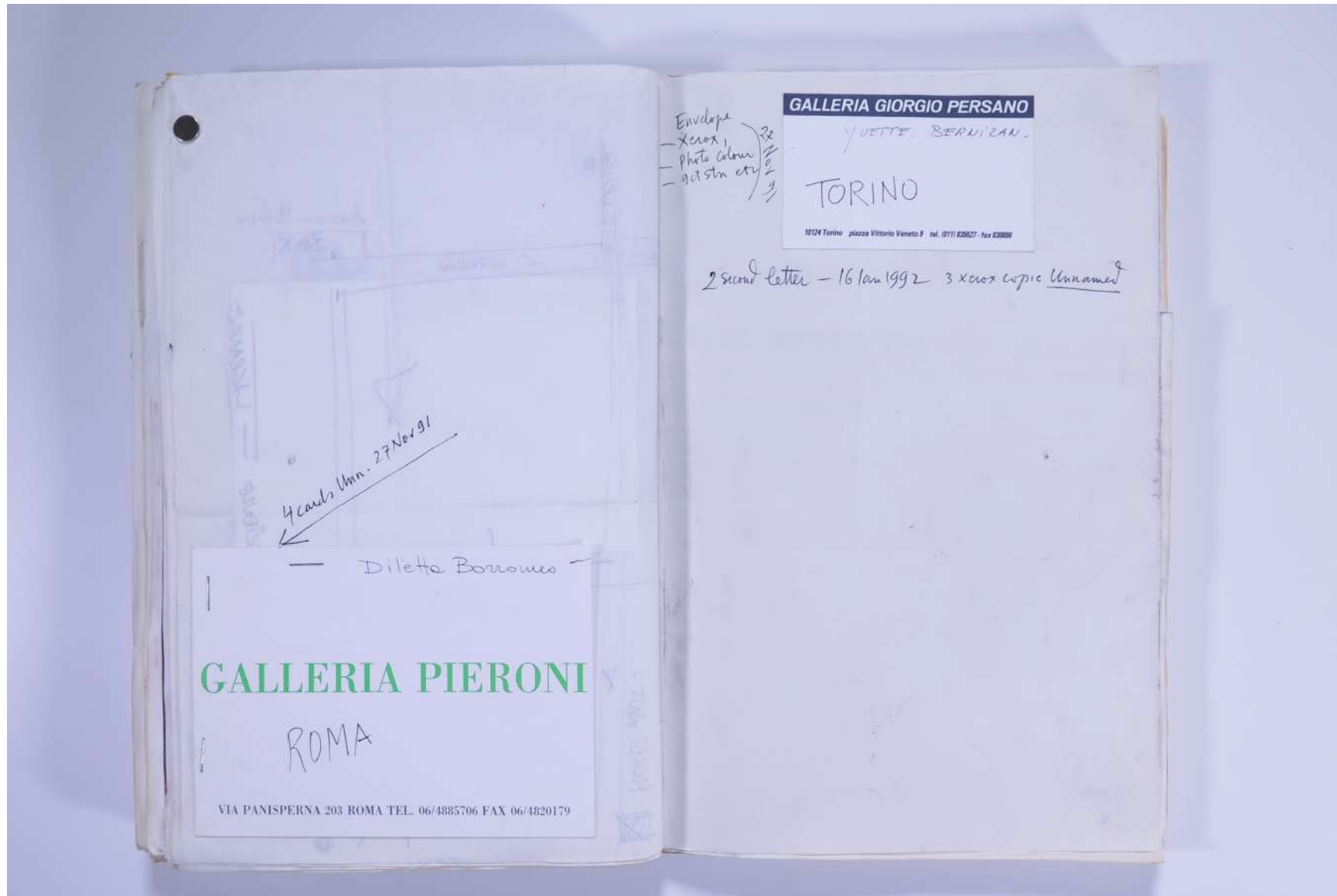
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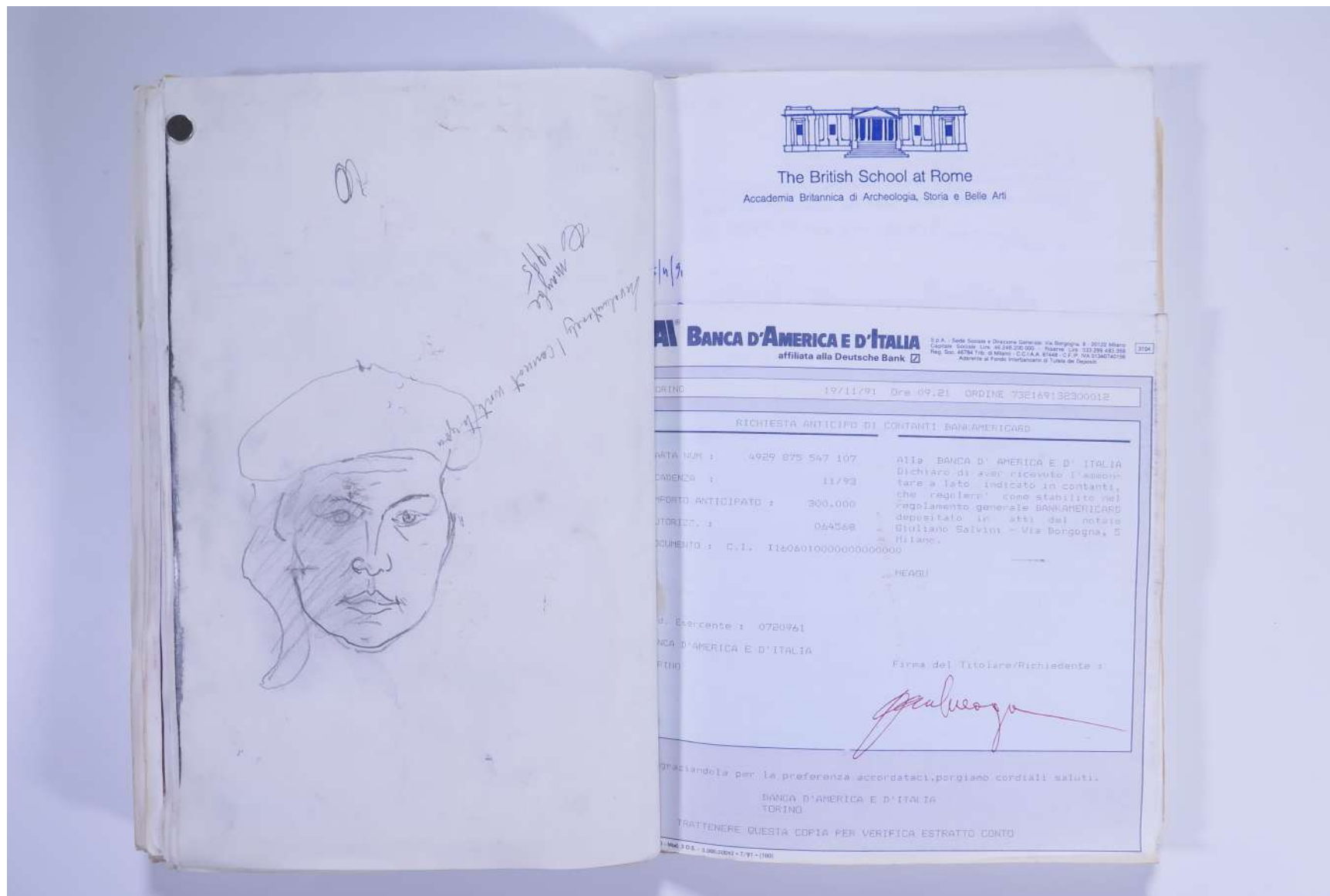
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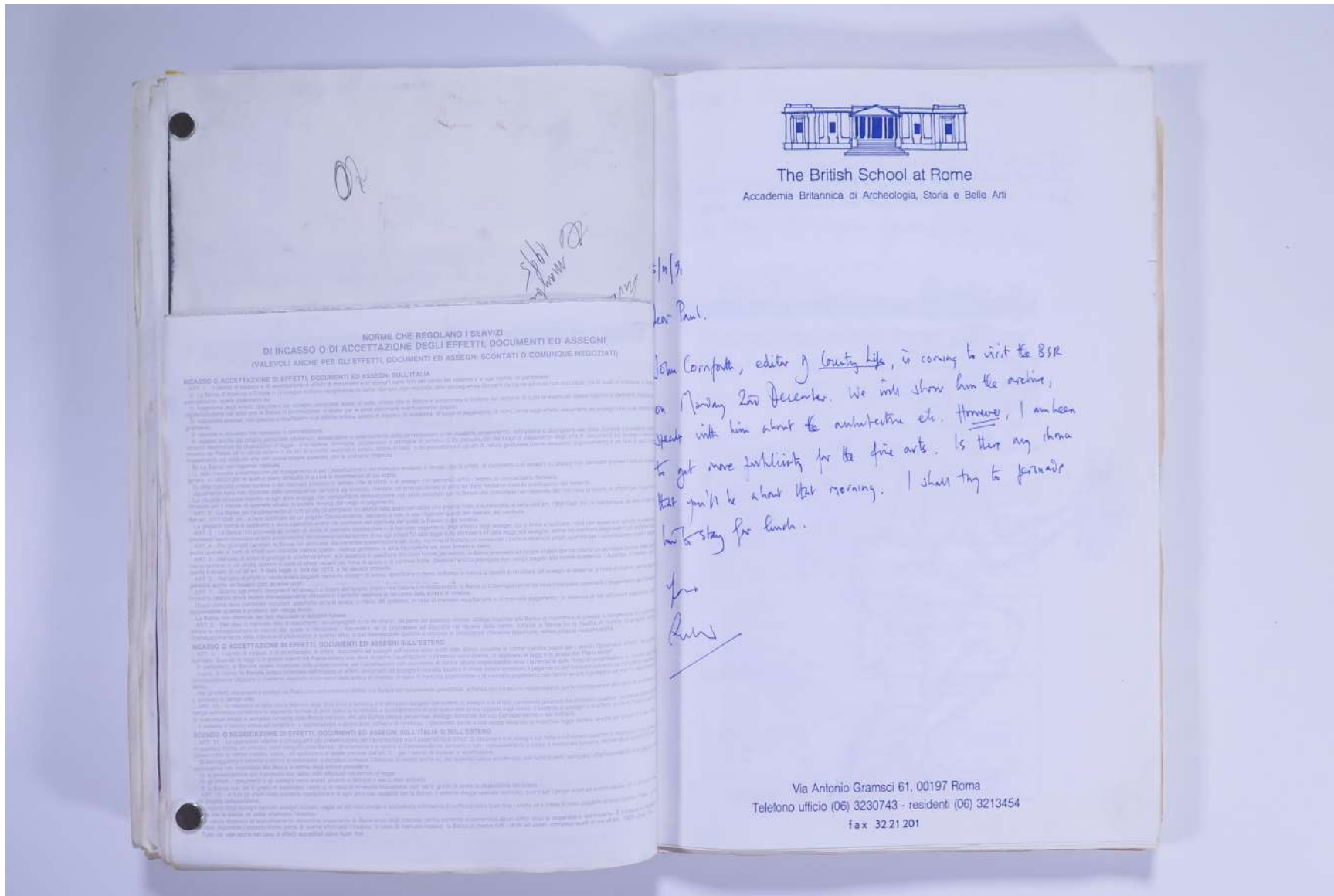
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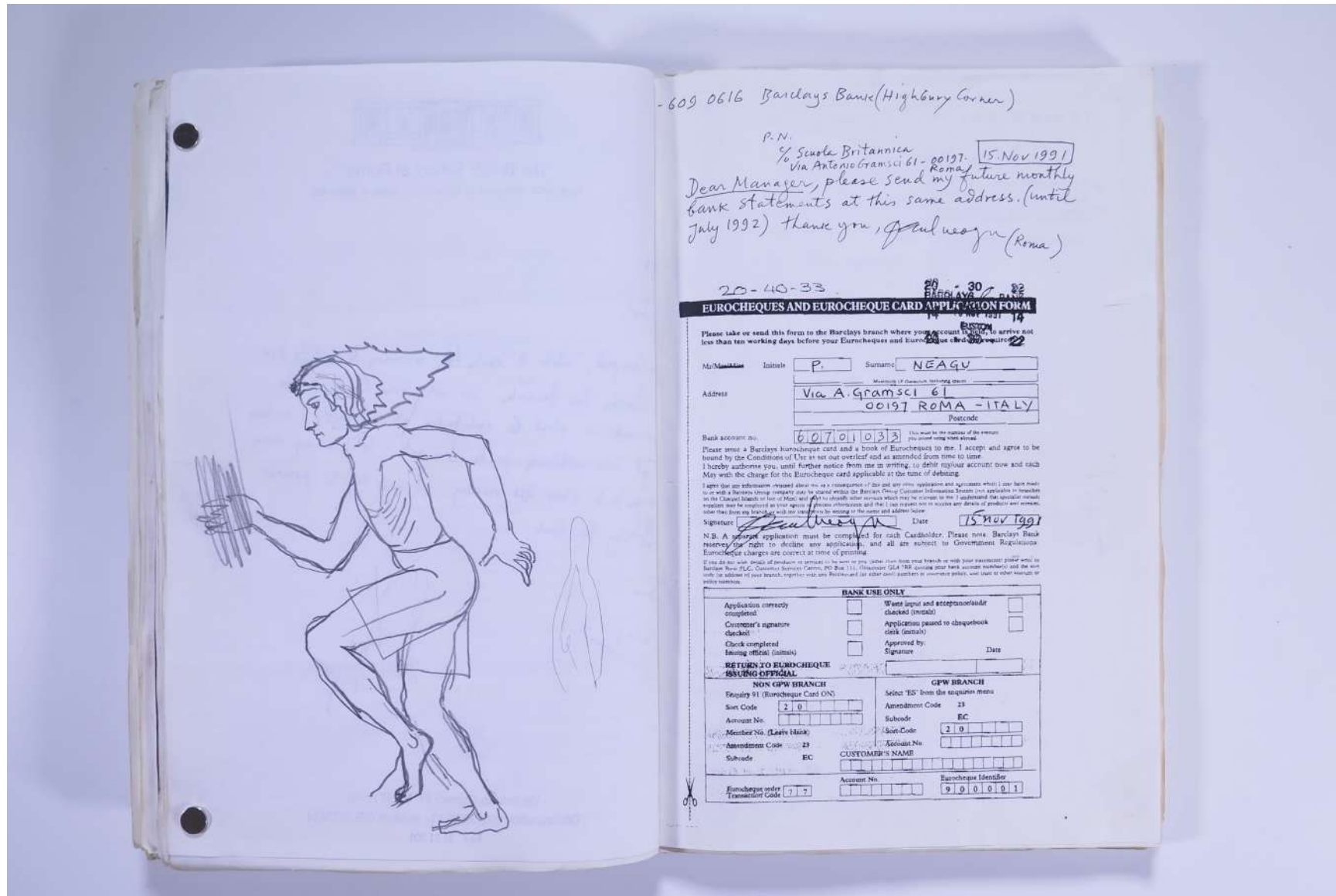
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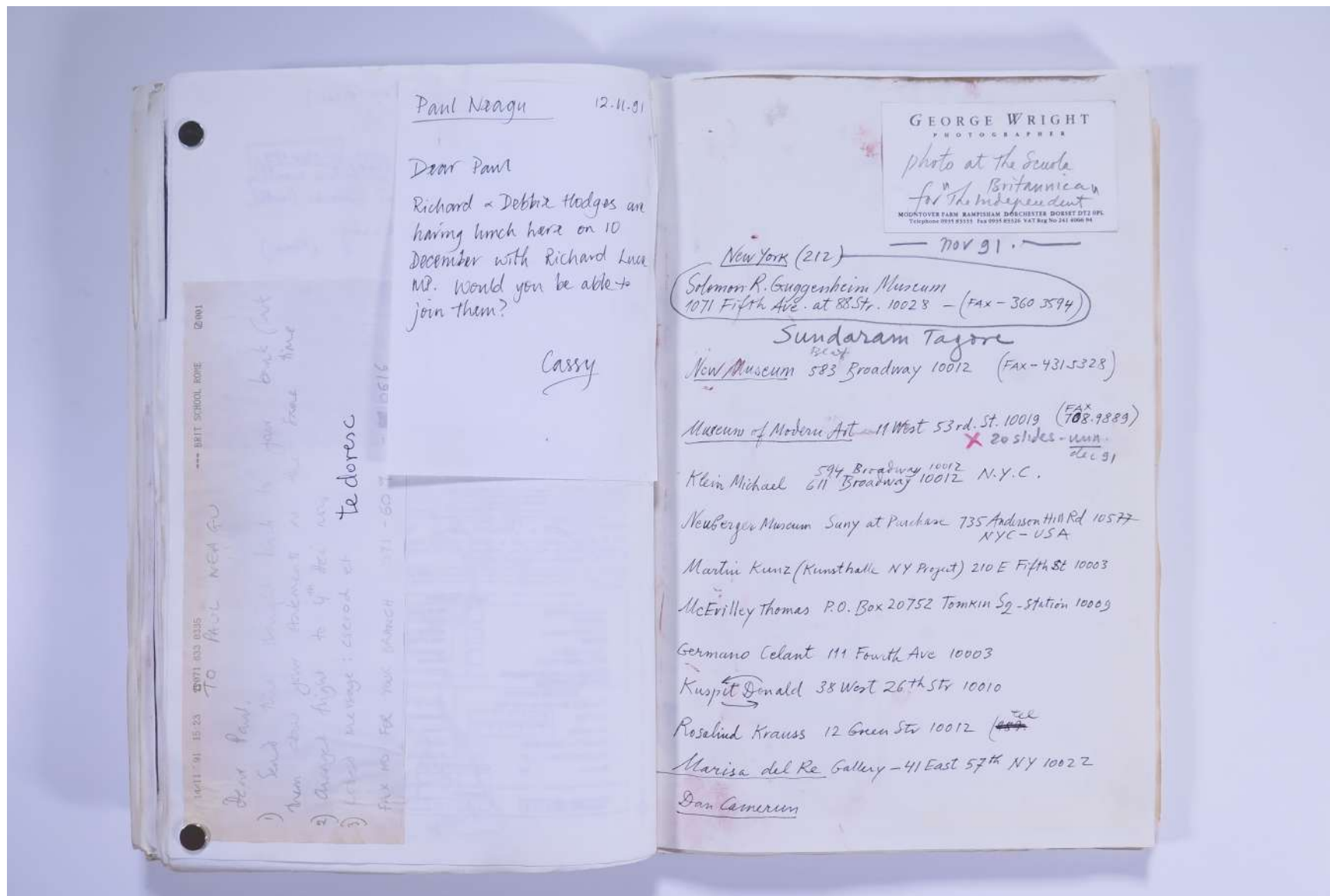
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**PNE 71.021**

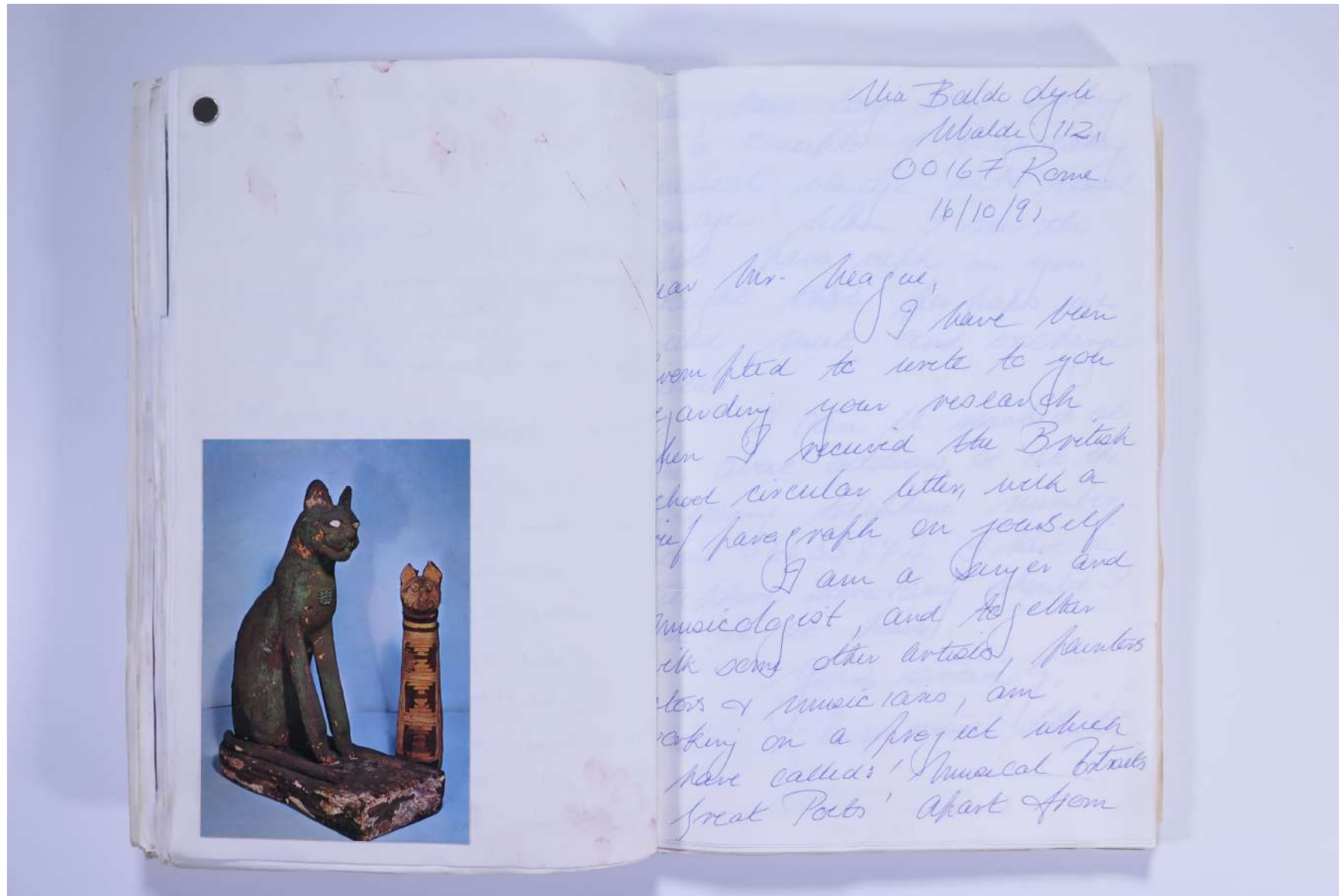


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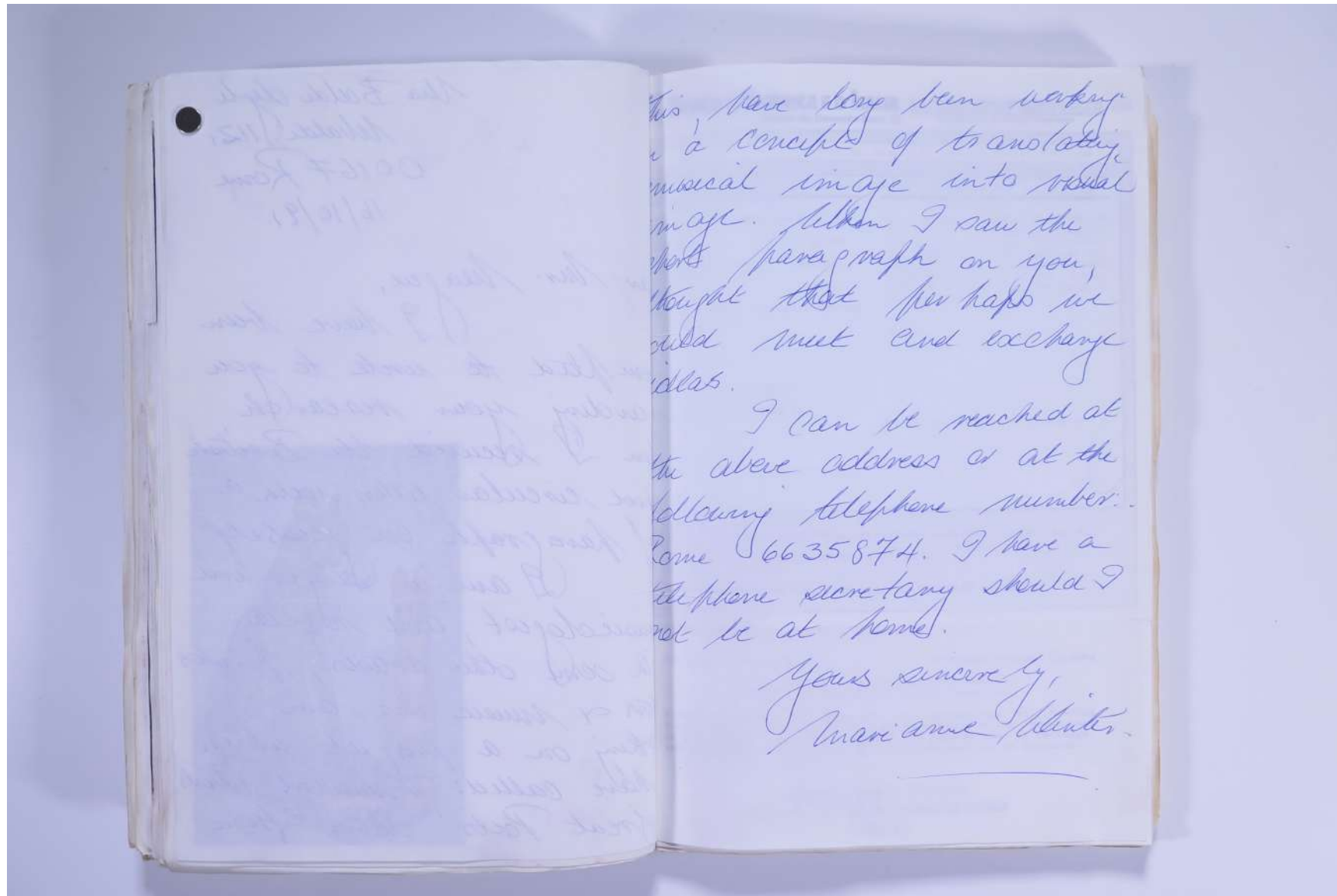


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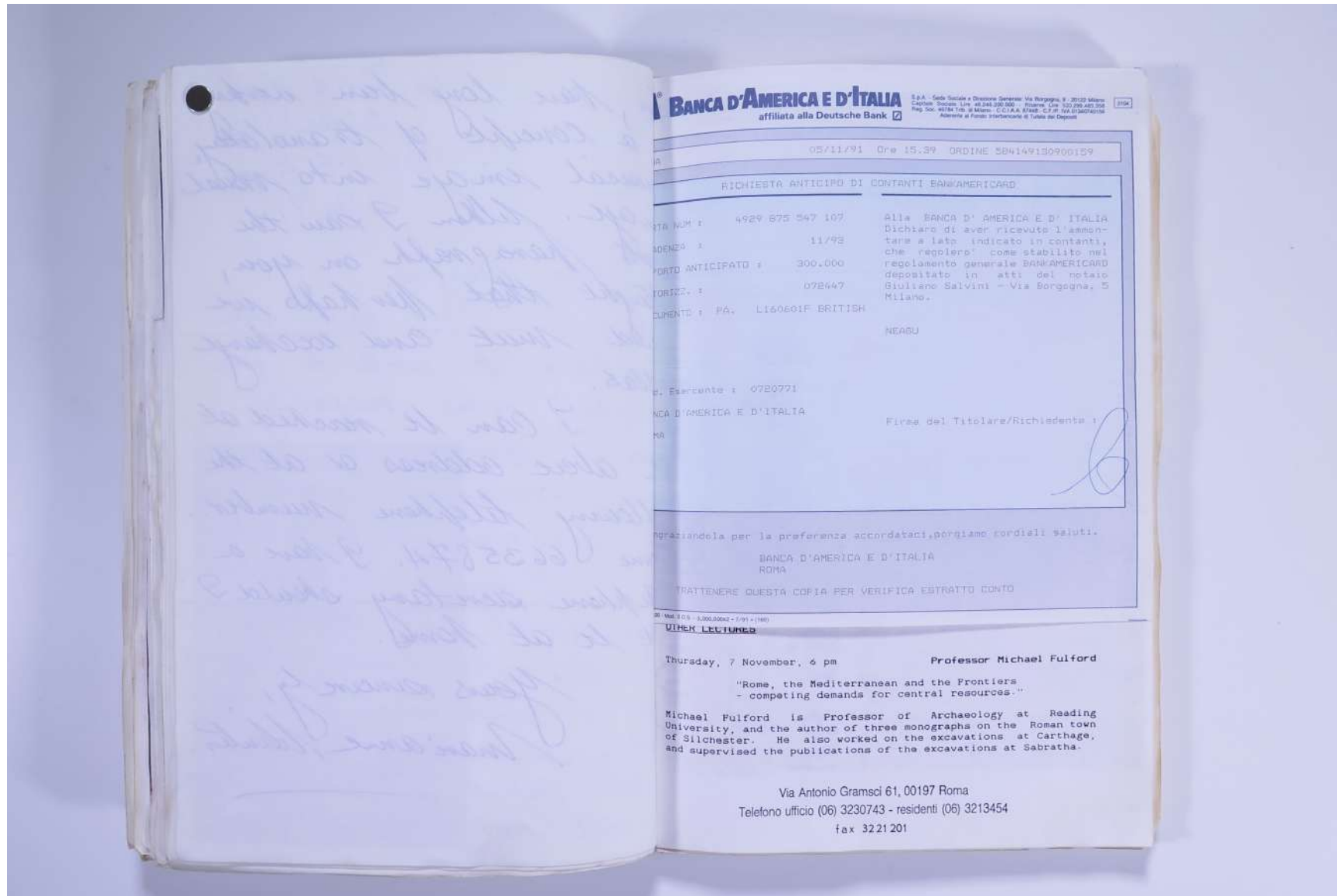


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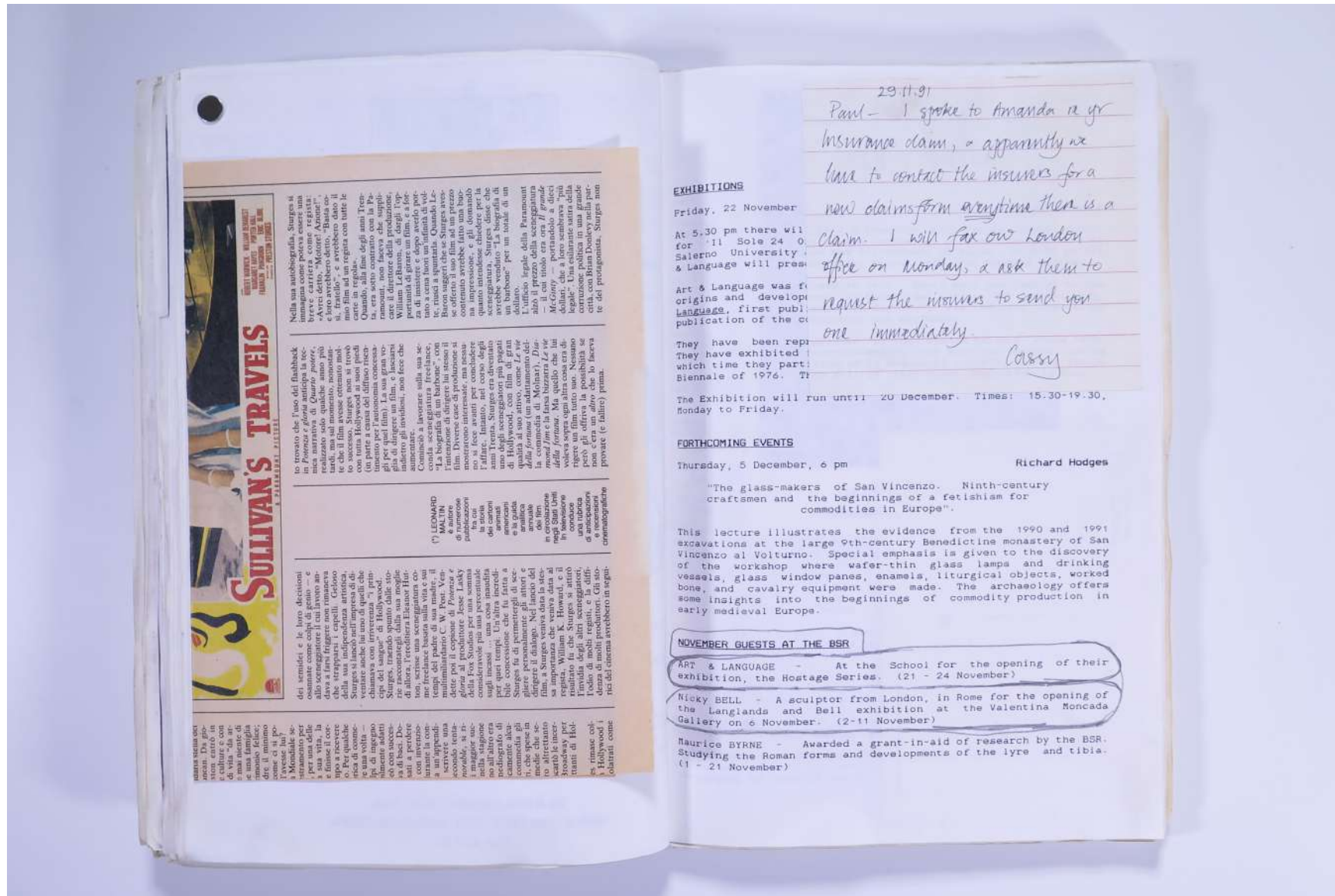


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PNE 71.026



**SULLIVAN'S TRAVELS**  
A PALMERINI PUBLICATION

Nella sua autobiografia, Sturges si  
breve carriera come regista:  
«Avrei desiderato, naturalmente, «Dante co-  
si, fratello», e avrebbero dato il  
mio film ad un regista con tutte le  
Quando, alla fine degli anni Trenta,  
ramoni, non solo della produzione,  
William LeBaron, di quegli oppor-  
tunità di girare un film, e a for-  
tata una tema non un'infinità di vol-  
te, riacsi a spuntarla. Quando Le-  
Baron suggerì che se Sturges aveva  
contenuto avrebbe fatto un buon  
quanto tutto, Sturges disse che  
avrebbe venduto «La biografia di un  
un burlesco» per un totale di un  
L'ufficio legale della Paramount  
alzò il prezzo della sceneggiatura  
il cui titolo era ora il *Principe  
Kerouac*. Il film era stato girato  
dollari, che a loro sembrava «più  
legale». Una esilarante satira della  
corruzione politica in una delle per-  
te del protagonista, Sturges non

to trovato che l'uso del flashback  
realizzato solo qualche anno più  
tardi, un sul monarca estremamente mal-  
to successo. Sturges non si trovò  
con tutta Hollywood ai suoi piedi  
gli per quel film). La sua gran vo-  
glia di dirigere in un film, ma fece che  
summentare.  
Cominciò a lavorare sulla sua se-  
«La biografia di un burlesco», con  
l'intenzione di dirigere lui stesso il  
film. Dovette cedere di prima mano  
non si fece avanti per concludere  
l'affare, intanto, nel corso degli  
anni, con i suoi successi più pagati  
di Hollywood, con film di gran  
quantità al suo attivo, come *Le der-  
mond Jim* e la farsa bizzarra *La via  
della fortuna*. Ma quello che lui  
riprese un film tutto suo. Nessuno  
non era un altro, che lo faceva  
provare (e fallire) prima.

(\*) LEONARD  
di numero  
in un  
la storia  
-grammi  
americani  
avrebbe  
grafica  
suo  
in corazzata  
negli Stati Uniti  
in coracop  
di un'industria  
di produttori  
e recensori  
cromatografici

dei sermonei e le loro decisioni  
ossimate come colpi di genio - e  
della sua indipendenza artistica.  
che strapparli i capelli. Geloso  
della sua indipendenza artistica.  
venire anche lui uno di quelli che  
chiamava con irriverenza «i prin-  
cipi del cinema». Sturges era un  
rie raccontate, dalla sua moglie  
di allora, l'ereditiera Eleanor Hut-  
ne frequentava basava sulla vita e sui  
tempi del padre di sua madre, il  
multimiliardario C. W. Post e il  
gloria al produttore Jesse Lasky  
della Fox Studios per una somma  
conferire alle produzioni di  
gli anni, una cosa inaudita  
per quei tempi. Un'altra incredi-  
bile concessione che fu fatta a  
dirigere il dialogo. Nel lancio del  
film, Sturges aveva dato ai suoi  
regista, William K. Howard, e il  
risultato fu che Sturges si ritrovò  
Treviata degli altri sceneggiatori,  
donna di molti produttori. Gli sto-  
ri del cinema avrebbero in segui-

maestri di  
non entrò in  
a culture e con  
e mai niente di  
e una famiglia  
della sua  
come ci si po-  
l'avesse lui  
stranamento per  
per una delle  
e sua vita in  
e il loro  
tipo a ricevere  
o. Per qualche  
e una volta  
pi di ingegno  
nimenti adatti  
va di best. De-  
sati a perdere  
completamente  
a un'apparen-  
scrivere una  
novalde, si fr-  
la maggior sus-  
nella stagione  
pedagogici di  
tecnicamente ab-  
comunità gli  
però le inces-  
sente che se-  
rimenti di Hol-  
di Howard, e  
Hollywood i  
coltrini come.

29.11.91  
Paul - I spoke to Amanda re yr  
Insurance claim, & apparently we  
have to contact the insurers for a  
now claims form anytime there is a  
claim. I will fax out London  
office on Monday, & ask them to  
request the insurers to send you  
one immediately  
Cassie

**EXHIBITIONS**

Friday, 22 November  
At 5.30 pm there will  
for '11 Sole 24 O.  
Salerno University  
& Language will pres  
Art & Language was fi  
origins and develop  
Language. First publi  
publication of the c  
They have been repr  
They have exhibited  
which time they part  
Biennale of 1976. Th

The Exhibition will run until 20 December. Times: 15.30-19.30,  
Monday to Friday.

**FORTHCOMING EVENTS**

Thursday, 5 December, 6 pm Richard Hodges

"The glass-makers of San Vincenzo. Ninth-century  
craftsmen and the beginnings of a fetishism for  
commodities in Europe".

This lecture illustrates the evidence from the 1990 and 1991  
excavations at the large 9th-century Benedictine monastery of San  
Vincenzo al Volturno. Special emphasis is given to the discovery  
of the workshop where wafer-thin glass lamps and drinking  
vessels, glass window panes, enamels, liturgical objects, worked  
bone, and cavalry equipment were made. The archaeology offers  
some insights into the beginnings of commodity production in  
early medieval Europe.

**NOVEMBER GUESTS AT THE BSR**

ART & LANGUAGE - At the School for the opening of their  
exhibition, the Hostage Series. (21 - 24 November)

Nicky BELL - A sculptor from London, in Rome for the opening of  
the Langlands and Bell exhibition at the Valentina Moncada  
Gallery on 6 November. (2-11 November)

Maurice BYRNE - Awarded a grant-in-aid of research by the BSR.  
Studying the Roman forms and developments of the lyre and tibia.  
(1 - 21 November)



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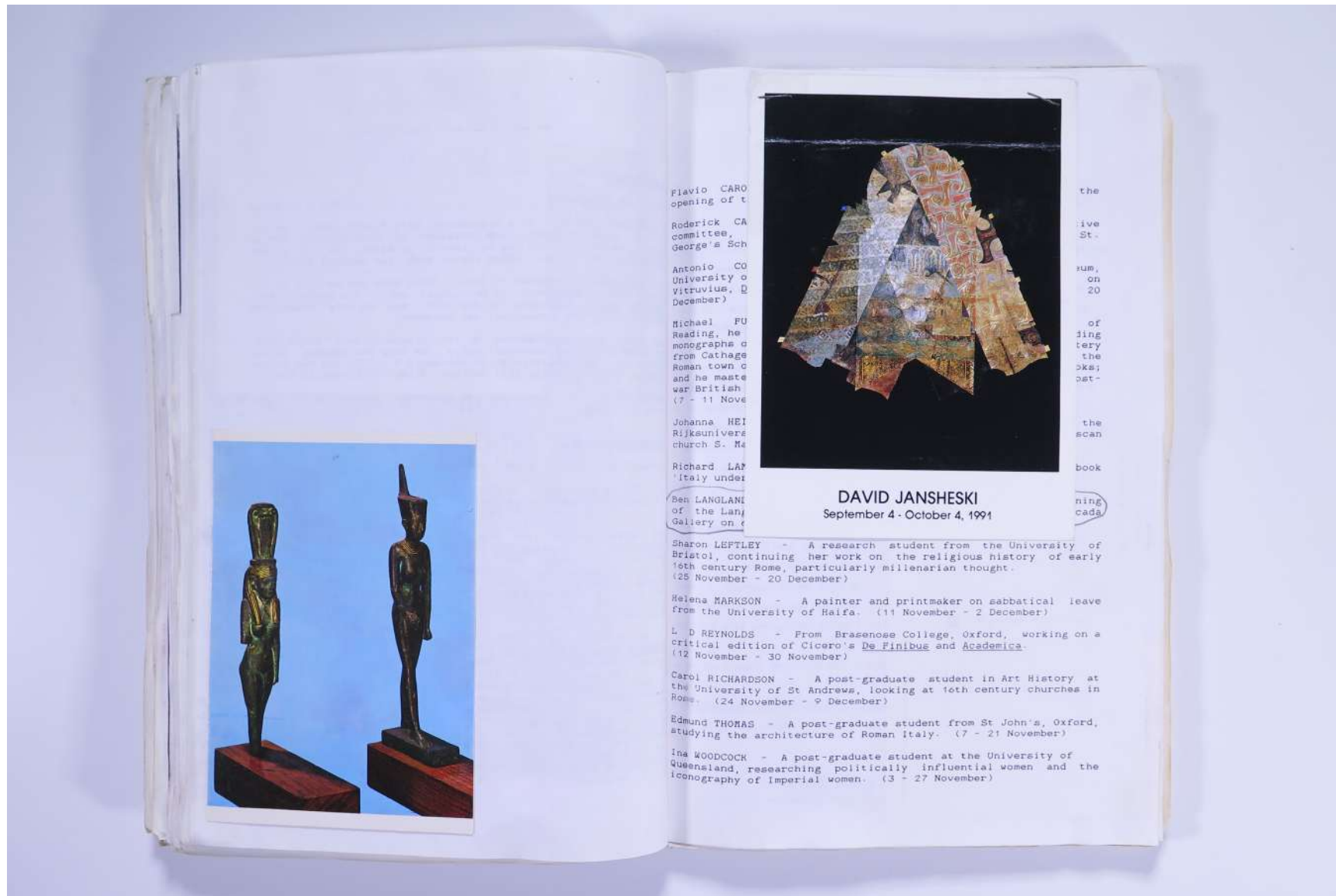


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ROMA, OCT/DEC - 1991

Reference No.

PNE 71.028



Flavio CARO  
opening of t

Roderick CA  
committee,  
George's Sch

Antonio CO  
University o  
Vitruvius, B  
December)

Michael FU  
Reading, he  
monographs d  
from Cathage  
Roman town c  
and he maste  
war British  
(7 - 11 Nove

Johanna HEI  
Rijksunivers  
church S. Na

Richard LAM  
Italy under

Ben LANGLAN  
of the Lang  
Gallery on e



DAVID JANSHESKI  
September 4 - October 4, 1991

Sharon LEFTLEY - A research student from the University of Bristol, continuing her work on the religious history of early 16th century Rome, particularly millenarian thought. (25 November - 20 December)

Helena MARKSON - A painter and printmaker on sabbatical leave from the University of Haifa. (11 November - 2 December)

L. D REYNOLDS - From Brasenose College, Oxford, working on a critical edition of Cicero's *De Finibus* and *Academica*. (12 November - 30 November)

Carol RICHARDSON - A post-graduate student in Art History at the University of St Andrews, looking at 16th century churches in Rome. (24 November - 9 December)

Edmund THOMAS - A post-graduate student from St John's, Oxford, studying the architecture of Roman Italy. (7 - 21 November)

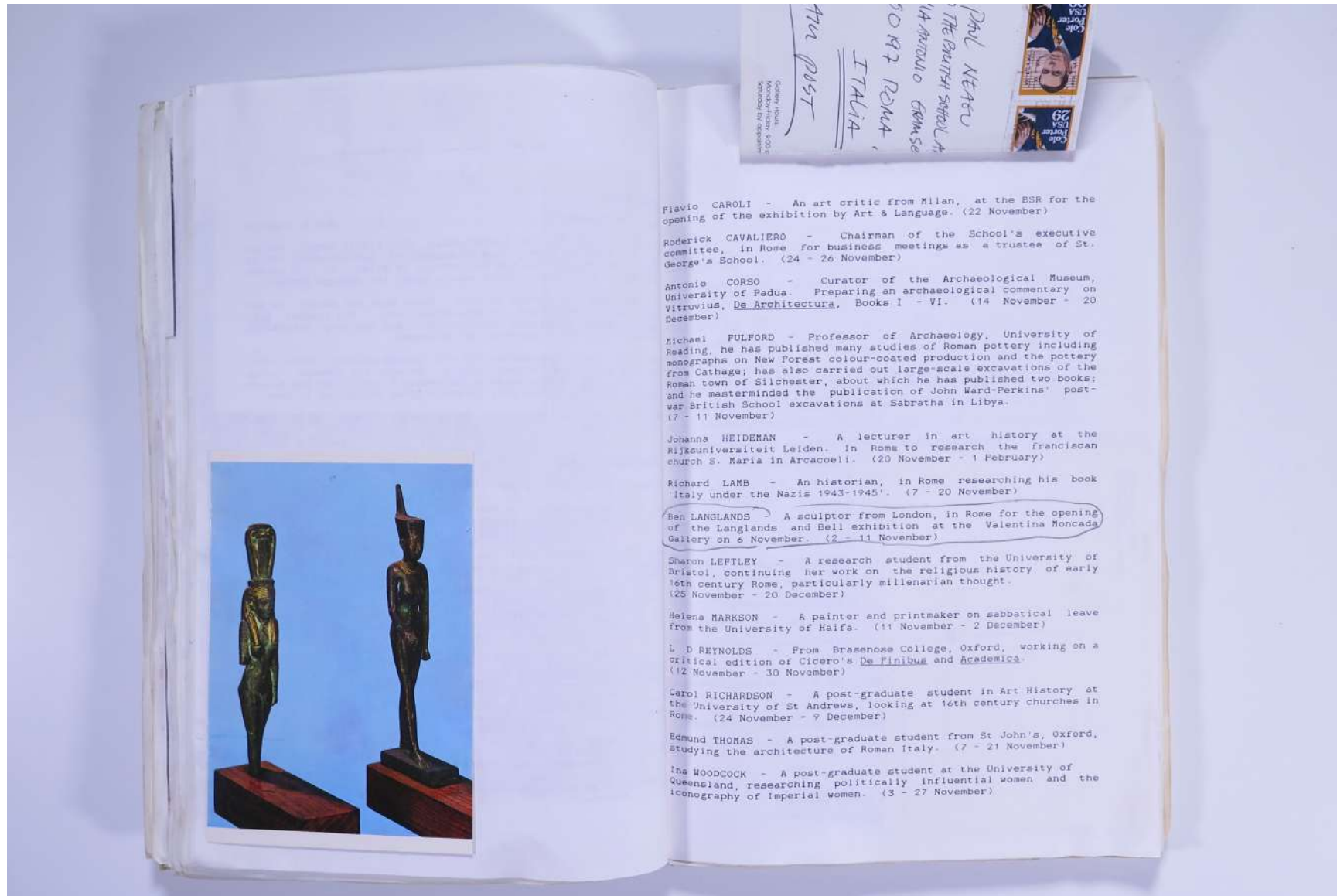
Ina WOODCOCK - A post-graduate student at the University of Queensland, researching politically influential women and the iconography of Imperial women. (3 - 27 November)

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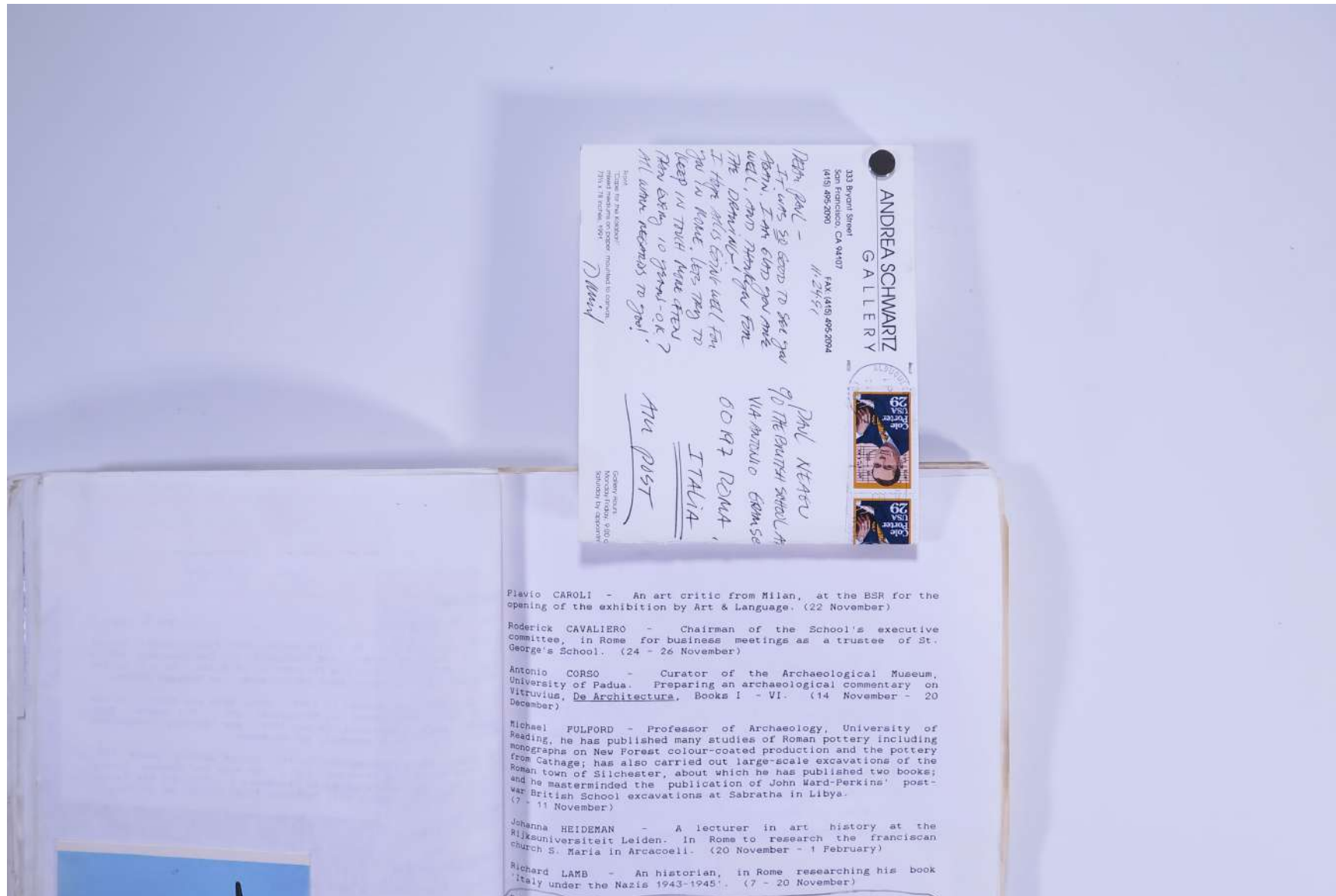
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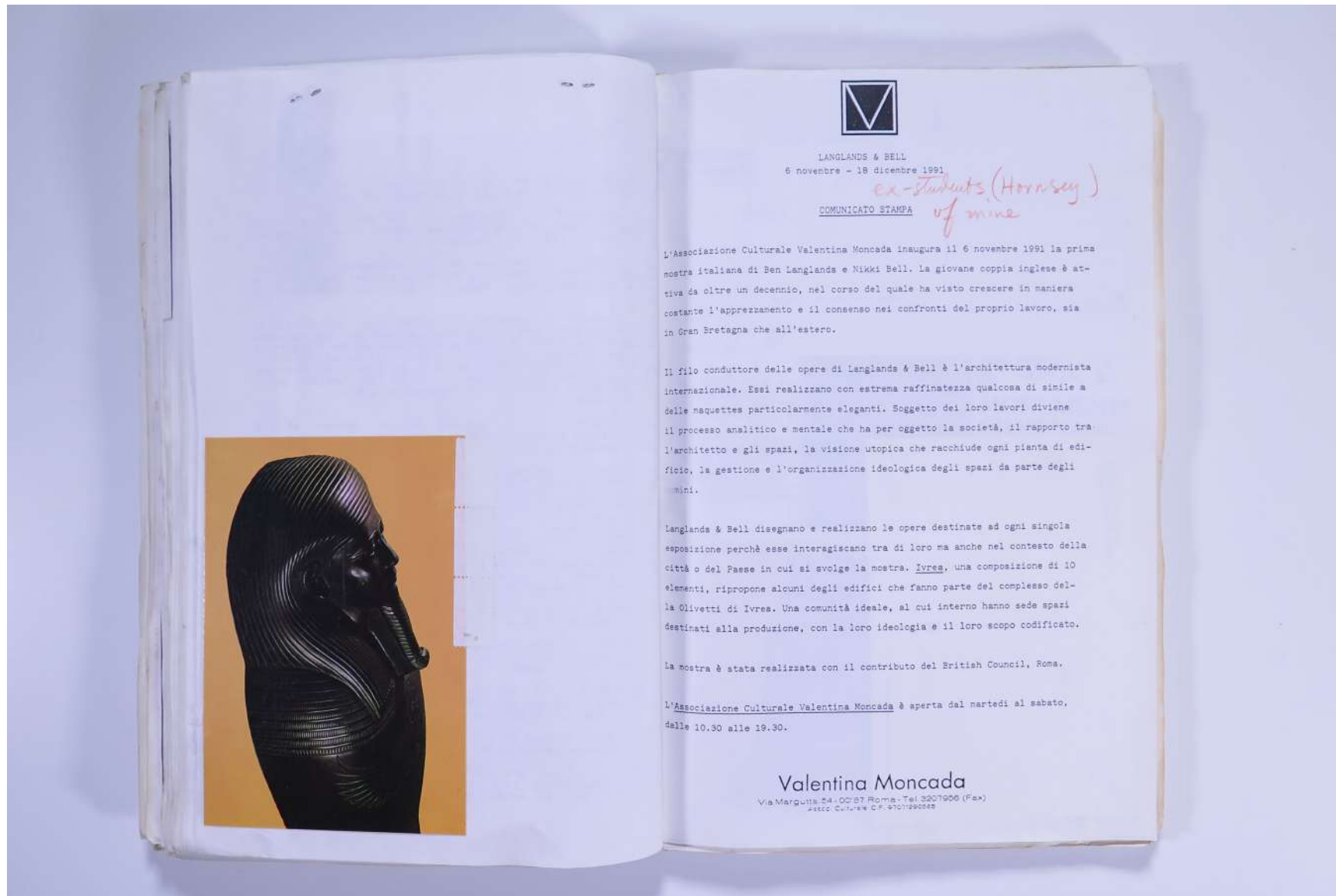
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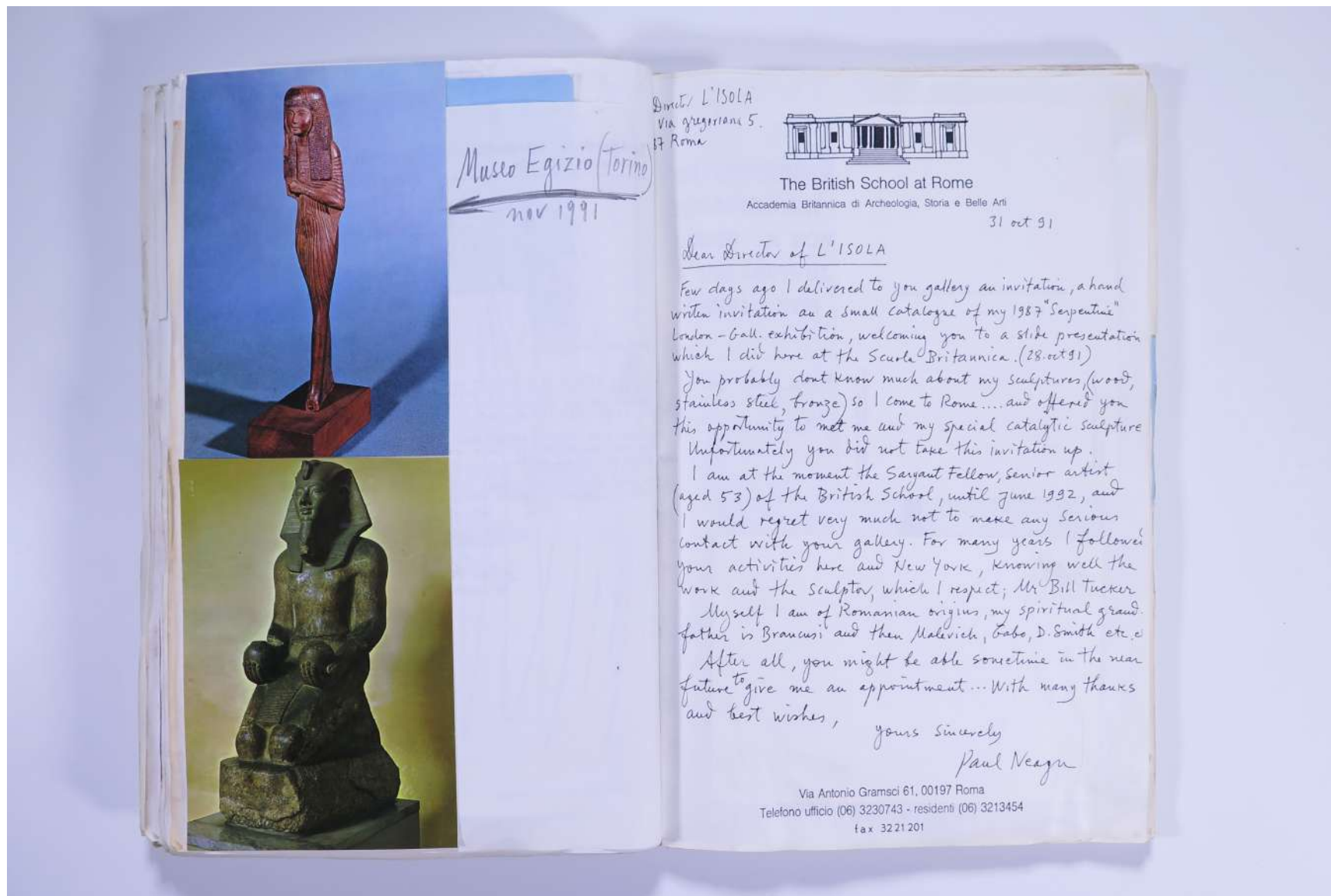
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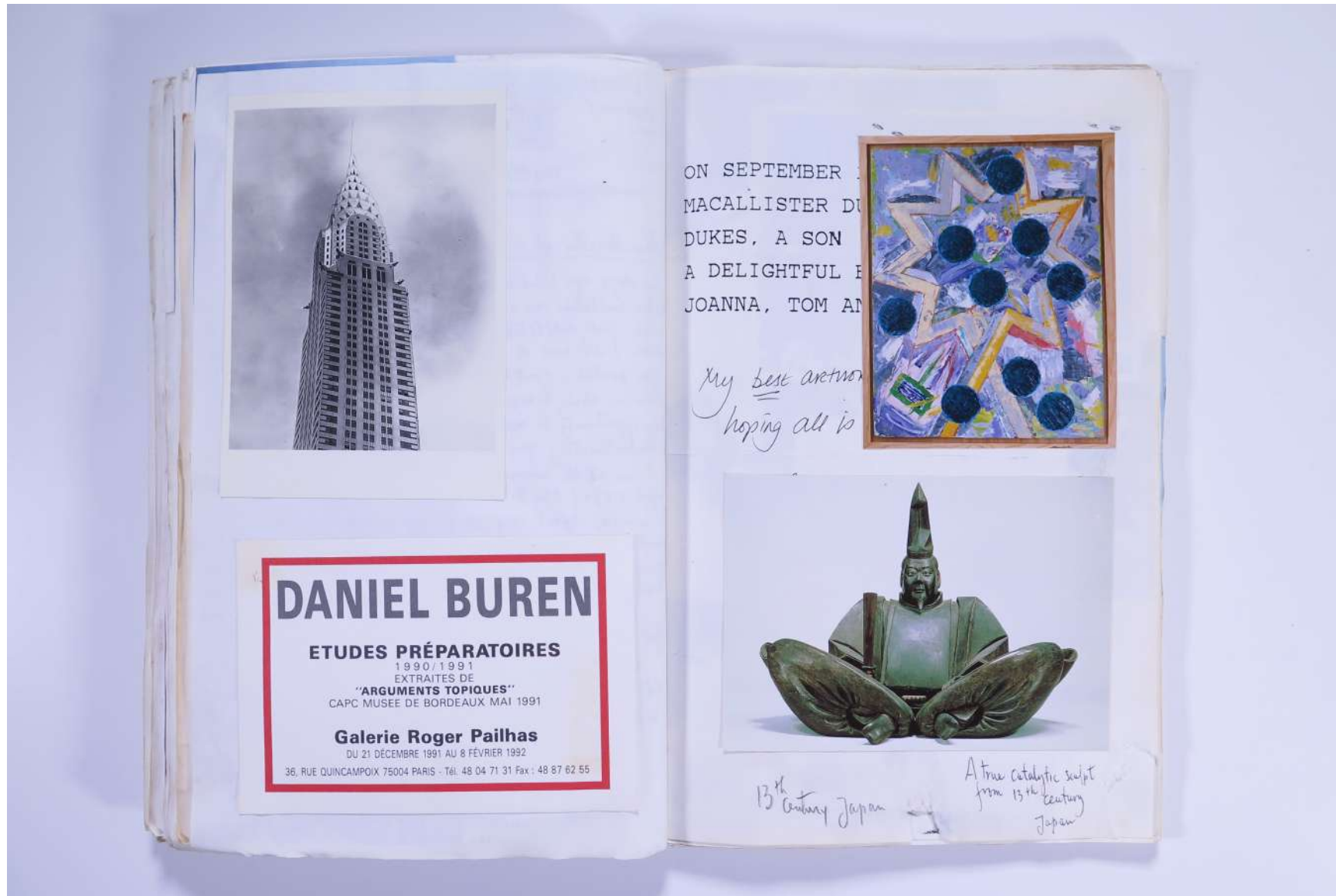
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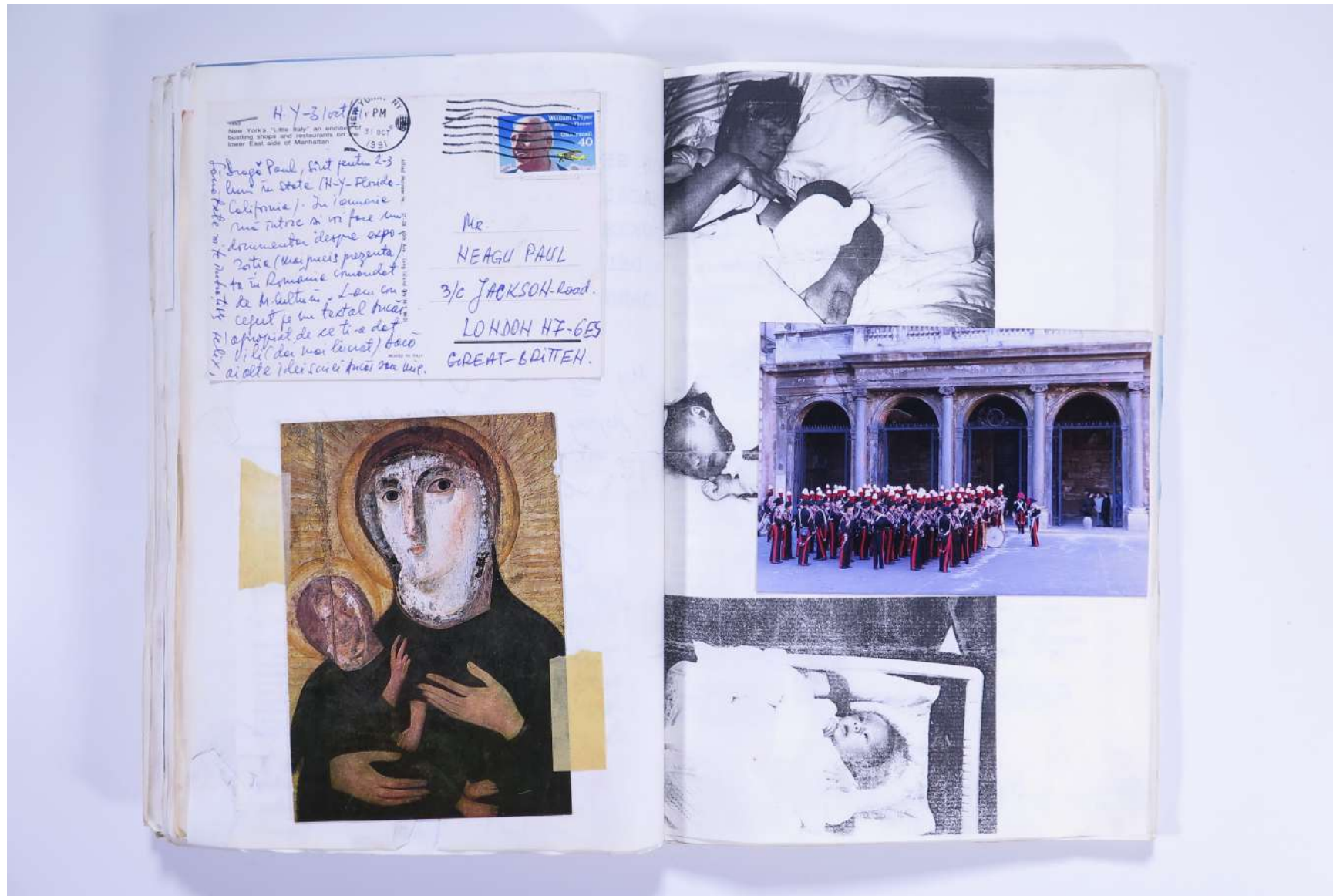


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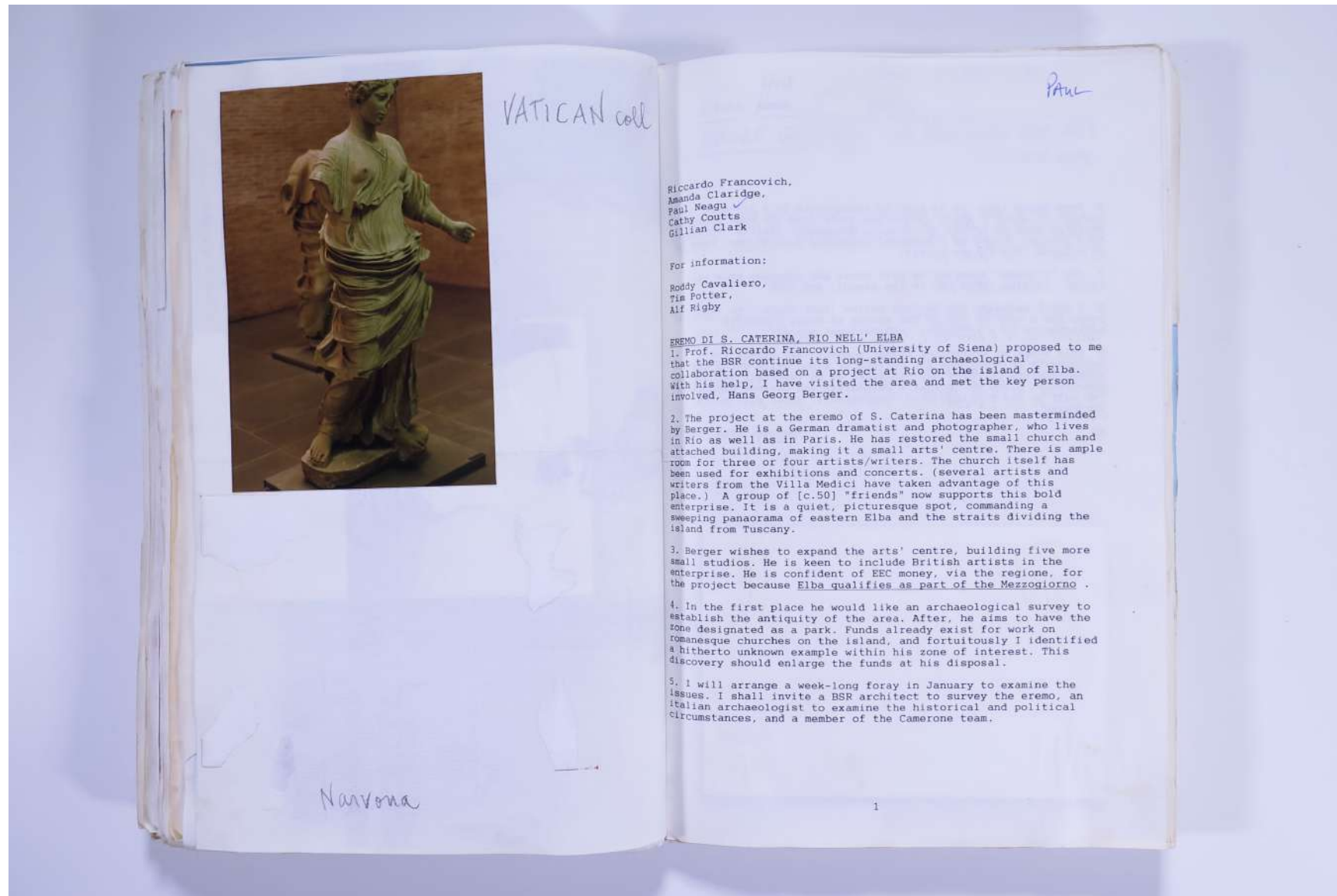


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ROMA, OCT/DEC - 1991

Reference No.

PNE 71.036



Riccardo Francovich,  
Amanda Claridge,  
Paul Neagu ✓  
Cathy Couatts  
Gillian Clark

For information:

Roddy Cavaliero,  
Tia Potter,  
Aif Rigby

#### EREMO DI S. CATERINA, RIO NELL' ELBA

1. Prof. Riccardo Francovich (University of Siena) proposed to me that the BSR continue its long-standing archaeological collaboration based on a project at Rio on the island of Elba. With his help, I have visited the area and met the key person involved, Hans Georg Berger.
2. The project at the eremo of S. Caterina has been masterminded by Berger. He is a German dramatist and photographer, who lives in Rio as well as in Paris. He has restored the small church and attached building, making it a small arts' centre. There is ample room for three or four artists/writers. The church itself has been used for exhibitions and concerts. (several artists and writers from the Villa Medici have taken advantage of this place.) A group of [c.50] "friends" now supports this bold enterprise. It is a quiet, picturesque spot, commanding a sweeping panorama of eastern Elba and the straits dividing the island from Tuscany.
3. Berger wishes to expand the arts' centre, building five more small studios. He is keen to include British artists in the enterprise. He is confident of EEC money, via the regione, for the project because Elba qualifies as part of the Mezzogiorno.
4. In the first place he would like an archaeological survey to establish the antiquity of the area. After, he aims to have the zone designated as a park. Funds already exist for work on romanesque churches on the island, and fortuitously I identified a hitherto unknown example within his zone of interest. This discovery should enlarge the funds at his disposal.
5. I will arrange a week-long foray in January to examine the issues. I shall invite a BSR architect to survey the eremo, an Italian archaeologist to examine the historical and political circumstances, and a member of the Cameron team.

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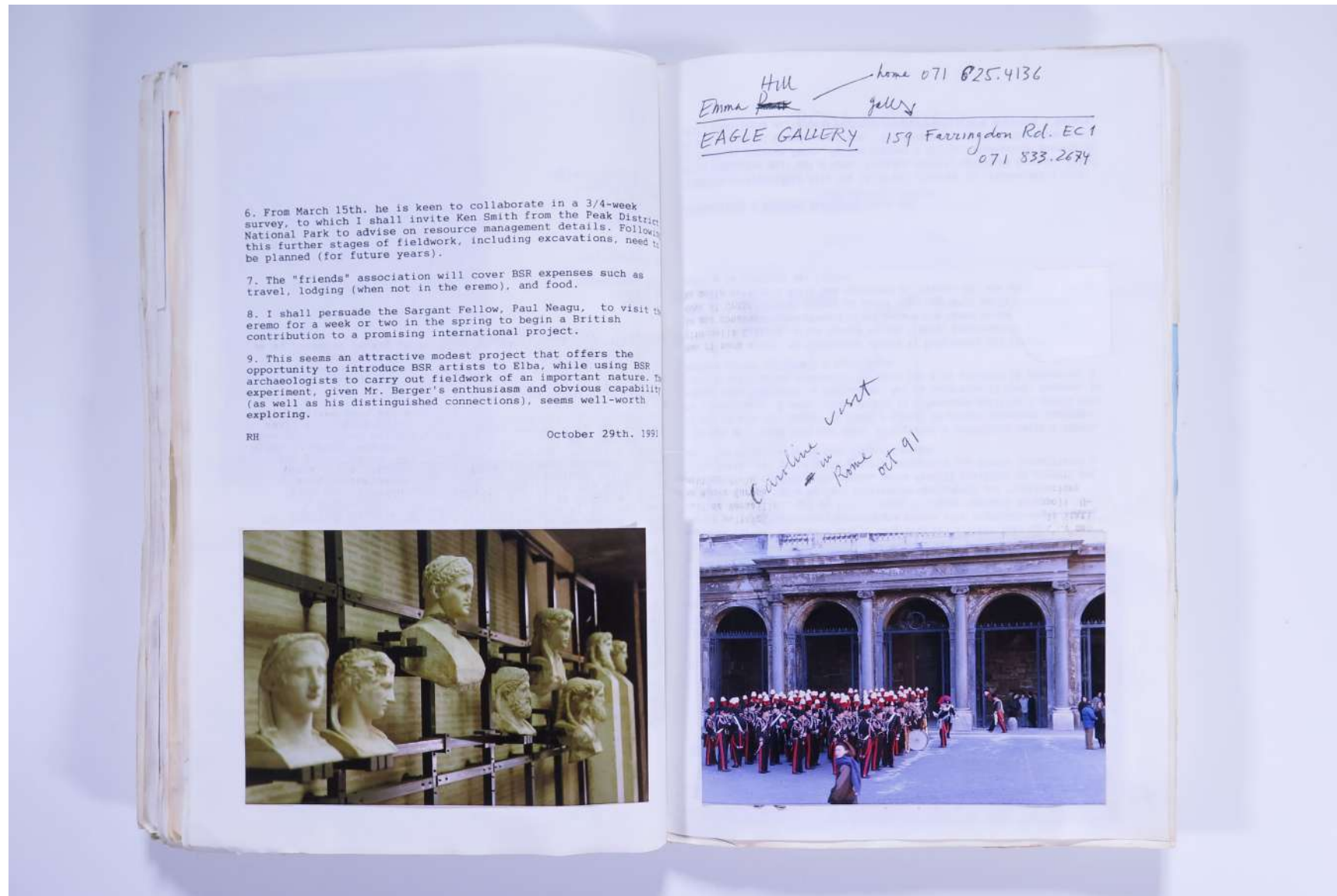
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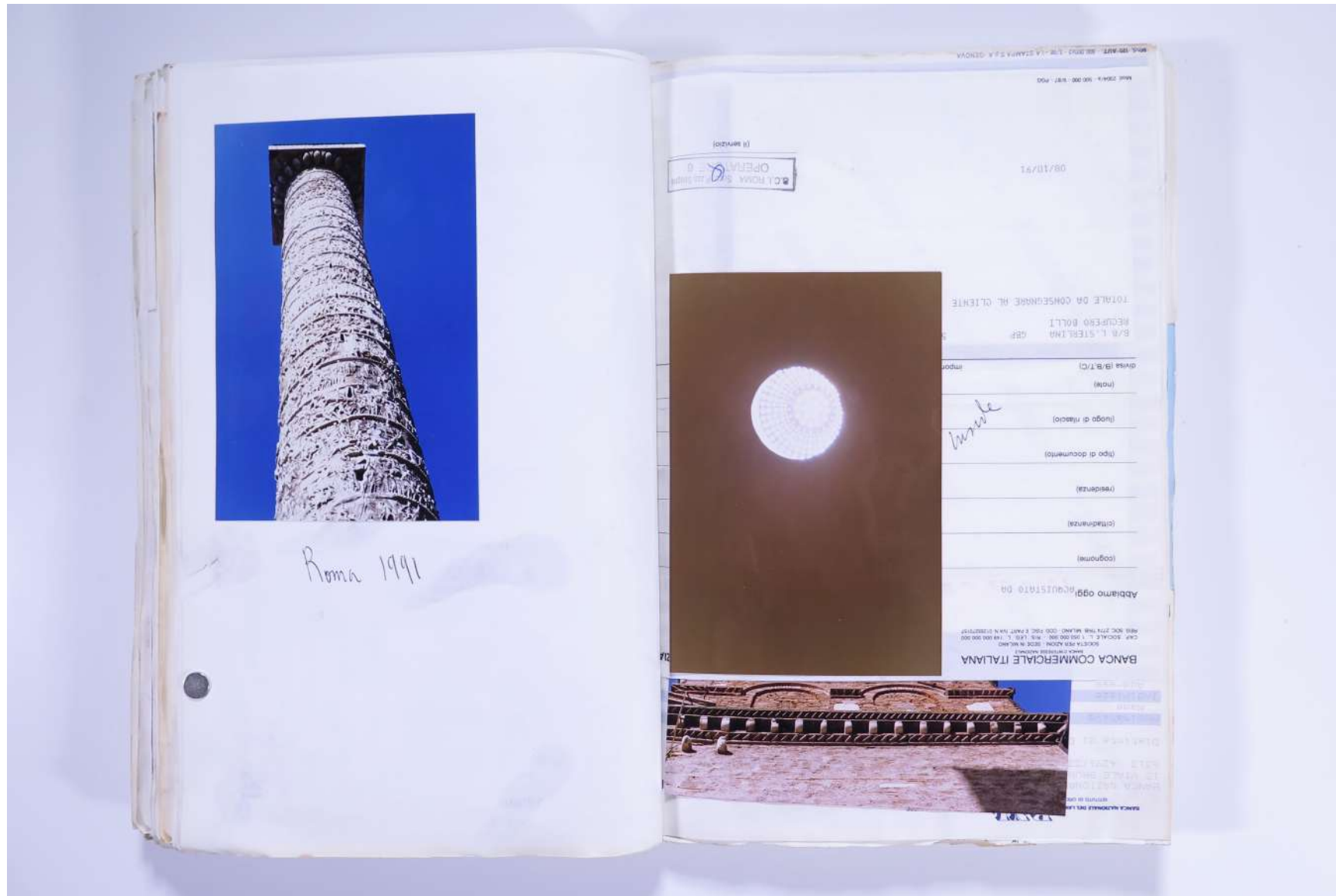


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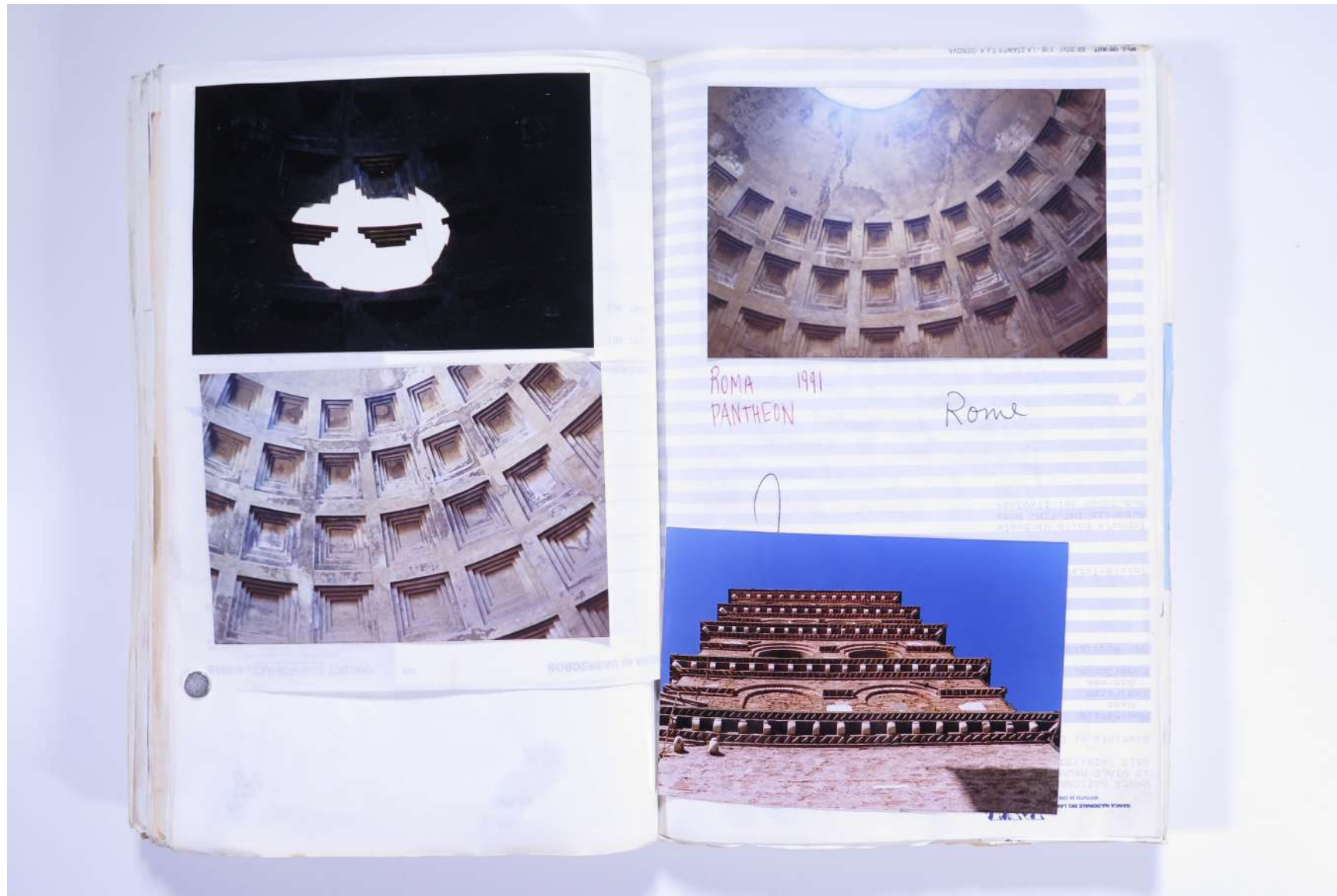


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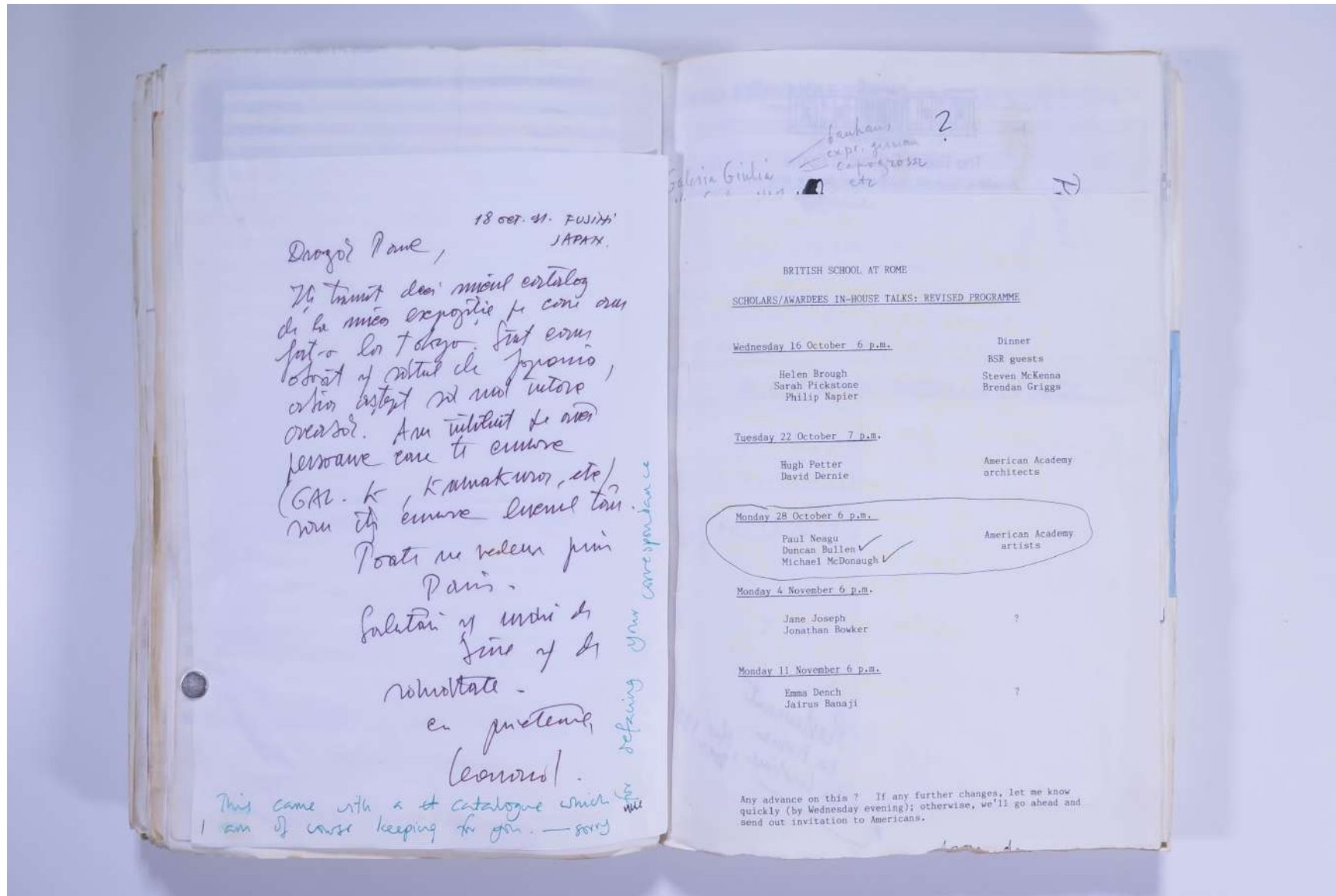


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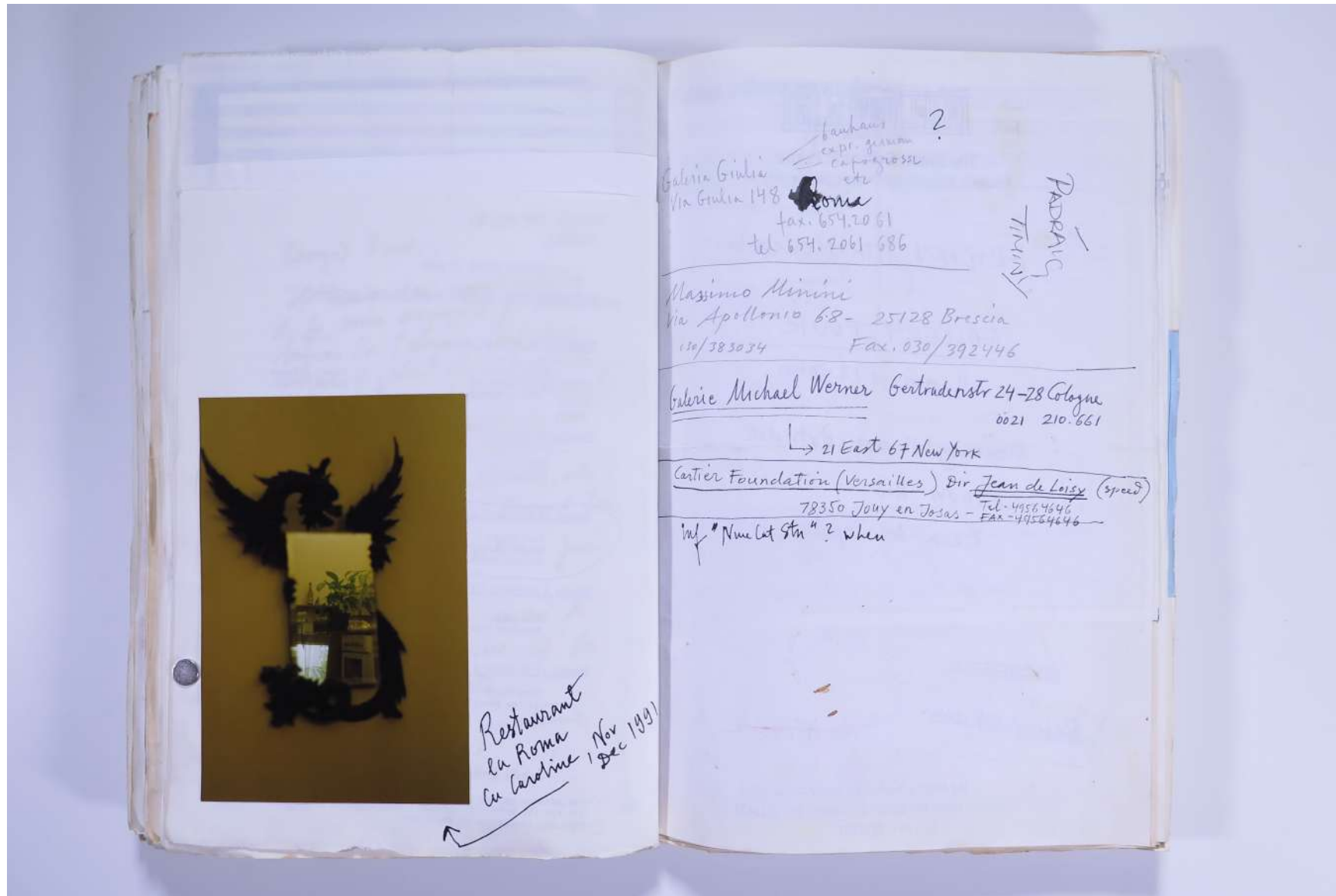
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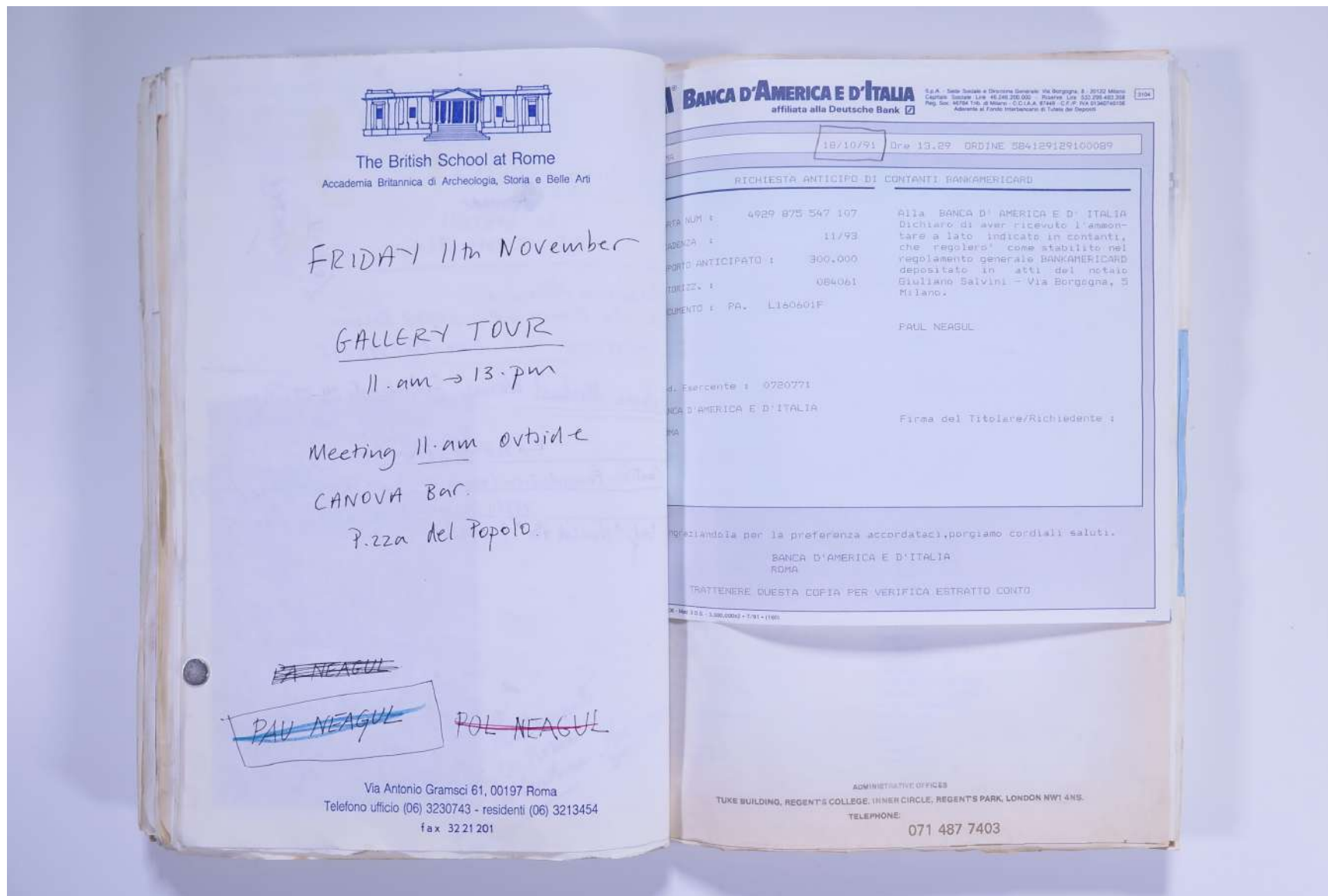
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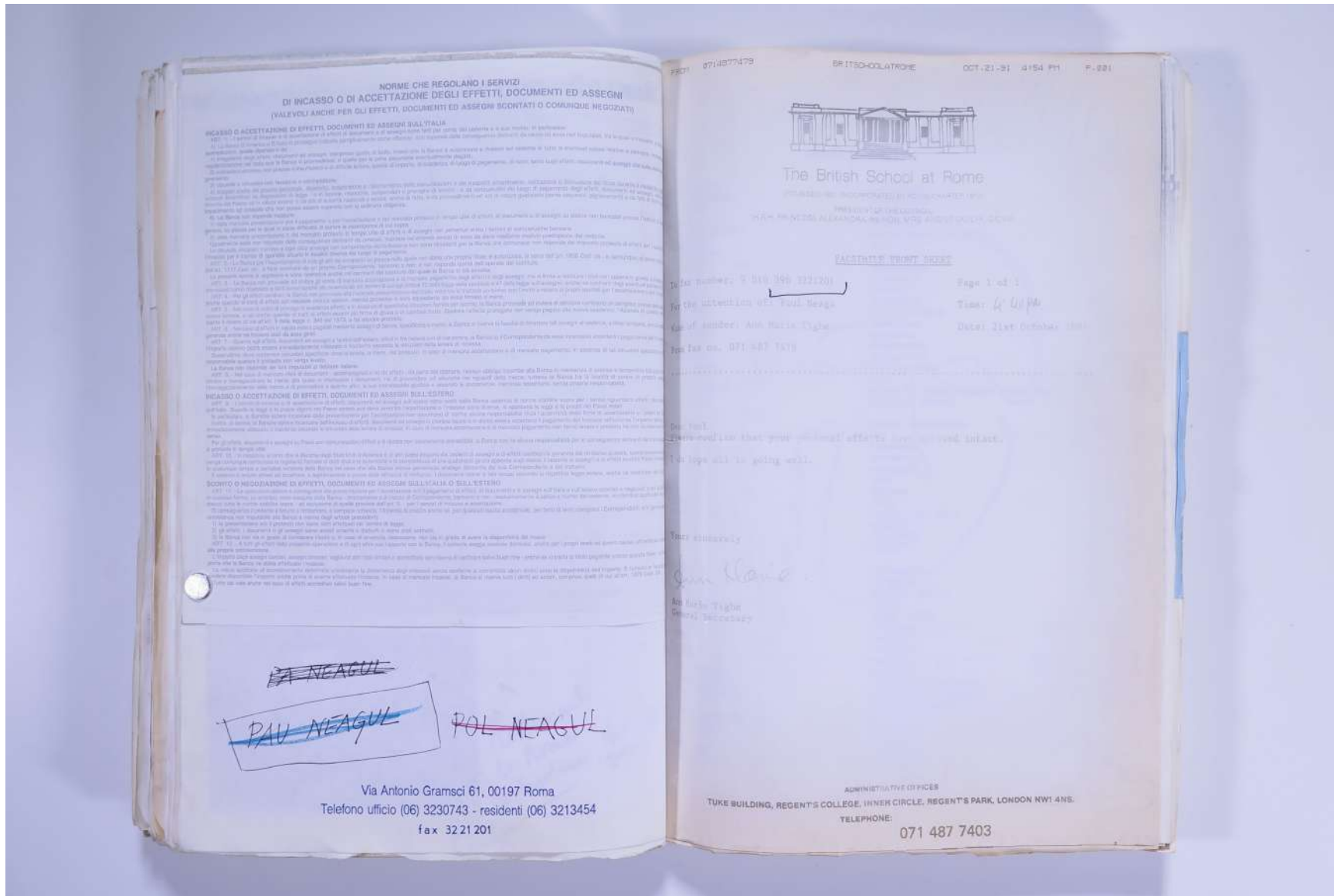
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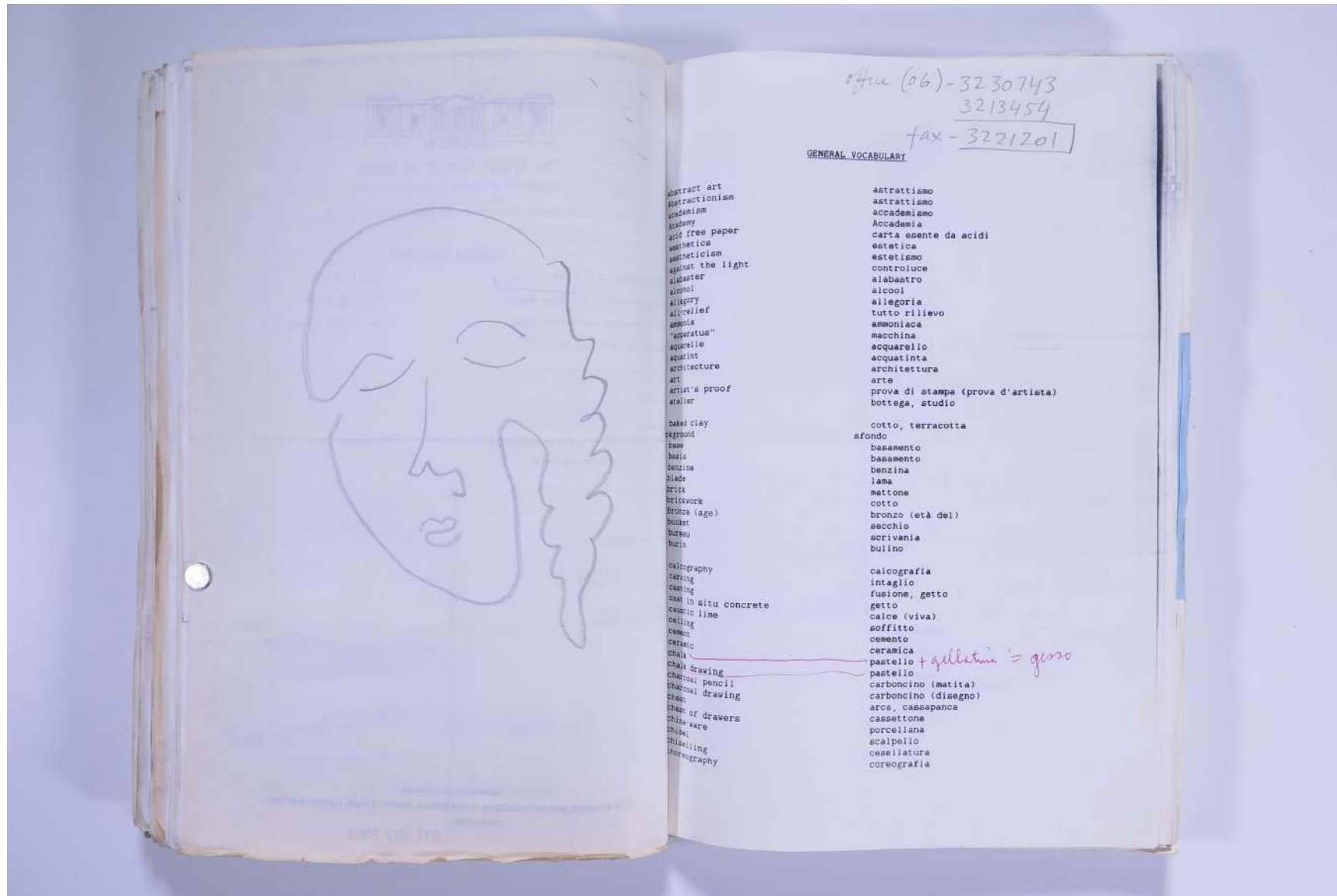
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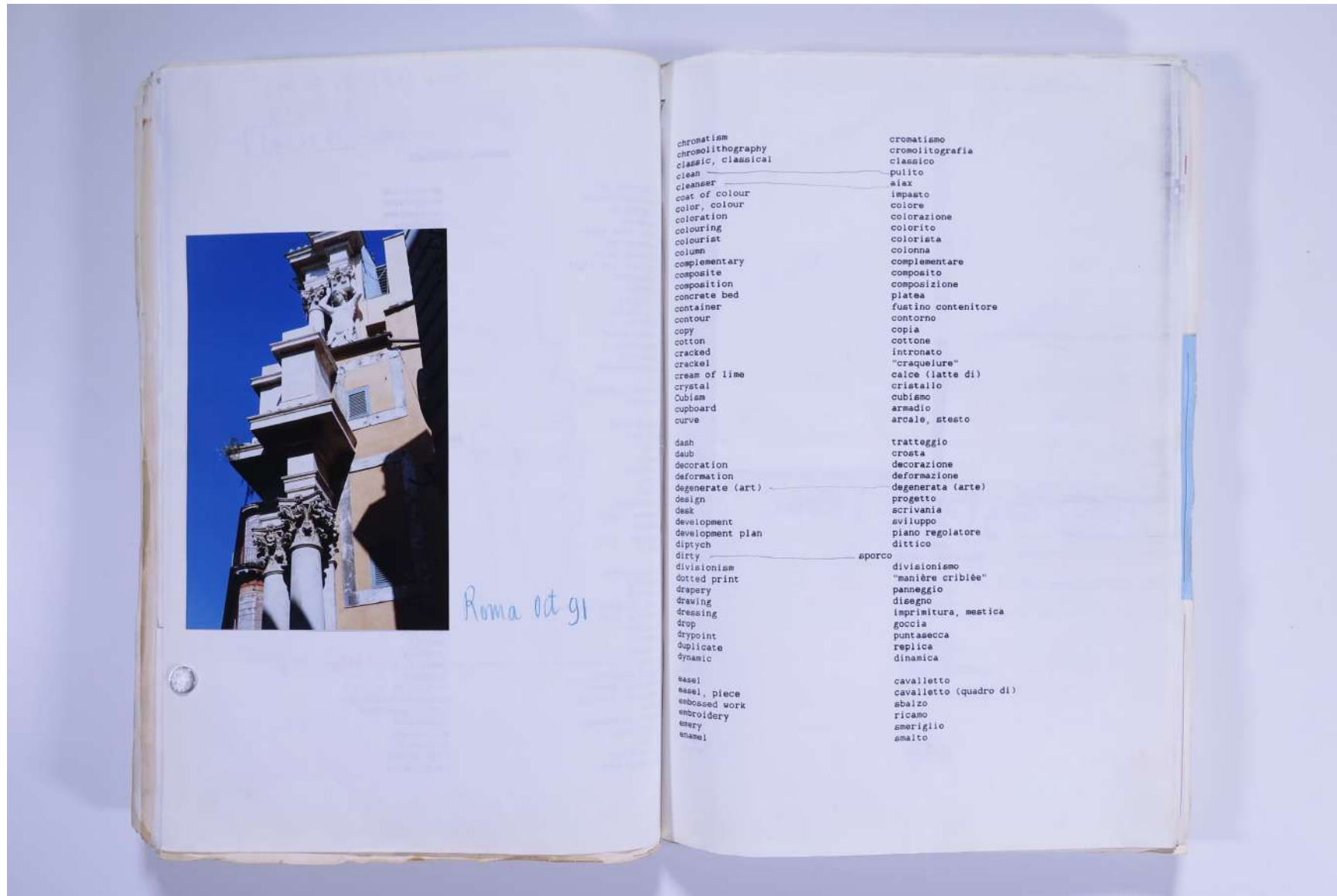
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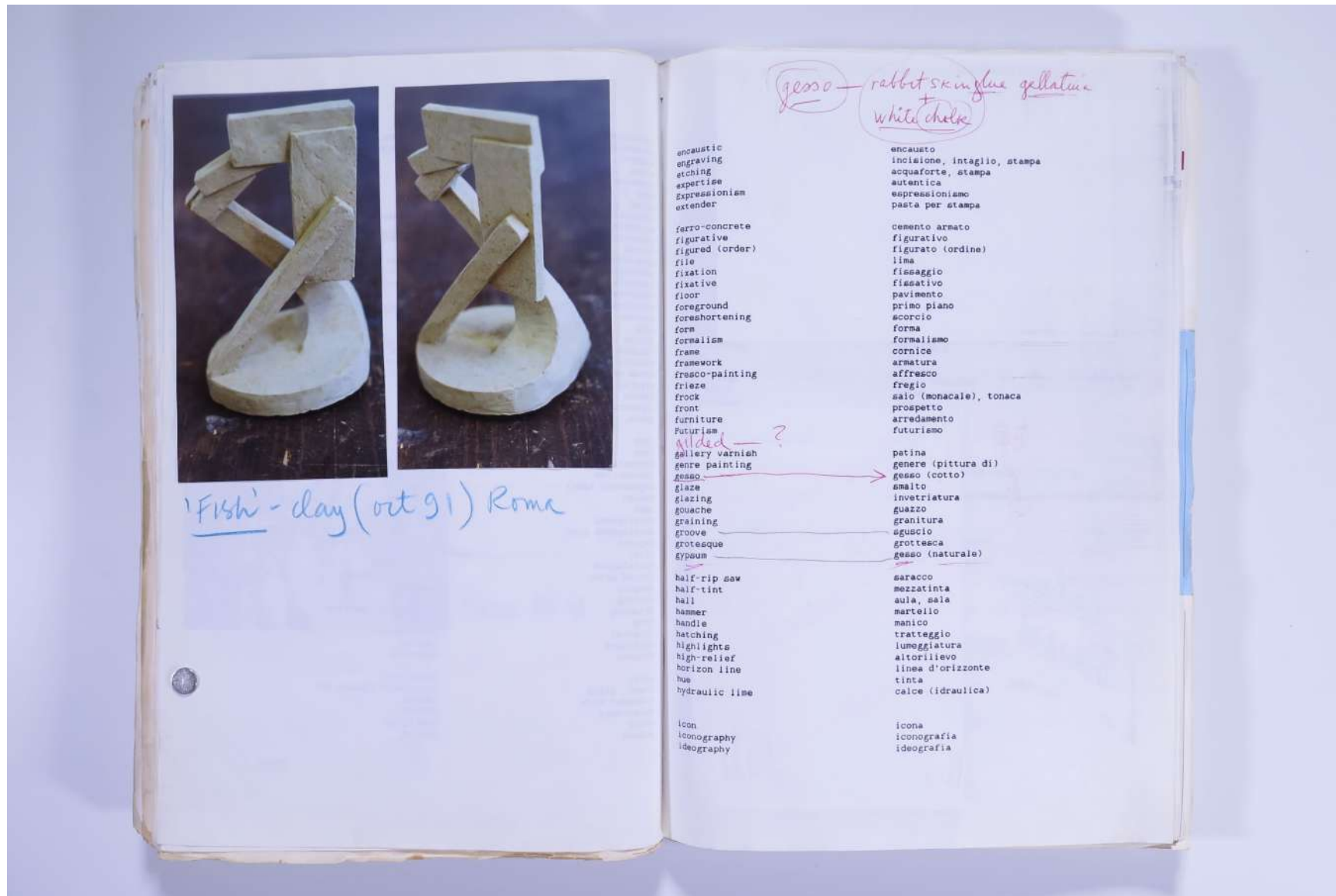
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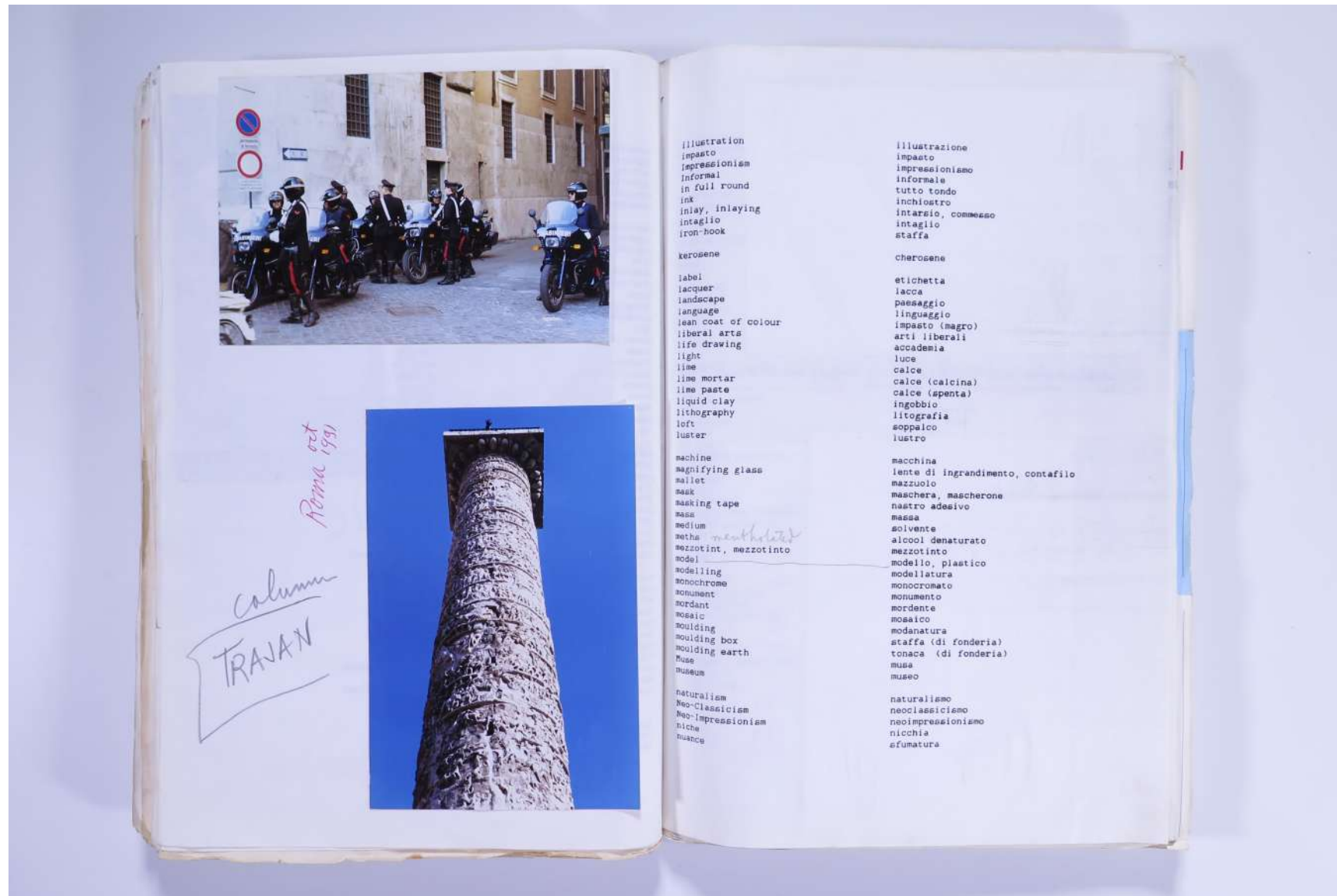


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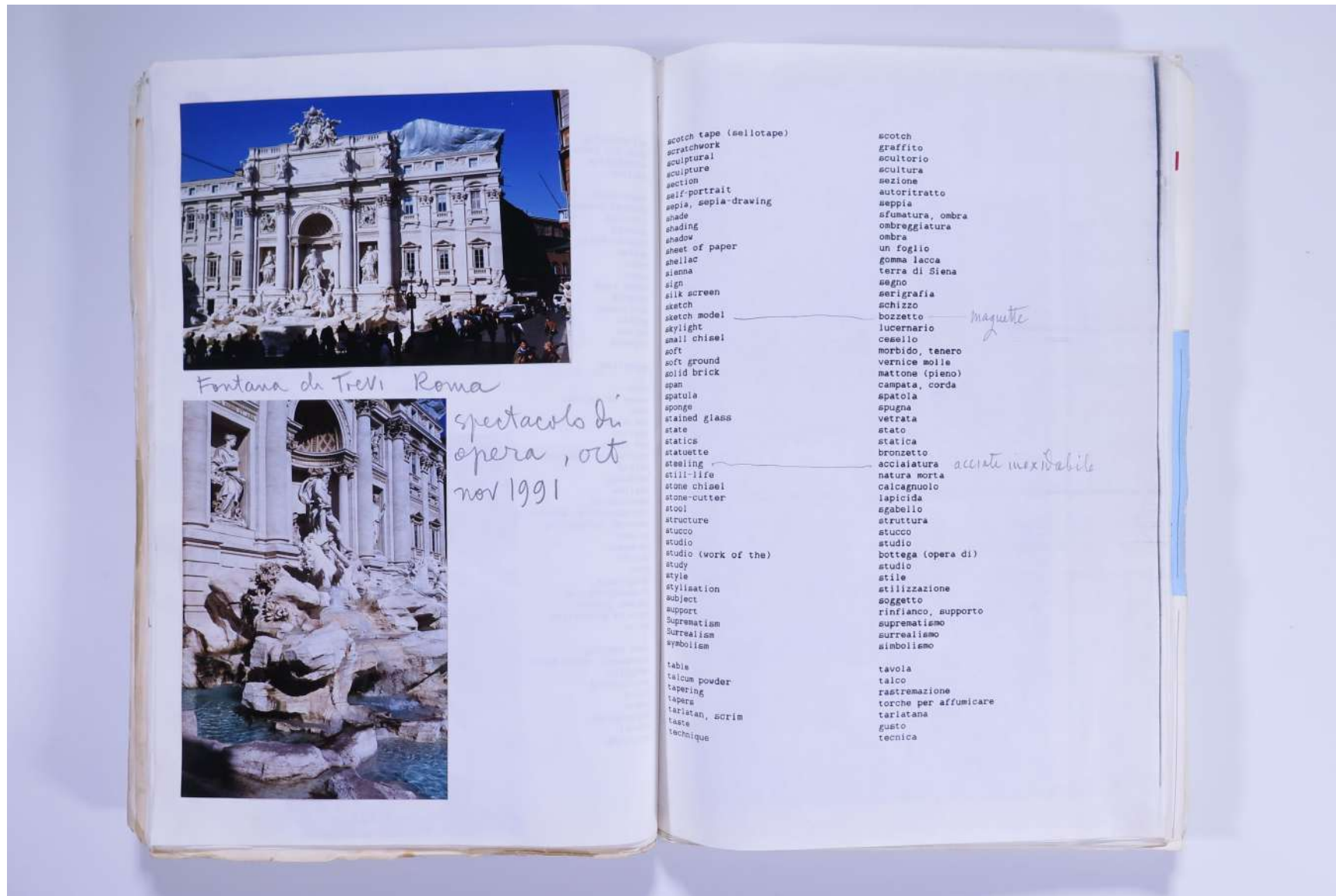
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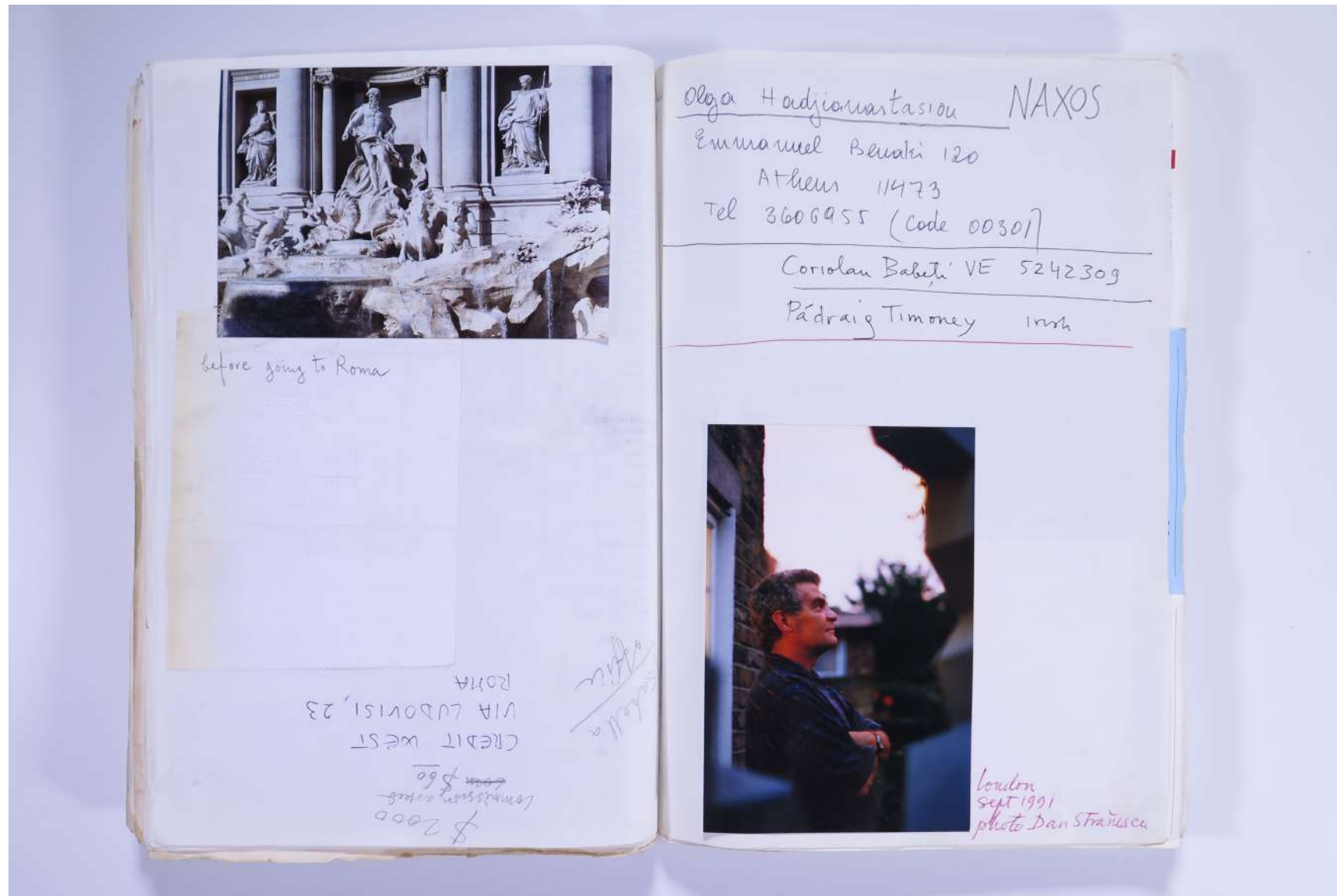


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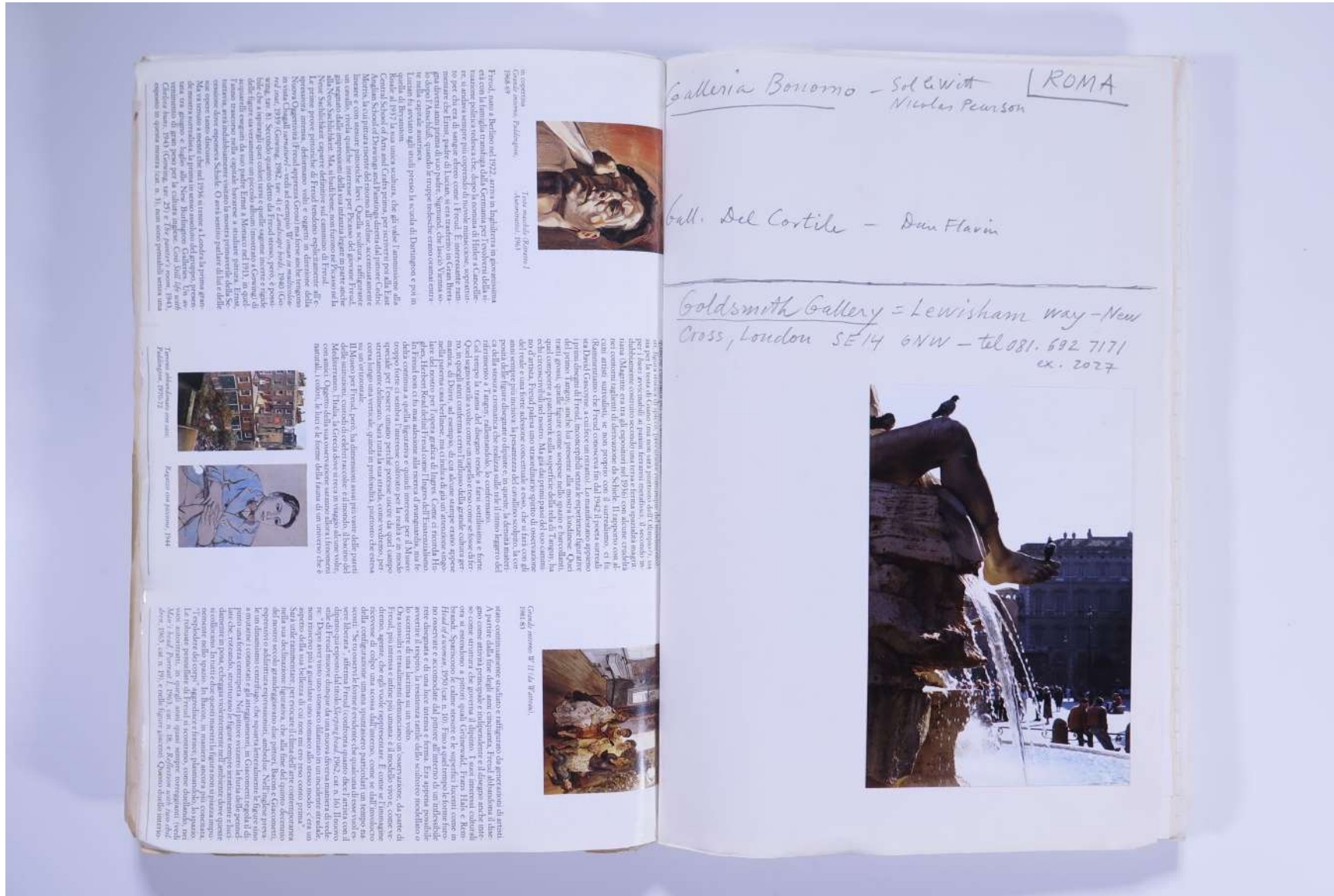
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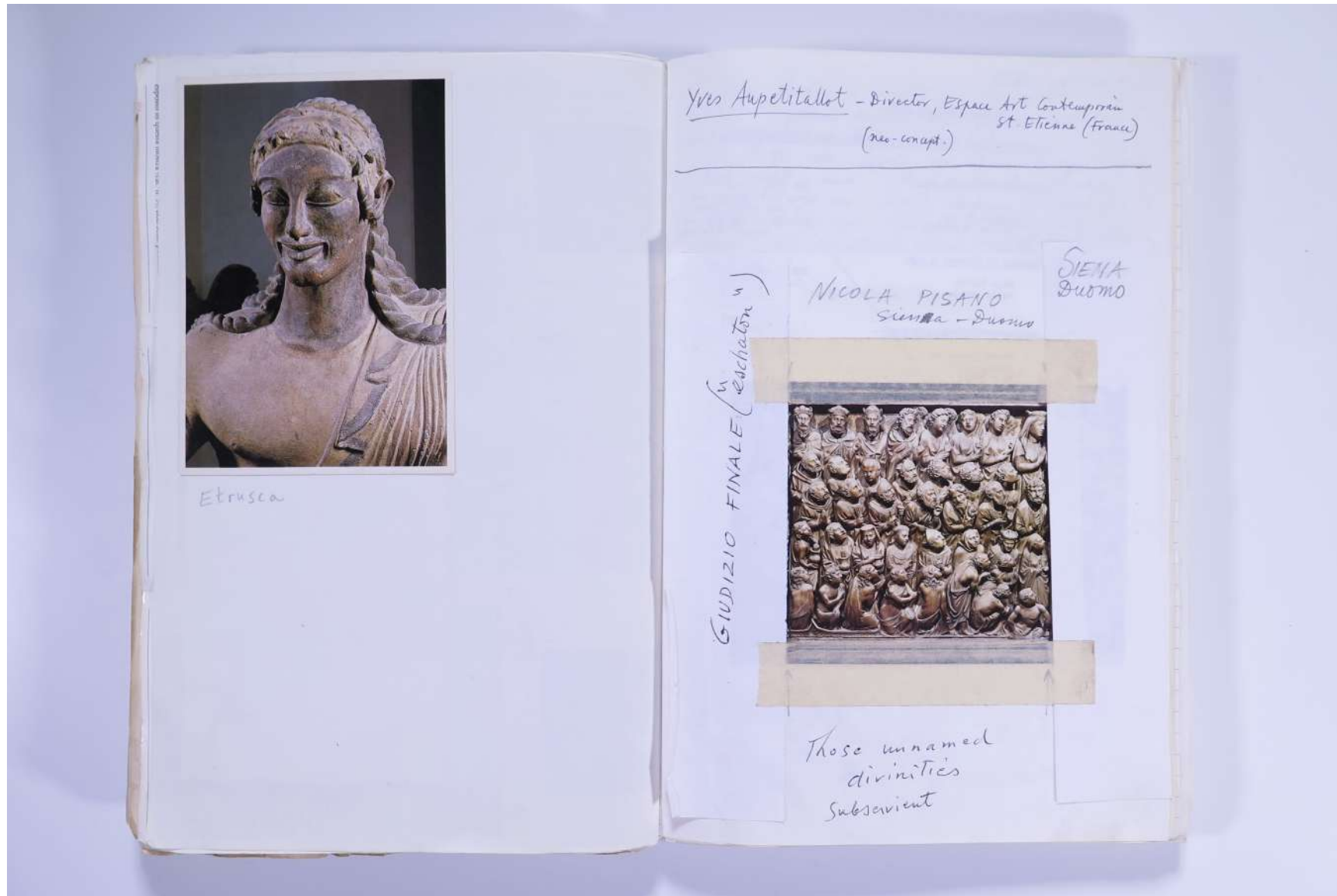


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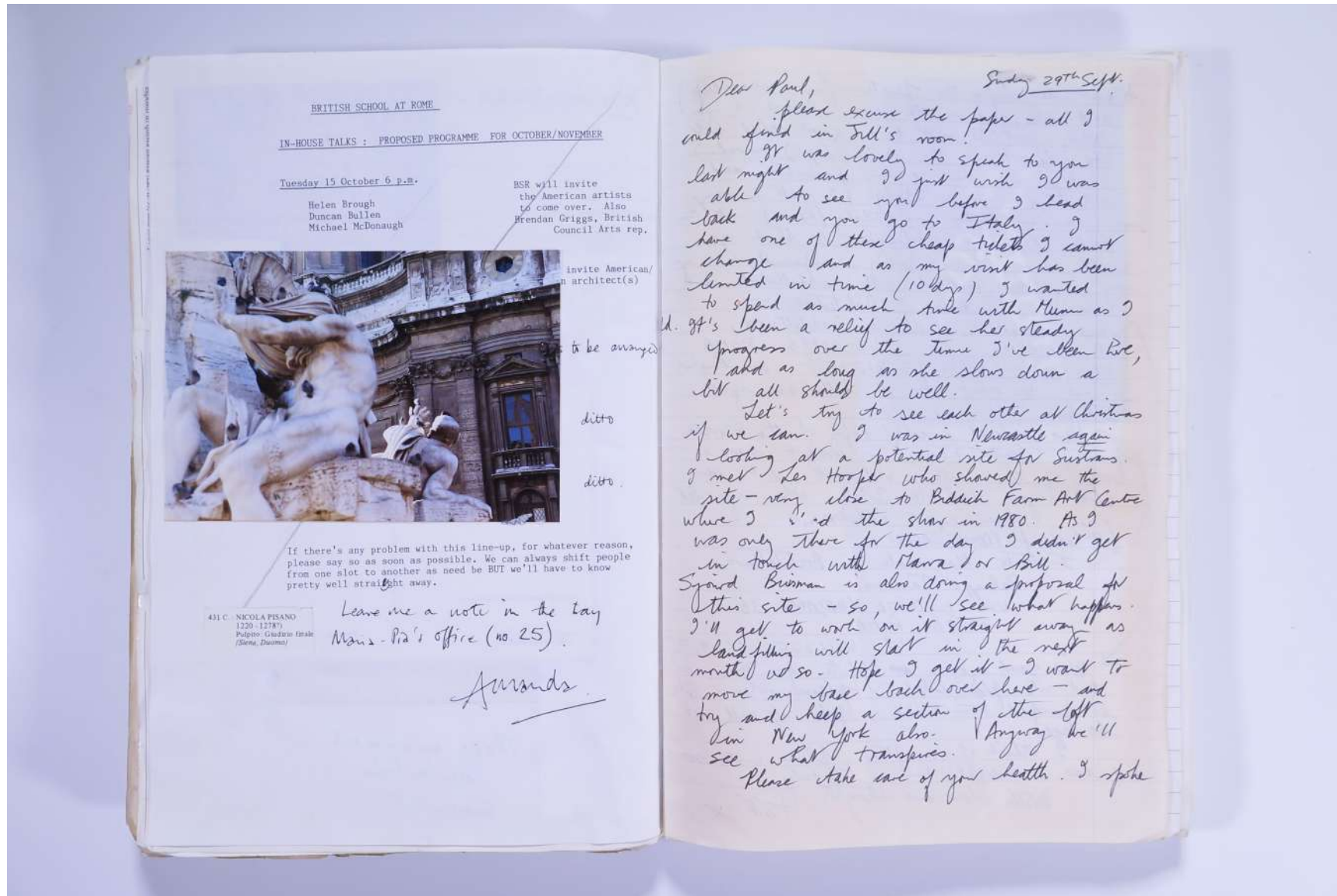


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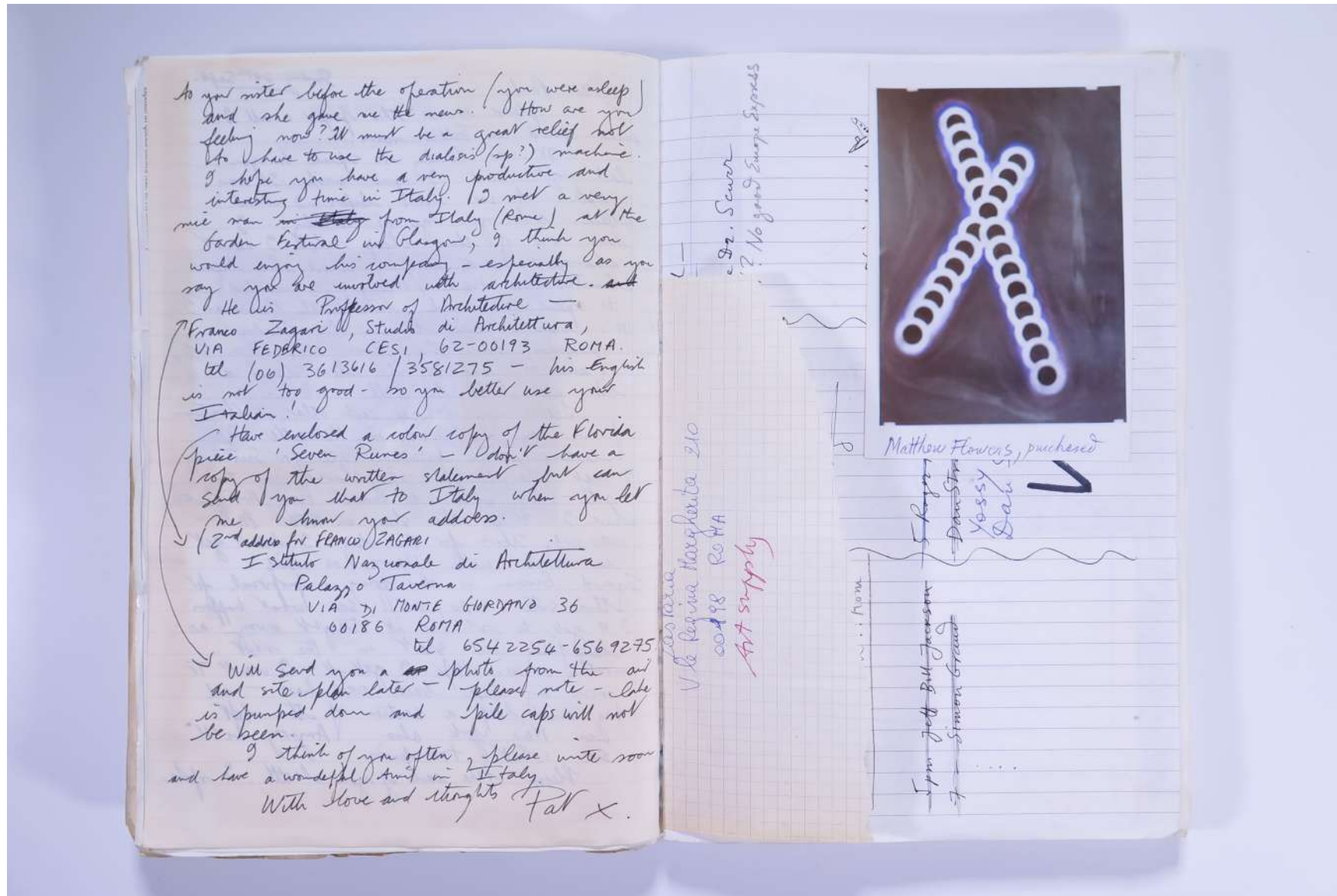
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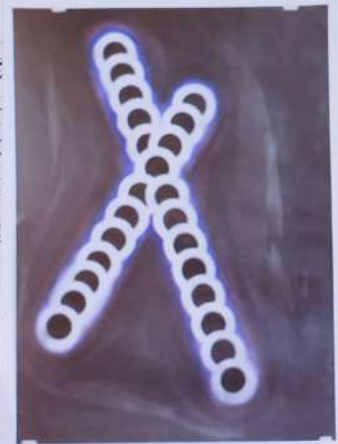
Reference No.

PNE 71.058



As you enter before the operation (you were asleep) and she gave me the news. How are you feeling now? It must be a great relief not to have to use the dialysis (sp?) machine. I hope you have a very productive and interesting time in Italy. I met a very nice man ~~in Italy~~ from Italy (Rome) at the Garden Festival in Glasgow, I think you would enjoy his company - especially as you say you are involved with architecture. He is Professor of Architecture - Franco Zagari, Studio di Architettura, VIA FEDERICO CESI, 62-00193 ROMA. tel (06) 3613416 / 3581275 - his English is not too good - so you better use your Italian. Have enclosed a colour copy of the Florida piece 'Seven Runes' - Don't have a copy of the written statement but can send you that to Italy when you let me know your address. (2<sup>nd</sup> address for FRANCO ZAGARI) Istituto Nazionale di Architettura Palazzo Taverna VIA DI MONTE GIORDANO 36 00186 ROMA tel 654 2254-656 9275 Will send you a ~~sp~~ photo from the air and site plan later - please note - lake is pumped down and pile caps will not be seen. I think of you often please write soon and have a wonderful time in Italy. With love and thoughts Paul X.

Dr. Saverio  
? No good Europe Exports



Matthew Flowers, purchased

5 Rays  
Dante  
Yossy  
Dan

V.le Regina Margherita 210  
00198 ROMA  
Art supply

Jeff But Jackson  
Simon Green

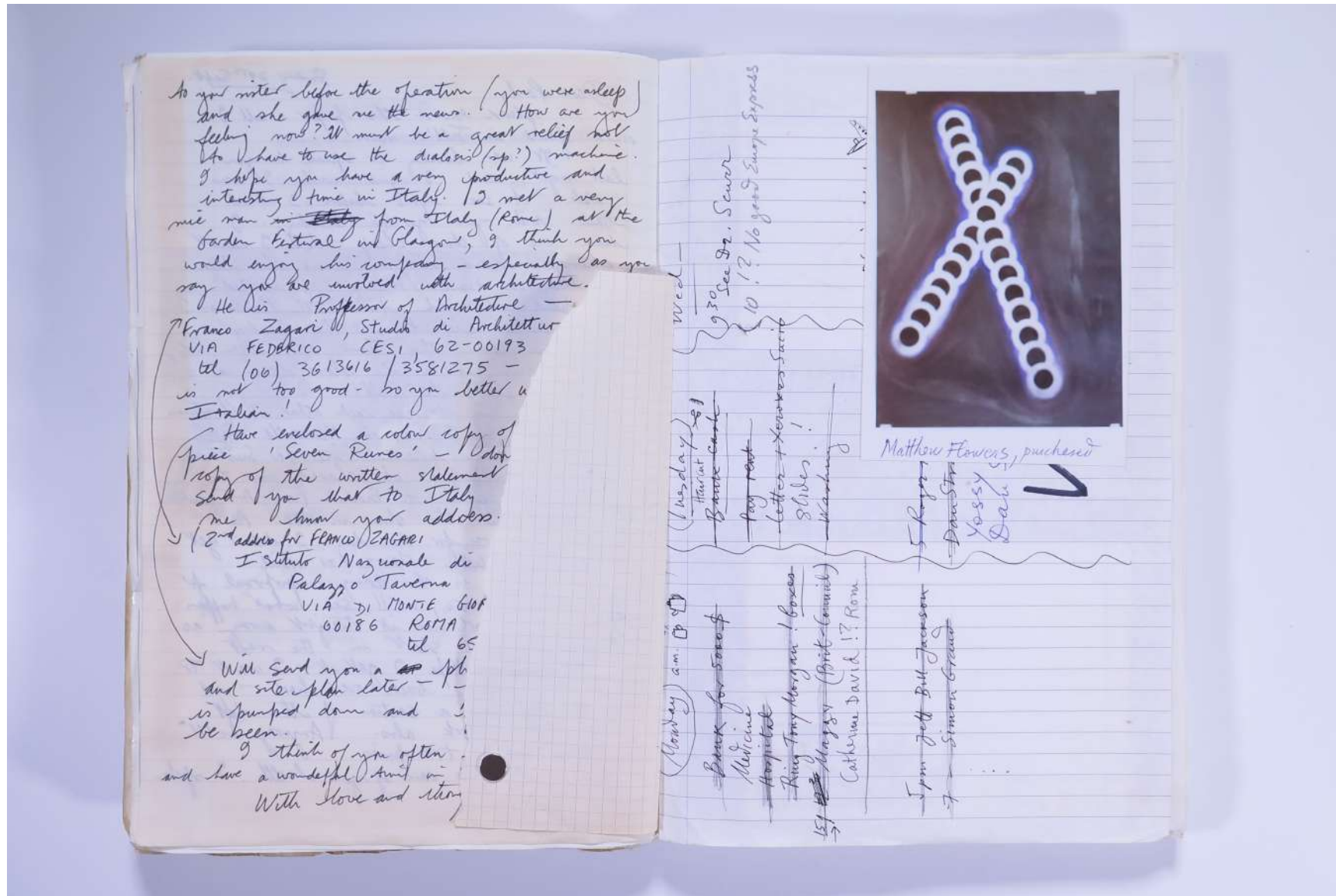


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Reference No.

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He is Professor of Architecture - Franco Zagari, Studio di Architettura - VIA FEDERICO CESI, 62-00193 tel (06) 3613616 / 3581275 - is not too good - so you better be Italian!

Have enclosed a colour copy of piece 'Seven Rivers' - a colour copy of the written statement sent you that to Italy - I know your address.

2nd address for FRANCO ZAGARI  
Istituto Nazionale di Palazzo Taverna VIA DI MONTE GIOI 00186 ROMA tel 65

Will send you a ~~sp~~ sp and site plan later - is pumped down and will be seen.

I think of you often and have a wonderful time with love and then

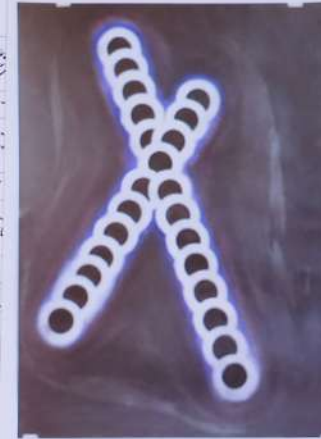
Wed -  
9:30 See Dr. Sewer  
10:10 No good Europe Express

(Monday) am 10:00  
Back for 5000\$  
Michele  
Hospital  
Ring Tony Morgan / boxes  
157 Maggs (Brit-Council)  
Catherine David !? Rom

(Tuesday) 10:00  
Harriet  
Boris  
pay rent  
Letter + Xerox + Stamp  
8 slides  
Washing

Matthew Flowers, purchased  
5 pages  
Dance  
Yossy  
Dan

Tom Jeff Bill Jackson  
7 Simon Grace



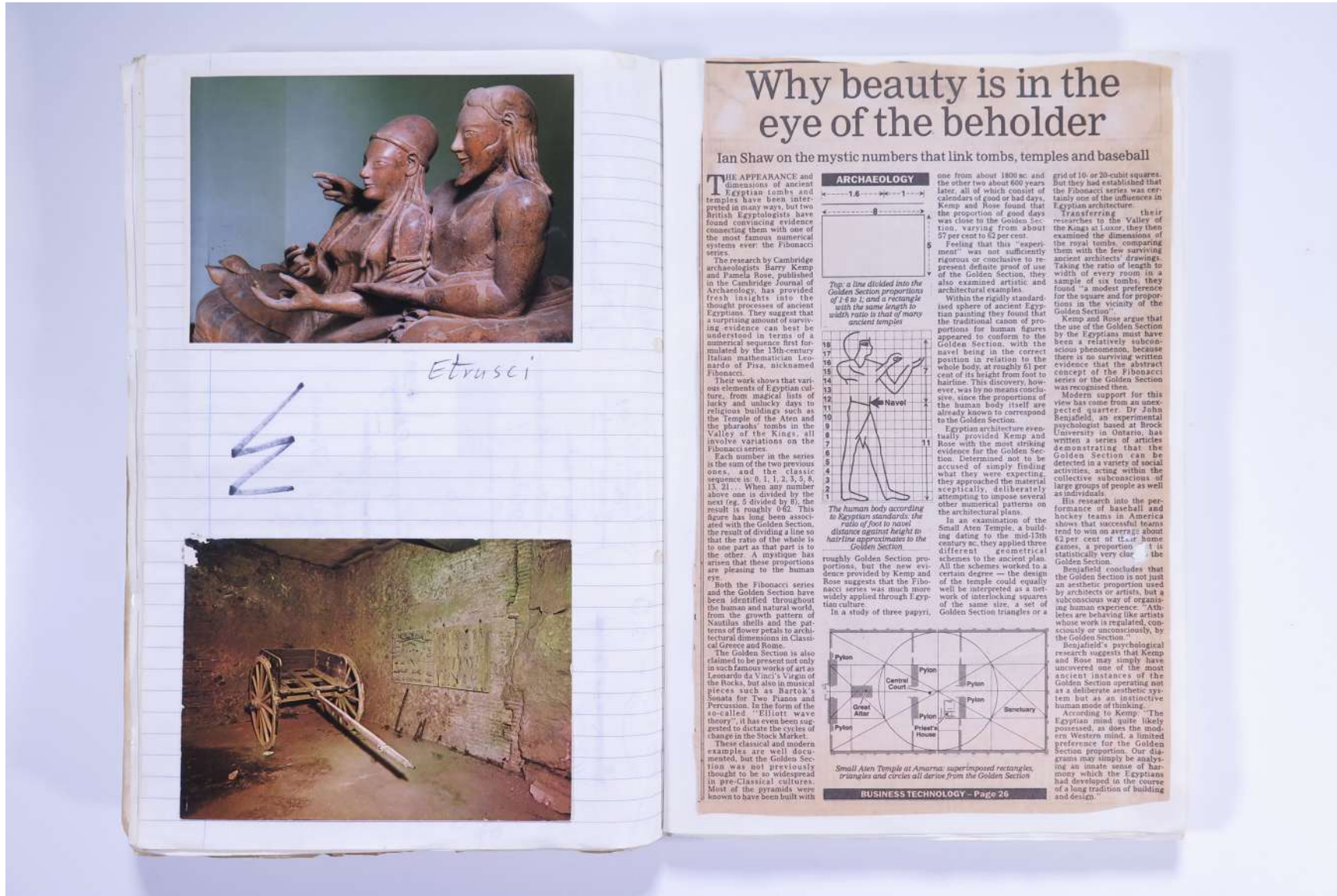


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ROMA, OCT/DEC - 1991

Reference No.

FNE 71.060



Etrusci



## Why beauty is in the eye of the beholder

Ian Shaw on the mystic numbers that link tombs, temples and baseball

**T**HE APPEARANCE AND dimensions of ancient Egyptian tombs and temples have been interpreted in many ways, but two British Egyptologists have found convincing evidence connecting them with one of the most famous numerical systems ever: the Fibonacci series.

The research by Cambridge archaeologists Barry Kemp and Pamela Rose, published in the Cambridge Journal of Archaeology, has provided fresh insights into the thought processes of ancient Egyptians. They suggest that a surprising amount of surviving evidence can best be understood in terms of a numerical sequence first formulated by the 13th-century Italian mathematician Leonardo of Pisa, nicknamed Fibonacci.

Their work shows that various elements of Egyptian culture, from magical lists of lucky and unlucky days to religious buildings such as the Temple of the Aten and the pharaohs' tombs in the Valley of the Kings, all involve variations on the Fibonacci series.

Each number in the series is the sum of the two previous ones, and the classic sequence is 0, 1, 1, 2, 3, 5, 8, 13, 21... When any number above one is divided by the next (eg, 2 divided by 3, the result is roughly 0.67. This figure has long been associated with the Golden Section, the result of dividing a line so that the ratio of the whole to one part is that part is to the other. A mystique has arisen that these proportions are pleasing to the human eye.

Both the Fibonacci series and the Golden Section have been identified throughout the human and natural world, from the growth pattern of Nautilus shells and the patterns of flower petals to architectural dimensions in Classical Greece and Rome.

The Golden Section is also claimed to be present not only in such famous works of art as Leonardo da Vinci's *Virgin and the Rocks*, but also in musical pieces such as Bartok's *Sonata for Two Pianos and Percussion*. In the form of the so-called "Fibonacci wave theory", it has even been suggested to dictate the cycles of change in the Stock Market.

These classical and modern examples are well documented, but the Golden Section was not previously thought to be so widespread in pre-Classical cultures. Most of the pyramids were known to have been built with

### ARCHAEOLOGY



This line divided into the Golden Section proportions of 1.6 to 1, and a rectangle with the same length to width ratio is that of many ancient temples



The human body according to Egyptian standards: the ratio of foot to navel distance against height in hieroglyphs approximates to the Golden Section

roughly Golden Section proportions, but the new evidence provided by Kemp and Rose suggests that the Fibonacci series was much more widely applied through Egyptian culture.

In a study of three papyrus

one from about 1800 BC and the other two about 600 years later, all of which consist of calendars of good or bad days, Kemp and Rose found that the proportion of good days was close to the Golden Section, varying from about 57 per cent to 62 per cent.

Feeling that this "aperçût" was not sufficiently rigorous or conclusive to represent definite proof of use of the Golden Section, they also examined artistic and architectural examples.

Within the rigidly standardised sphere of ancient Egyptian painting they found that the traditional canon of proportions for human figures appeared to conform to the Golden Section, with the navel being in the correct position in relation to the whole body at roughly 61 per cent of its height from foot to hairline. This discovery, however, was by no means conclusive, since the proportions of the human body itself are already known to correspond to the Golden Section.

Egyptian architecture eventually provided Kemp and Rose with the most striking evidence for the Golden Section. Determined not to be accused of simply finding what they were expecting, they approached the material sceptically, deliberately attempting to impose several other numerical patterns on the architectural plans.

In an examination of the Small Aten Temple, a building dating to the mid-13th century BC, they applied three different geometrical schemes to the ancient plan. All the schemes worked to a certain degree — the design of the temple could equally well be interpreted as a network of interlocking squares of the same size, a set of Golden Section triangles or a

grid of 10- or 20-cubit squares. But they had established that the Fibonacci series was certainly one of the influences in Egyptian architecture.

Transferring their researches to the Valley of the Kings at Luxor, they then examined the dimensions of the royal tombs, comparing them with the few surviving ancient architects' drawings. Taking the ratio of length to width of every room in a sample of six tombs, they found "a modest preference for the square and for proportions in the vicinity of the Golden Section".

Kemp and Rose argue that the use of the Golden Section by the Egyptians must have been a relatively subconscious phenomenon, because there is no surviving written evidence that the abstract concept of the Fibonacci series or the Golden Section was recognised then.

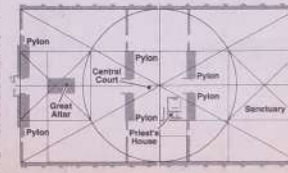
Modern support for this view has come from an unexpected quarter. Dr John Benjafield, an experimental psychologist based at Brock University in Ontario, has written a series of articles demonstrating that the Golden Section can be detected in a variety of social activities, acting within the collective subconscious of large groups of people as well as individuals.

His research into the performance of baseball and hockey teams in America shows that successful teams tend to win on average about 62 per cent of their games, a proportion statistically very close to the Golden Section.

Benjafield concludes that the Golden Section is not just an aesthetic proportion used by architects or artists, but a subconscious way of organising human experience. "Athletes are behaving like artists whose work is regulated, consciously or unconsciously, by the Golden Section."

Benjafield's psychological research suggests that Kemp and Rose may simply have uncovered one of the most ancient instances of the Golden Section operating not as a deliberate aesthetic system but as an instinctive human mode of thinking.

According to Kemp: "The Egyptian mind quite likely possessed, as does the modern Western mind, a limited preference for the Golden Section proportion. Our diagrams may simply be analysing an innate sense of harmony which the Egyptians had developed in the course of a long tradition of building and design."



Small Aten Temple at Amarna: superimposed rectangles, triangles and circles all derive from the Golden Section

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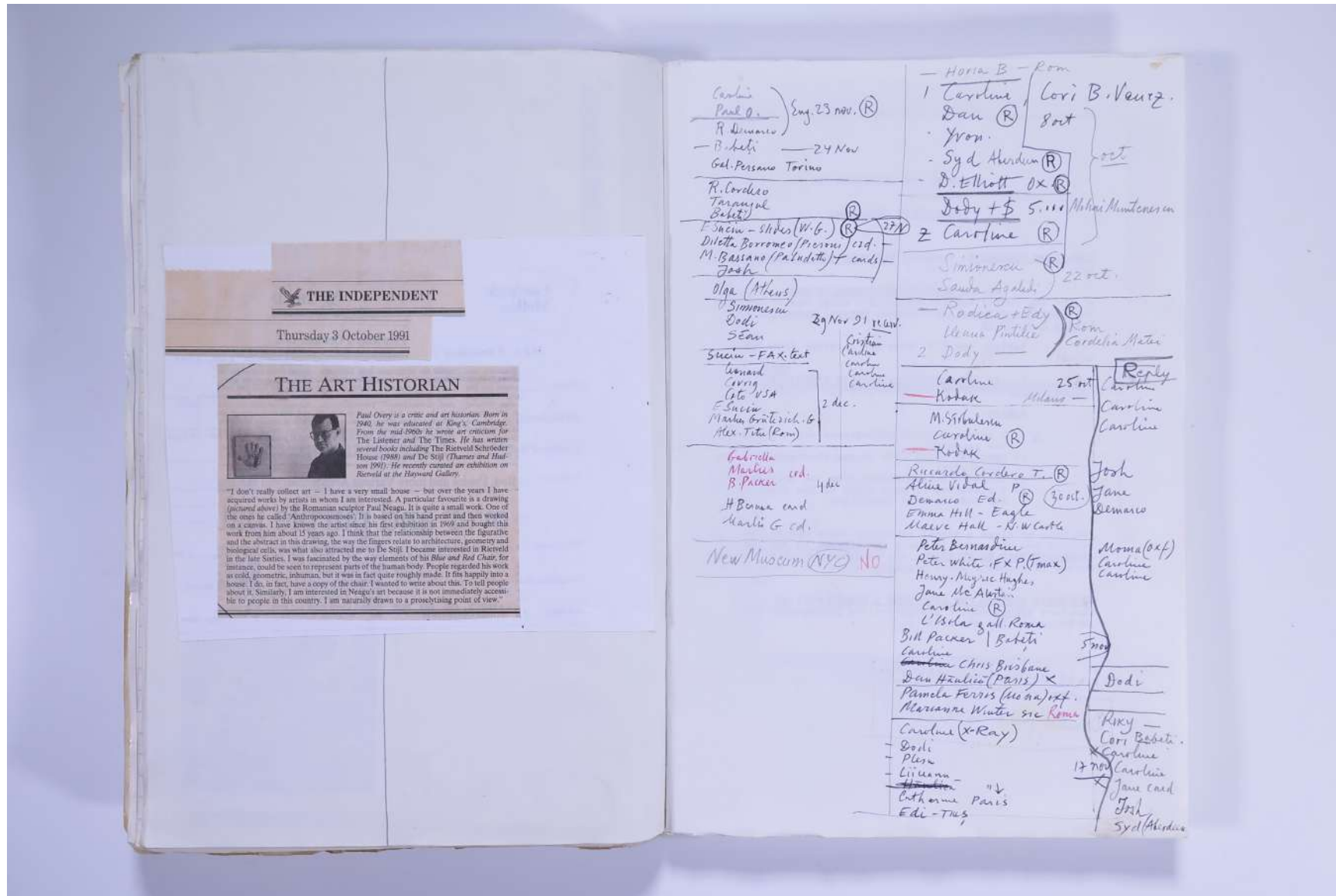


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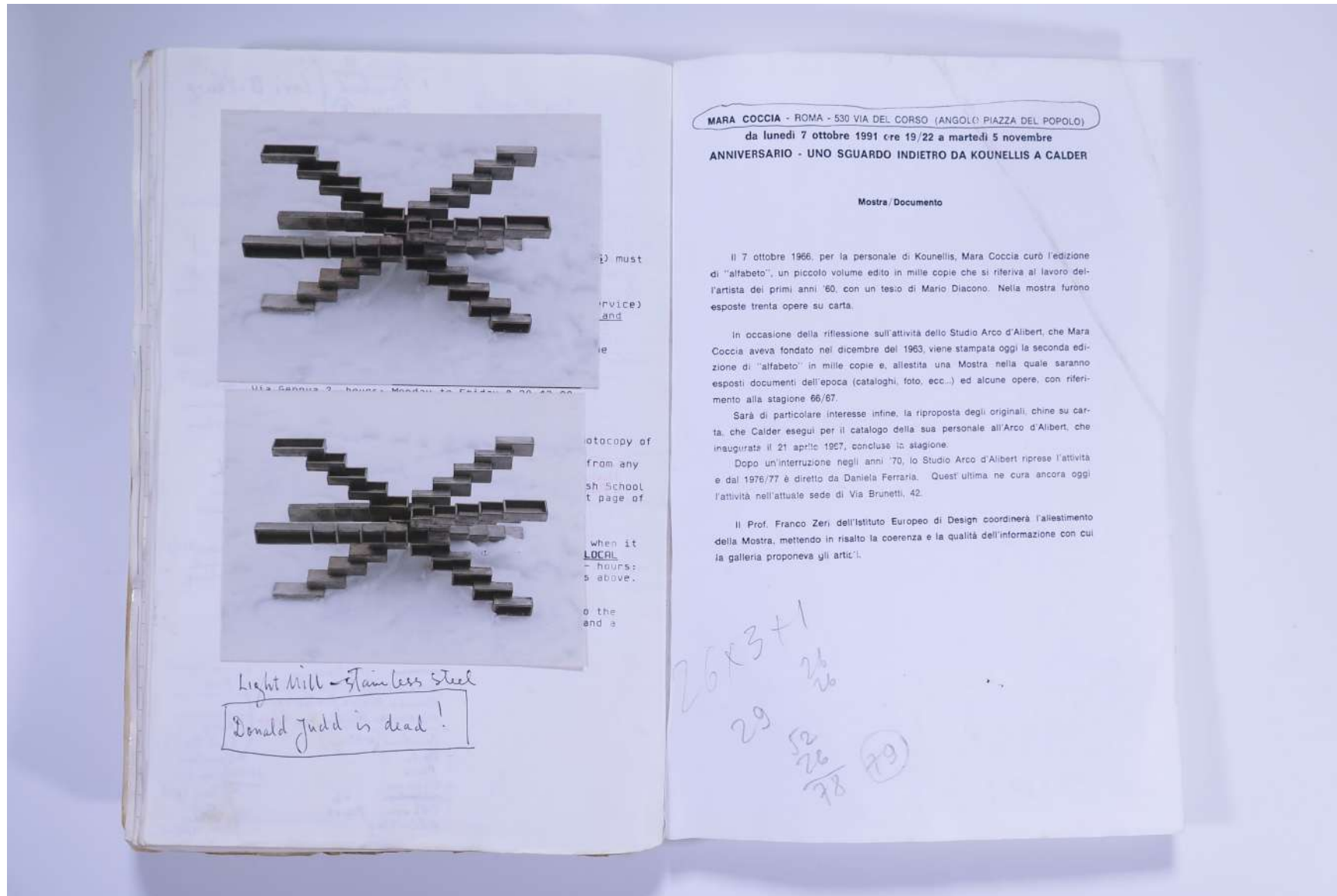
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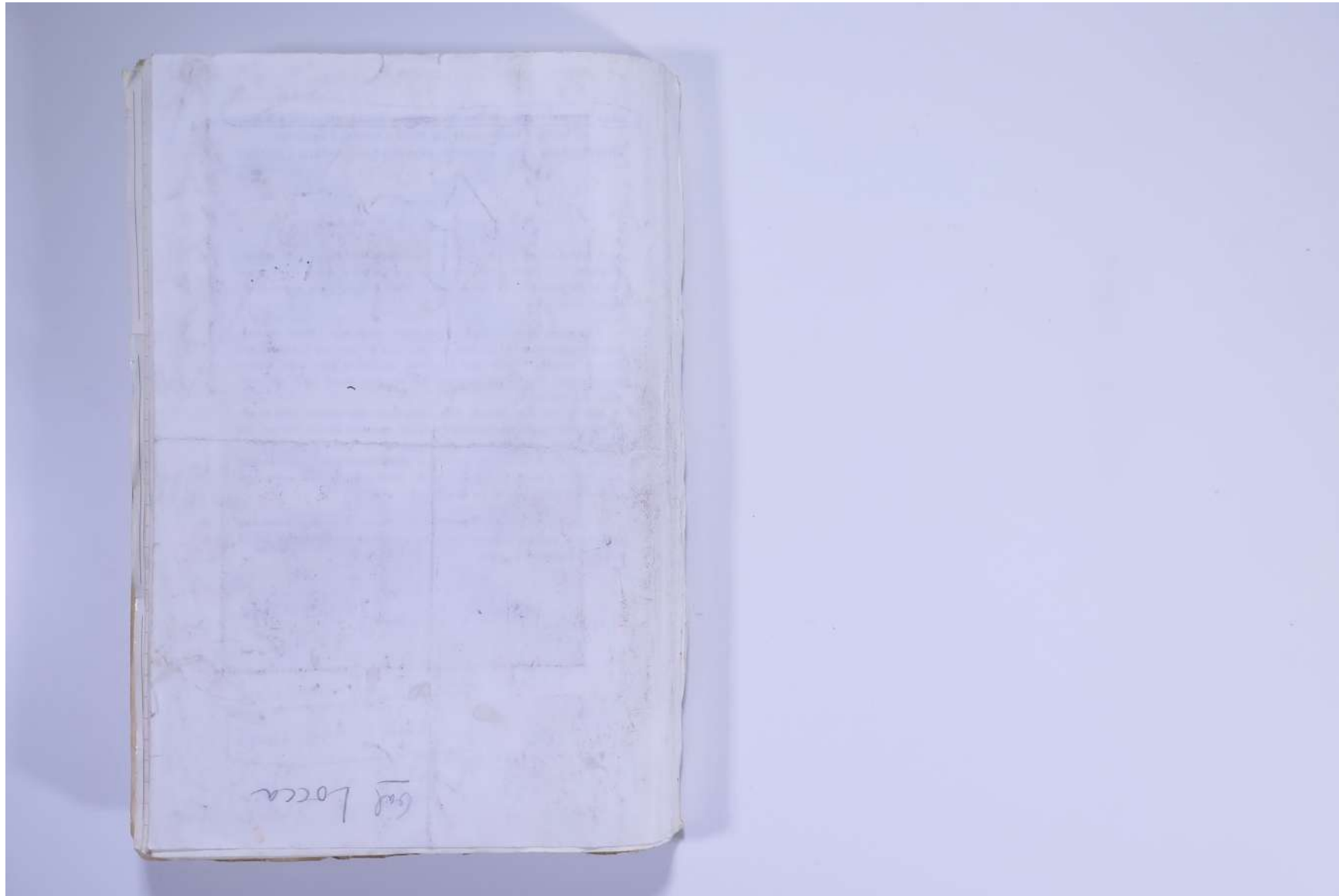
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