

Pythagoras Foundation



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This semi-annual Newsletter will give short articles and a summary of literature, book reviews of recent publications concerning Pythagoras and Pythagoreans. Interesting internetsites, work in progress and conferences are included. We will be very pleased to receive information of books and (journal, internet) articles to keep our lists up to date.

Nico Bader - Chairman of the Pythagoras Foundation.

“In general the separation of early Pythagoreanism from the teachings of Plato is one of the historian’s most difficult tasks, to which he can scarcely avoid bringing a subjective bias of his own. If later Pythagoreanism was coloured by Platonic influences, it is equally undeniable that Plato himself was deeply affected by earlier Pythagorean beliefs.”

Guthrie, W.K.C. A History of Greek Philosophy. 1971. Vol 1, p 170.

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Introduction

Our fifth newsletter! The contacts with the Pythagoras Foundation – through our newsletter- are growing very well. The newsletter has now been sent to people in twenty-two different countries. We do get many positive and contributing reactions. We notice a growing interest in Pythagoras. We are very grateful to all the people who do send us news about articles, books or conferences. The newsletter is free of charge, but the Pythagoras Foundation has its costs to publish these newsletters twice a year. If you appreciate our work, please don't hesitate to send a donation, an article or a book that could fit in the collection of the Pythagoras Foundation Library. Thanks to Mita Darbari, Dietrich Paul and Apostolis Pierris for donating articles and books.

If you want to write an article for the coming newsletter(s), please let us know.
The next newsletter will be in June 2006.

All the best wishes for the New Year,
Marie-Anne de Roode

Pythagoras Foundation Library Information.

A librarian wants it all. For our library this means every publication on Pythagoras or Pythagoreans, ever published, anywhere in the world. A not very realistic thought, of course. Nevertheless we try to get as far as possible. Important steps to a more complete collection were to include the missing 'Pythagoras items' from the following bibliographies:

- Sijakovic, B. Bibliographia Praesocratica. 2001.
- Navia, L.E. The Presocratic Philosophers. An annotated bibliography. 1993.
- Paquet, L. Les presocratiques: bibliographie analytique (1879-1980). 1988.

And the references from the books:

- Zhmud, L. Wissenschaft, Philosophie und Religion in frühen Pythagoreismus. 1997.
Literaturverzeichnis, S. 297-308.
- Riedweg, C. Pythagoras. Leben. Lehre. Nachwirkung. 2002. Bibliografie S. 187-198.

The Library collects all publications concerning Pythagoras and Pythagoreans.

The library is a lending library; also copies of articles can be ordered.

Copy costs and postage will be calculated.

The Foundation is a non-profit organisation; our Newsletter is free of charge.

Donations, also in the form of articles or books are very welcome.

The Pythagoras Foundation

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BIC: PSTBNL21

We would very much like to add the following books to the Library:

Guthrie, W.K.C. A History of Greek Philosophy.

Volume 2. The Presocratic tradition from Parmenides to Democritus.

Volume 3. The fifth-century enlightenment

Volume 4. Plato, the man and his dialogues: Earlier period.

Volume 5. The later Plato and the academy.

Volume 6. Aristotle, an encounter.

Harms, W. Homo viator in bivio: Studien zur Bildlichkeit des Weges. 1970.

Thimus, A. von Die harmonikale Symbolik des Alterthums. 1870 (or reprint 1988)

Tortorelli Ghidini, M. Tra Orfeo e Pitagora: origini e incontri di culture nell'antichità: atti dei seminari napoletani 1996-1998.

Nico Bader

Acknowledgements

The Pythagoras Foundation thanks the following individuals for their contributions and generousities: Eugene Afonasin, Linda Ardito, Brenno Boccadoro, Konstantine Boudouris, Geoff Bowe, Giovanni Casertano, Theo Ebert, William Harris, Christiane L.Joost-Gaugier, Joel Kalvesmaki, Peter Kingsley, Anna S. Kuznetsova, Constantinos Macris, Phil Meade, Patrick Miller, Jean-Marc Narbonne, Dietrich Paul, Apostolos Pierris, Graham Pont, Tony Preus, Jacomien Prins, Dan Scorpio, Mia Sperber.



Francisco Foppens, Antwerpen 1672: Tabula Cebetis. (See Tabula Cebetis article p 8.)

Christiane L.Joost-Gaugier

MEASURING HEAVEN: PYTHAGORAS AND HIS INFLUENCE ON THOUGHT AND ART IN
ANTIQUITY AND THE MIDDLE AGES

Cornell University Press, New York, due February 2006

This volume studies, first, the history of Pythagoras and his reputation from his own time through Antiquity and the middle Ages. It considers both Pythagoras the man and Pythagoras the legend and attempts to reconstruct his image based on writings concerning mathematics, philosophy, religion, the law, medicine, diet, morals, and the occult sciences in the European and Byzantine worlds with reference to Hebraic and Arabic interest in him. It stresses the unity of the tradition that stems from Pythagoras.

In a second section it studies the traditions of thought of those who considered themselves (or were considered by others) to be followers of Pythagoras, of which there were many not only in Antiquity and late Antiquity (including the Druidic and Eastern Mediterranean worlds) but also, surprisingly perhaps, in the Middle Ages when centres of Pythagorean thought developed, especially in France and Italy. This section essentially creates a history of the development of the ideas associated with him from his time through the fourteenth century.

A third section explores how Pythagorean concepts of subject matter, form, and proportion were reflected in the commissioning, designing, and creation of architecture and the visual arts. This section begins with a survey of the tradition of portraying Pythagoras himself, and continues on to analyze developing Pythagorean ideas in the visual arts as they correspond with ideas that were contemporary at the time of their creation. It includes Greek works, Roman works, and a variety of medieval works, including a study of the influence of Pythagorean ideas on the development of Christian church architecture.

The aims of this book are interdisciplinary and dedicated to showing how the influence of a single personality who left no writings could be transmitted and interpreted in different ways according to different interests for close to twenty centuries. They also suggest a new approach for studying architecture and art. They will also pave the way for a second volume, now in process, which will study Pythagoras and his influence in the Renaissance.

Harmonie der sferen

een OGC-symposium;

organisatoren van dit symposium: Koen Ottenheym en Jacomien Prins, faculteit Letteren, Universiteit Utrecht.

Informatie; Jacomien.Prins@let.uu.nl / tel.: 030-2536025

18 november 2005, 9.30 -18.00 uur Sweelinckzaal, Drift 21, Utrecht.

Eeuwenlang waren geleerden in de Westerse wereld ervan overtuigd dat er een vorm van perfecte muziek bestond in een wereld die mijlenver afstaat van die van ons. De wetten van deze perfecte wereld waarin muziek, wiskunde en filosofie één geheel vormden, zouden volgens hen ten grondslag liggen aan het ontwerp van het universum. In de banen van de planeten, die met sferen aangeduid werden, kwam de universele harmonie van de kosmos op de meest perfecte wijze tot uitdrukking. Deze vorm van kosmische harmonie, die voor het eerst in de zesde eeuw voor Christus door Pythagoras werd geformuleerd, fungeerde tot ver in de zeventiende eeuw als een stimulerende en verbindende factor in het denken over de kosmos en was een inspiratiebron voor vele kunstwerken.

De Pythagoreïsche kosmologie, die lange tijd integraal onderdeel van het gangbare wereldbeeld uitmaakte, was een volledig uitgewerkte kosmologie die ieder gebied van het menszijn raakte en die voortdurend in ontwikkeling was. Tijdens dit symposium komen onderwerpen uit de filosofie, theologie, wetenschap, politiek en kunst aan bod die illustreren hoe ideeën over hemelse harmonie en hun aardse imitaties de geschiedenis diepgaand hebben beïnvloed. We willen een debat op gang brengen over een breed spectrum aan inhoudelijke en methodologische vragen die opdoemen uit recent onderzoek naar de traditie van de harmonie der sferen. Daarbij hopen we dat het bijeenbrengen van kennis die nu verspreid is in verschillende vakgebieden nieuwe inzichten voor verder multidisciplinair onderzoek zal opleveren.

Programma

lezingen door:

* Robert Harry van Gent (Geschiedenis van de astronomie, Institute for history and foundations of mathematics and the natural sciences, UU)

De kosmologie die ten grondslag ligt aan de traditie van de harmonie der sferen

*Jeroen Stumpel (Projectgroep kunstgeschiedenis, Faculteit Letteren, UU)

Over harmonie der sferen en de 'School van Athene'

*Mariken Teeuwen (Constantijn Huygens Instituut, postdoc OGC)

Hemelse harmonie in de vroege Middeleeuwen: visies op antieke tradities

*José van der Helm (Projectgroep antieke en middeleeuwse cultuur, Opleiding Italiaanse taal en cultuur, Faculteit Letteren, UU)

Harmonie der sferen in het eerste canto van het derde boek van Dante's <<Divina Commedia>>

*Willem Elders (emeritus hoogleraar Muziekwetenschap van de Renaissance, UU)

Symbolische partituren: de notie van 'musica celestis' in composities uit de Renaissance

*Jacomien Prins (AIO muziekwetenschap/filosofie, OGC, Faculteit Letteren, UU)

De transmissie en receptie van ideeën over kosmische harmonie in Marsilio Ficino's <<Compendium in Timaeum>>

*Koen Ottenheym (Projectgroep kunstgeschiedenis, Faculteit Letteren, UU)

Architectuuridealen in de 17de eeuw

*Eymert-Jan Goossens (Curator Koninklijk Paleis, Amsterdam, buiten-promovendus OGC, Faculteit Letteren, UU)

Het kosmisch programma van het Stadhuis op de Dam in Amsterdam

Afbeelding in aankondiging: Henry Peacham, *Minerva britanna or a garden of heroical devises*, Londen, 1612, p. 190.

Anna S. Kuznetsova

THE CONCEPT OF HARMONY IN ANCIENT PHILOSOPHY

A MA thesis, (in Russian) defended at Philosophy Department of Novosibirsk State University in 2005 (<http://www.nsu.ru/classics/eng/Anna/interest.htm>)

Introduction 1. The concept of harmony in Early Greek philosophy

1.1. Preliminary remarks, 1.2. The harmony of oppositions in Heraclites, 1.3. The concept of harmony in Empedocles, 1.4. Harmony in Democritus, 1.5. Early Pythagoreanism

2. Pythagorean concept of harmony in Ancient philosophic tradition

2.1. Preliminary remarks, 2.2. From Plato to Posidonius, 2.3. Pythagoreanism in Late Antiquity,

2.4. Concluding remarks. Conclusion. Abbreviations and bibliography.

Summary: The concepts of symmetry, proportion and harmony are already found in the earliest known written sources of different people. Surely the concepts first occur in connection with building techniques. However philosophers started to think of these notions from the very beginning. It should be noticed that the contemporary studies are also mainly concerned with harmony, viewed from the position of Art-historians, often in conjunction with symmetry, proportion and *kanōn*. Harmony is also much studied by the historians of mathematics and geometry. Researches are continued to be interested in applied aspects of harmony. The concept of harmony as it can be discerned from the fragments and testimonia of Ancient authors still did not receive attention it deserves.

The concept of harmony is commonly associated with Pythagoreanism, but other Early Greek philosophers are of interest in this connection. In Heraclites *harmonia* is closely connected with the notion *kosmos* understood in the sense of world order and mundial structure. Things are connected via oppositions ('a back-stretched connection, as in the bow and the lyre', fr. 51 DK). This produces Harmony, Beauty and Life. There is no Life without Struggle, according to Heraclites. Fate and Harmony are also connected: Fate is the mind (*logos*) which creates the world in accordance with Harmony. So Harmony becomes the principle of creation.

Harmony is vital in the processes of world change. But in case with Empedocles we face the problem that his metaphysical foundations are not clearly verbalized in the extant evidence. The Sphere is Harmony embodied. It is a specific form of the elements connection, correct conjunction between them under the influence of Love, achieved as a result of a long evolution. Harmony is the most essential feature of the Sphere. Harmony opens up in Love. As Strife steps back, Love connects separated elements according to Harmony. When Strife is reduced to the utmost limits of Sphere the things 'stay fast in the close covering of Harmony' (fr. B 27 DK). We can see therefore that Harmony is a static condition, since in the period of Love dominance the elements 'fitted together by the divine bonds of Harmony' (fr. B 26 DK).

Pythagorean concept of harmony developed during a lengthy period of time. The concept of harmony proves to be a key to the entire history of Pythagoreanism over roughly thousand years of its development. In Plato Pythagoreanism acquires new features and certain Pythagorean ideas receive further developments, which opens the way for their new metaphysical applications both in Platonism

and Stoicism. The systematic analysis of the history of development of Pythagorean ideas allow to approach a difficult question of identification of the earliest layer of Pythagoreanism.

Among the earliest evidence of Pythagorean acusmatic tradition is the famous oath of Tetractys equated with *harmonia* ('sung by Sirens'). This shows that the concept of harmony was already current in Early Pythagorean tradition.

Pythagorean ontology first occurs in Philolaus. Harmony is a law which rules according to limit (*peras*) and unlimitness (*apeiron*), thus defining the proportion (*logos*) in things. Harmony therefore is a necessary condition of world's existence.

Understood both in ethical and epistemological aspects, *harmonia* in Philolaus is limited, as it were, by ethical frames, which makes it comprehensible. Archytas connected the concept of harmony with social justice. He is also known by his mathematical studies, having defined the harmonic mean for the first time.

The second chapter deals with the so-called Revived Pythagoreanism. Having discussed briefly such transition figures as Posidonius, we approach the Neopythagoreans properly speaking, such as Moderatus of Gades, Nicomachus of Gerasa, and Numenius of Apamea. Moderatus describes the soul as *harmonia* in a sense that it produces symmetry and agreement in things quite different in other respects (Jamblichus, *De anima*, ap. Stobaeus, I p. 364 Wachs.). Nicomachus as Earlier Pythagoreans is sure that the world is harmonized by the Tetractys. In Numenius imagination 'the Demiurge, binding Matter fast by harmony, so that it may not break loose or wander astray' (fr. 18 des Places). Here harmony is used by the Demiurge as a mean of establishing the world order.

Having considered the concept of harmony in historical prospective, we have noticed certain important changes. The earliest Pythagorean constructions, although somewhat speculative, in general followed the scientific method. Harmony first played a part in mathematical theories and only than transmitted to other areas of philosophy (being reinterpreted, for instance, as social justice or an ethical concept). Even in Philolaus, whose metaphysical interpretation of harmony breaks with the earlier mathematical tradition, we find, in the given historical context, a more solid justification, than in the later Neopythagorean tradition. *Kosmos* of the latter is inhabited by the host of entities of uncertain ontological status, which hardly clarifies the original concept of *harmonia* (means of joining, fastening).

Linda Ardito

"PYTHAGOREAN MUSICAL ART IN HISTORICAL CONTEXT"

International Conference on Ancient and Medieval Philosophy, 2005
October 14-16, 2005. FORDHAM UNIVERSITY

Abstract

Music is both science and art. Yet what is actually meant by this statement? Countless interpretations are given over to the concept of music, and neither the term "art" nor "science" holds to any universally consistent definition. In this essay, I cite particular historical instances in which the terms "art" and "science" have been independently and variously applied to the discipline of music. It is to this level of application, where a discipline itself has been popularly conceived and labeled within the parameters of either categorization and where definitional and ontological inconsistencies necessarily arise, that important cultural insights might be gained. Indeed culture is a decisive factor in the "wholesale" and various application of the terms "art" and "science" to disciplines. It may also be regarded as a decisive factor in the degree to which "art" and "science" correspond, or to which one or the other essentially defines a discipline's ethos. The title of C.P. Snow's book, *The Two Cultures* is, for example, an allusion to the two "cultures" of art and science. Yet, of course, these supposed two cultures are devoid of precise boundaries between them. In the introduction to Snow's book, Stefan Collini puts it that In practice, it is clear that we still find it convenient to go on using terms like 'the humanities' and 'the sciences,' and for most purposes we roughly know what we mean by them. But this conventional usage is not now underpinned by any agreed definitional criteria—it has become a matter of lively debate whether we should even be trying to identify any one method of enquiry or one range of subject-matter or one professional or cultural ethos as distinguishing 'science' from 'non-science.'¹

If we compare the Pythagorean notion of "music as art" with those of the more recent historical past and present, we find that they indeed differ widely. Over time, disciplines undergo transformations of identity, being once

counted among the sciences and then among the arts, and vice versa. What is called "Western Music," for example, has increasingly undergone a shift away from the codification of rhythmic, metric, and harmonic aspects of musical theory and towards musical practice. This has resulted in its broad and immediate categorization within the "arts," thereby minimizing its former correspondence with the "sciences."

One may speak of the art and/or science of any discipline, of course. Yet, upon closer consideration, what is it that one considers by doing so, and what is it that determines the emphasis of the one dimension over the other? Indeed, what motivates cultural shifts in classification and what do such shifts tell us about the nature of human perception with respect to disciplines humans choose to explore and aim to develop? These and related questions as they pertain to perceptions of music in the "West" are the focus of this essay. What emerges from this inquiry is the importance of philosophy in arriving at a greater appreciation of the intrinsic and complex interplay and correlative relationship of art and science within disciplines.

¹ Stefan Collini, "Introduction," in C.P. Snow, *The Two Cultures* (Cambridge: Cambridge University Press, 1998; Part 1 first published 1959; Part 2 added 1964), xlv.

Nico Bader
TABULA CEBETIS
(The tablet of Cebes, Pinax or Picture of Cebes)

In a temple of Kronos some visitors' attention is drawn to a tablet upon which numerous strange figures and devices are depicted. An old man agrees to explain the meaning of the picture. It was dedicated by a philosopher, known to Pythagoras and Parmenides, from a foreign country long ago. This description (explanation) of the picture in the form of a dialogue is called the Tabula Cebetis. The picture is an allegory of human life.

In short, the story is as follows; (**from: Parsons, Cebes 'Tablet, 1892. p 8-11**)

'As certain young strangers stand perplexed by the quaint design and strange figures of the picture, an aged man standing near volunteers the information that the offering was presented by a stranger of understanding and great wisdom who had dedicated both temple and picture to *Kronos*. A request for an explanation is complied with, after he has warned them that there is a danger attending the understanding.

The three concentric circles, separated by walls and communicating through gates, represent Life. A great throng at the outer gate seeks to enter, while an old man, Genius, gesticulates and holds out a chart of directions. These, passing him by, come to a woman, who, from her throne beside the gate, gives drink to all who enter. Her name is Deceit, her drink Ignorance and Error.

The Outer Circle. Having passed the gate the multitude is attracted by women, who are Opinions, Desires and Enjoyments. These flatter and mislead the unreflecting crowd by promising happiness to each.

Yonder blind woman, standing upon a round stone rolling in every direction, is Fortune. She is deaf and raving mad. She tosses her gifts promiscuously amid the crowd, and some are gratified, while others fail and groan in anguish. Again, she takes away from those who win and tosses to others, who rejoice, calling her Good Fortune, while those who lose stretch forth their hands and revile her as Evil Fortune. Beyond her stand four other women, Incontinence, Profligacy, Greed and Flattery.

These watch to see who obtain Fortune's gifts, and such they embrace and flatter and prevail upon to live with themselves lives full of delight, as they say, and free from toil and suffering.

But though for a while their victim is pleased, yet his enjoyment is gradually diminished, his means at last spent, and then he is forced to commit most violent crimes by these wantons who have enslaved him. They at last deliver him to Retribution and her gaunt and ragged crew, Sorrow, Anguish, Lament Despair. These torture him and cast him into the House of Woe.

From this there is no escape, unless haply Repentance may meet him. She will give him other opinions, of which one will conduct him to True Learning, but the other to False Learning.

The Second Circle. There, just at the entrance to the second enclosure, stands False Learning. Neat and trim she appears, so that men admire her and think her the True Learning. But she does not save them, for within this enclosure, too, you see the same forms of evil and error, though these tempters are not so common in this stage. But they will not depart till the man sets forth on that rough and steep path leading upward to true Learning. Few tread that narrow way and reach that great high rock. The sisters who from the summit hail the approaching travellers are Temperance and Fortitude. They encourage him to be brave and patient, as he will soon find the path easy. Then descending to his aid, they draw the pilgrim up, as there is no other way to reach the top. They bid him rest, and impart strength and courage, assuring him that he is in the right course.

From them the road now passes through a flower and sun-lit plain, and everywhere is smooth and delightful.

The Third Circle. Finally the path terminates at the gate of the third wall, where True Learning stands in dignity on a *firm square* stone.

She gives those who enter her *purifying potion*. Purged by this from all deluding fancies and desires, the traveller passes within the gate. He is welcomed by a band of fair women, - Knowledge and her sisters Courage, Righteousness, Honor, Temperance, Order, Liberty, Self-Control, Gentleness.

They conduct him to their mother, Happiness, enthroned on a propylaeum of the acropolis. To each who reaches this goal she gives a crown of victory, for he has overcome his greatest foes. Under the care of the Virtues he is afterward conducted to the place whence he came, and beholds there men sunk in that low and wretched estate from which he has been rescued. Henceforth nothing can harm him, but he becomes a welcome help to all.

On the contrary these whom you see descending the difficult path have been rejected by Learning, and, wretched in heart, wander aimlessly. The women who pursue them are Grief, Despair and Ignorance. Returning, they revile the seekers of True Learning as mean and wretched creatures who

do not enjoy life and its goods. But you see others to return with great joy, having crowns on their heads, and these are they who have sought and found True Learning. The women you see serving as guides are the Opinions who conduct travellers to the gate of Knowledge, but may not themselves enter her presence.

Do you ask again what directions the Old Man without the gate of Life gives? These: That they should put no trust in Fortune, nor ever believe her gifts to be permanently their own. But, as she *blindly* gives and takes away, neither to rejoice when she gives, nor to despair though she takes away.

But he bids to take from False learning her science and letters as conveniences, not at all as necessities, and the with all *speed* to urge toward True Learning, whose gift is *Knowledge*, - *sure, permanent, unchanging Knowledge*.

The remainder of the dialogue discusses the value of the pursuits included under False Learning. These, it is argued, have no real worth, since they make no *better*. Those who avoid the arts and sciences altogether may arrive unto Knowledge as well as those who become proficient in such branches. Yet they yield some advantage to those who pursue them, though all such are in great danger of bestowing too much time on such occupations'.

Versions.

Thirteen manuscripts have preserved the text of which two were written before the 15th century (MS. Parisinus graec. 858, from the 11th century, and MS. Vaticanus 112, from the 14th century,). With the revival of interest in the Classics in Italy, the Tabula received the attention of scholars. Ludovicus Odaxius translated the Tabula in Latin and edited by Philip Beroaldus it was printed in Bologna in 1497. In the course of the following centuries the work was translated in at least ten languages; its popularity continued to grow. Often it was printed together with the Golden Verses of Pythagoras, the Manual of Epictetus, the Characters of Theophrastus or similar works. In the 20th century interest in the tabula has dwindled considerably. The work is little known now.

Authorship and date.

Cebes was a citizen of Thebes and a disciple of Philolaus and Socrates. Plato records Cebes in Crito and in Phaedo. Also Suidas and Diogenes Laertius attributed to him

Modern authors date the work the first century A.D. So the author can't be Cebes. The authentic author may have used older work or ideas of the historical Cebes, that has been lost.

The Tabula is akin to the early symbolic representation of the two diverse ways of life by the "**Pythagorean Y**", and to an apologue known as "**the Choice of Hercules**", reported to be the work of Prodicus.

A detailed account of the Tabula and a comprehensive collection of illustrations based on it, is found in Reinhard Schleier, Tabula Cebetis, 1973.

Books from 1900- .

- Banchich, T. Cebes' Pinax. 1997
- Benedetti, S. Itinerari di Cebete : tradizione e ricezione della Tabula in Italia dal XV al XVIII secolo. 2001
- Boas, M. De Nederlandsche Cebes-literatuur. 1918.
- Boas, M. De illustratie der Tabula Cebetis. 1920.
- Corrozet, G. L'Hecatographie & Les Emblemes du Tableaux de Cebes. (1543) Reprint 1997.
- Fitzgerald, J.T. The Tabula of Cebes. 1983.
- Florentin, C. Le tableau de Cébès : oeuvre anonyme (fin du I^{er}, début du II^e siècle de notre ère) 2004.
- Hirsch-Luipold, R. Pseudo-Kepes: Allegorie des Lebens; Die Bildtafel des Kebes (Pinax). 2004.
- Joly, R. Le tableau de Cebes et al Philosophie religieuse. 1963.
- Orgel, S. Cebes in England. English translations of the Tablet of Cebes from three centuries, With related materials. 1980.
- Pesce, D. La tavola di Cebete / testo, traduzione, introduzione e commento. 1982
- Schleier, R. Tabula Cebetis, oder Spiegel des Menschlichen Lebens darin Tugend und untugent abgemalt ist. 1973.
- Sider, S. Cebes ' Tablet. Facsimiles of the Greek text, and of selected Latin, French, English, Spanish, Italian, German, Dutch and Polish translations. 1979.
- Wageningen, J. van. Aanteekeningen op Cebetis Tabula. 1903.

Books

Balbani, L. La morte di Empedocle : testo tedesco a fronte / Friedrich Hölderlin.
Milano: Bompiani, 2003. Schriftenreihe: Il pensiero occidentale. ISBN: 88-452-9269-X

Beissner, F. Der Tod des Empedokles / Friedrich Hölderlin.
Stuttgart: Reclam, 2003 [Nachdr.]. Schriftenreihe: Universal-Bibliothek ; Nr. 7500
ISBN: 3-15-007500-9

Brunschwig, J. (Ed.) Il sapere greco : dizionario critico.
Torino: Einaudi, 2005. 2 v. Tit. orig.: Le savoir grec.
Vol. 1. Grecia antica - 2005. ISBN 88-06-17259-X
Vol. 2. Filosofia greca 2005. ISBN 88-06-17550-9

Busch, O. Logos syntheseos. Die euklidische Sectio Canonis, Aristoxenos, und die Rolle der Mathematik in der antiken Musiktheorie.
Hildesheim, 2004. Studien zur Geschichte der Musiktheorie. Bd. 3. ISBN 3-487-11545-X
Die Argumentationsstruktur der Sectio canonis — Die Bedeutungsstruktur musikalischer Terme bei Aristoxenos — συ'νθεσις λο'γων versus συ'νθεσις μεγεθω'ν — Die Sectio canonis und die Prinzipien pythagoreischer Musiktheorie — ΚΑΤΑΤΟΜΗ ΚΑΝΟΝΟΣ. DIE TEILUNG DES ΚΑΝΩΝ. Die euklidische Section canonis in deutscher Übersetzung.

Curti, M. L'idea di proporzione da Pitagora a Le Corbusier : temi e problemi
Roma: Univ. degli Studi di Roma, 2004.

Dacier, A. Commentary of Hierocles on the Golden Verses of Pythagoras. Rowe, N. (Translator)
Kessinger Publishing, 2005. ISBN: 076619132X
The Golden Verses are exhortations to live a moral, simple and contemplative life. These pithy aphorisms allow a glimpse of a bit of the Pythagorean schools' deeper knowledge. The present volume was published to provide students of philosophy who value the Golden Verses and are seeking to understand and learn from them. Rowe's translation of the Golden Verses is from the Greek and the Commentary is from the French of Andre Dacier.

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Tonelli, A. Cosmogony is Psychogony is Ethics: Some Thoughts about Empedocles' fragments 17; 110; 115; 134 DK, and P. Strasb. gr. Inv. 1665-1666d, vv. 1-19. p 309-330
In: The Empedoclean Κόσμος: Structure, Process and the Question of Cyclicity.
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Reviewed by: Boter, G. et al. <http://ccat.sas.upenn.edu/bmcr/2005/2005-09-62.html>

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Alves Dassie, B. O Teorema de Pitágoras e matemáticos amadores do Brasil. *Revista brasileira de história da matemática*, Rio Claro. 2004/2005, 4, p 123 - 147

Bartels, K. In Seenot. *Antike-Welt*. 2005, 36, 1, p 112
Empedocles-Greek-philosopher

Bellieu, M. La prueba del nueve - Los pitagóricos y los alumnos de primaria, los matemáticos árabes y los algebristas del Renacimiento han aplicado la prueba del nueve. ¿Se trata de una receta mágica? *Investigación y ciencia*. 2004, 334, p 16-21

Biebuyck, B. The Eternal Dionysus. The influence of Orphism, Pythagoreanism and the Dionysian Mysteries on Nietzsche's Philosophy of Eternal Recurrence. *Philologus*. 2005, 149, 1, p 52-77

Blevins, J. Finding felicity through the "Pythagorean eye": Pythagoreanism in the work of Thoman Traaherne. *Classical and modern literature*. 2005, 25, 1, p 41-52

Boccardo, B. Eléments de grammaire mélancolique. *Acta Musicologica*. 2004, 76, 1, p 25-65.
(Pythagoreanism)

Bras, L. L'interdit alimentaire et la linguistique. *Dialogues d'histoire ancienne*. 2003, 29, 2, p 149-164.
L'interdit alimentaire pour des motifs religieux pose au non-observant un problème de compréhension et provoque un sentiment d'étrangeté, tant est grand l'écart entre sa banalité et sa capacité à induire une « praxis ». Au regard de la linguistique, la seule dénomination n'est pas informative. La figure de la métaphore met en évidence la fonction prédicative de la désignation de l'objet et oriente vers la recherche d'un référent extra-linguistique. Analyse fondée notamment sur la lecture de rituels orphico-pythagoriciens.

Butler, J.E. Effluvia: Empedocles studies *Epoché*. 2005, 9, 2, p 215-233.

Burnyeat, M.F. Archytas and Optics *Science in context*. 2005, 18, 1, p 35-54
Abstract: This paper is detective work. I aim to show that the brilliant Pythagorean mathematician Archytas of Tarentum was the founder of ancient Greek mathematical optics. The evidence is indirect. (1) A fragment of Aristotle preserved in Iamblichus is one of two doxographical notices to mention Pythagorean work in optics. (2) Apuleius credits Archytas with a theory of visual rays which saves the principle that the angle of reflection is equal to the angle of incidence. I argue that the source from which Apuleius got this information was the *Catoptrics* of Archimedes, the genuineness of which I defend against Knorr's hypothesis that it is the Euclidean *Catoptrics*, which had been misattributed to Archimedes. (3) The omission of optics from the mathematical curriculum in Plato's *Republic*, and the *Timaeus*' wholly physical account of mirror-images, can be explained as polemical, for it is well attested that optics was practiced in the Academy. The reason Plato does not mention optics is that he objected to Archytas using mathematics to understand the physical world rather than to transcend it.

Byl, S. La physiognomonie dans l'Antiquité grecque. *Euphrosyne*. 2003, 31, p 227-236.
Histoire de la physiognomonie : son origine babylonienne, ses premières traces dans les poèmes homériques, les traités grecs et latins qui lui ont été consacrés, l'attribution par les Anciens de son invention à Pythagore ou à Hippocrate.

Chemla, K. Geometrical figures and generality in ancient China and beyond: Liu Hui and Zhao Shuang, Plato and Thabit ibn Qurra.

Science in context. 2005, 18, 1, p 123-166

Abstract: This paper argues that there was a shift in China in the nature, and use, of geometrical figures between around the beginning of the Common Era and the third century. Moreover, I suggest that the emphasis mathematicians in ancient China placed on generality as a guiding theoretical value may account for this shift. To make this point, I first give a new interpretation of a text often discussed, which is part of the opening section of The Gnomon of the Zhou (first century B.C.E. or C.E.). This interpretation suggests that the argument presented in this text for establishing the so-called "Pythagorean theorem" is based upon a certain kind of drawing. Secondly, I contrast this passage with Chinese texts from the third century on the same topic, but relying on a completely different type of drawing. What commands the difference in the kinds of drawing is that the latter drawings are "more general" than the former, in a sense to be made explicit. This paper hence aims at making a contribution to the study of geometrical figures in ancient China.

Commenting on one of the latter figures, one of the authors of the third century, Liu Hui, describes how various algorithms emerge out of the same transformation of one particular figure. His remarks provide grounds for commenting on the link between the general and the particular, in relation to figures and how algorithms rely on them, as the issue was perceived by the practitioners themselves. The particular figure in question and its transformation are exactly what we find in the Meno, though in relation to a different mathematical issue. The link of that very figure to the one that is perceived as its "generalization" for several algorithms, including the so-called "Pythagorean theorem," is made not only in Liu Hui, but also by Thabit ibn Qurra (ninth century C.E.), in a letter where he explicitly addresses the purpose of generalizing the reasoning of the Meno. This parallel offers an appropriate basis to highlight differences in terms of conception and use of figures.

Choulet, R. Dans nos classes - Autour des nombres pythagoriciens

Bulletin. 2005, 460, p 613-618

Donini, P. Socrate « pitagorico » e medioplatonico.

Elenchos. 2003, 24, 2, p 333-359.

Étude de l'interprétation de la figure de Socrate pendant ce qu'il est convenu d'appeler la période « médio-platonicienne » de l'histoire de la philosophie, et notamment dans l'« Aduersus Colotem » de Plutarque. Observations sur l'image de ce philosophe dans la Moyenne Académie, par exemple chez Arcésilas.

Dyck, A. R. « Mens addita » : Cicero, « Ad Atticum » 4.8.2.

Rheinisches Museum 2003. 146, 3-4, p 425.

Die Stelle ist im Sinne des platonischen/pythagoreischen Dualismus zu verstehen : durch Hinzufügung von Geist entsteht aus lebloser Materie ein lebendiger Organismus.

Fiocchi, L. La classificazione delle virtù politiche in Macrobio, Commentarii in Somnium Scipionis 1,8

Quaderni del Dipartimento di Filologia, Linguistica e Tradizione Classica »Augusto Rostagni«.

Università degli studi di Torino. 2003, 2, p 257-266

Goethert, K. Untersuchungen zum Gründungsschema des Stadtplanes der Colonia Augusta Treverorum : die Geburt der Stadt an der Mosel.

Archäologisches Korrespondenzblatt. 2003, 33, 2, p 239-258.

Die bisher beobachteten Masse des Strassennetzes erlauben es, eine zugrundeliegende Planung unter Beachtung der Lehre des Pythagoras zu erkennen, die dafür spricht, dass Trier eine gegründete Stadt ist. Der « decumanus » ist auf den Sonnenaufgang an den Äquinoktientagen ausgerichtet, was sich mit dem Geburtstag von Augustus (Herbstäquinoktien) verbinden lässt. In einem Anhang wird nachgewiesen, dass das vermutete frühromische Lager nicht existiert hat ; die darauf bezogenen Gräben sind neuzeitlich.

Gross, C. Pythagoras - Stück für Stück.

Lernchancen. 2005, 8, 45, p 22-34.

Hejazi, M. Geometry in nature and Persian architecture.

Building and Environment. 2005, 40, 10, p 1413-1427

Abstract: Nature displays profound preference for certain specific ratios to design her life-forms. These are geometric relationships that are transcendent and originated from Sacred Geometry. The view that geometry had a ritual origin is a part of a wider view that civilisation itself had a ritual origin, and therefore the history of utilisation of Sacred Geometry by man goes back to many centuries ago. The Pythagorean tradition, and the Egyptian and Babylonian sciences from which it derived, and Persian mathematics, a part of which reflects a Pythagorean intellectuality, are based on the sacred conception of numbers and their symbolism. In the traditional world, geometry was inseparable from the other sciences of the Pythagorean Quadrivium, namely arithmetic (numbers), music and astronomy. Traditional geometry is related to the symbolic configurations of space. Geometric forms such as the triangle, square and various regular polygons, the spiral and the circle are seen in the traditional perspective to be, like traditional numbers, as aspects of the multiplicity of the Unity. Architecture itself has always had a sacred meaning to all traditional civilisations through millennia, by which means man has tried to provide for himself a manifestation of heavens. Persian architecture always emphasised on Beauty, and by means of Sacred Geometry Persians measured the proportions of heaven and reflected them in the dimensions of buildings on the earth. A comprehensive utilisation of proportions in Persian architecture, such as in the design of plans, elevations, geometric and architectural patterns, and mechanical and structural features, can be proved through geometrical analysis of Persian historical buildings. In this paper, the sacred conception of geometry and its symbolism in the Pythagorean tradition, and Sacred Geometry and proportions in natural life-forms will be explained. The use of the science of geometry in design of a number of Persian historical buildings will be presented. The geometric factors upon which the design of these buildings, from both architectural and structural viewpoints, is made will be discussed.

Hillman, B. Restless Auras.

American Poetry Review. 2005, 34, 4, p 4-10

Presents the poem "Restless Auras," by Brenda Hillman. First Line: The idea of auras being uneven; Last Line: spin on fabric Prove back Pythagoras

Hudry, F. Le De secretis nature du ps.-Apollonius de Tyane , Chrysopoeia, 6, 1997-1999

Archivum latinatis medii ævi. 2005, 62, p 317-321

Johnston, R.W. Simonides' Use of the Term Tetragonos

Arethusa. 2004, 37, 1, p 1-10

In a frequently quoted passage preserved in Plato's Protagoras, Simonides asserts that it is difficult to become "a truly good man, fashioned foursquare (tetragonos)." Previous commentators have associated the term tetragonos with Pythagoreanism. More probably, Simonides and his readers connected the term with sculpture, specifically, with the herms that were erected by Hipparchos and symbolized Peisistratid championship of the common man. Sculptors employed square grids in planning their works. Herms became very common in late archaic Athens and were distinguished by their rectilinear shafts. Simonides' reference to the difficulty of being perfect in hands and feet seems to make the allusion certain

Kalina, P. Michelangelo, Pythagoras and Panofsky

Source. 2005, 24, 3, p 38-42

Konoval, B. What does science have to do with music? Andrew Barker, "Scientific method in Ptolemy's harmonics". Charles Kahn, "Pythagoras and the Pythagoreans: a brief history". Jamie Kassler, "Music, science, philosophy: models in the universe of thought".

Annals of science. 2005, 62, 1, p 107-121.

Lizcano R. Orfismo en el « Corpus Philostrateum ».

Emerita. 2003, 71, 1, p 51-72.

Se analizan las obras de Filóstrato el Viejo y Filóstrato el Joven con la intención de rastrear en ellas la presencia de conexiones con el mundo órfico, sus creencias, su interpretación particular de la mitología tradicional griega, su propuesta de un especial modo de vida. Se trata asimismo de determinar la relación que puede establecerse entre la ideología y las costumbres que propugnaban los pitagóricos y las que propugnaban los órficos.

Marshall, D.R. "Salvator Rosa" in Tasmania: Monsu Alto and Barolomeo Pedon at "Woolmers".
Storia dell'Arte. 2004, 107, p 105-34
Rosa,-Salvator: Pythagoras and the Fishermen (illustration).

Martin, A. Empédocle, fr. 142 D.-K. : nouveau regard sur un papyrus d'Herculanum.
Cronache ercolanesi. 2003, 33, p 43-52.
Rassegna delle numerose ipotesi esegetiche avanzate a proposito del frammento (PHerc. 1012, col. XL, l. 7-10) e proposta di due nuove letture.

Meade, P. On the Daemon
Theandros: An Online Journal of Orthodox Christian Theology and Philosophy. 2004, 1, 3.
See: <http://www.theandros.com/daemon.html>
The focus of this paper will be to explore origins and various ideas concerning the Daemon as recorded in works of Philosophers, mythographers and astrologers. The time frame of our search will span almost two thousand years.

Nelis, D. Georgics 2.458–542: Virgil, Aratus and Empedocles
Dictynna. 2004, 1, p 1-13.
<http://www.univ-lille3.fr/portail/documents/dictynna/nelis-damien.pdf>

Palmer, R. Salvator Rosa landscapes: Compton Verney and London
The Burlington Magazine. 2005, 147, p 423-4.
Rosa,-Salvator: Empedocles leaping into Etna (illustration)

Paraskevas, S. To en Delphois « El ».
Parnassos, 2003, 45, p 163-170.
Interprétation monothéiste de ce mot delphique, en rapport notamment avec la mathématique pythagoricienne, à l'exclusion de toute origine hébraïque ou phénicienne.

Picot, J.C. Les cinq sources dont parle Empédocle.
Revue des études grecques. 2004, 117, 2, p 393-447.

Primavesi, O. Die Häuser von Zeus und Hades : zu Text und Deutung von Empedokles B 142 D.-K.
Cronache ercolanesi. 2003, 33, p 53-68.
Note critique ed esegetiche al frammento (PHerc. 1012, col. XL, l. 7-10).

Rieger, M. Essay Review.
Annals of Science. 2005, 62, 1, p 103-105.
This article discusses the historicity of sound and hearing. For over two thousand five hundred years, philosophers have asked why certain musical intervals are perceived as beautiful. The history of these reflections is treated by Patrice Bailhache in his "Une histoire de l'acoustique musicale." In his first chapter he deals with the discovery of the numerical ratios corresponding to the principal intervals of the musical scale by Pythagoras. This decisive event in the history of music defined the ratios of the first four numbers as the source of the musical consonances: 2:1 for the octave, 3:2 for the fifth, and 4:3 for the fourth

Safire, W. Vegan
New York Times Magazine. 2005, 154, 53110, p 24
Focuses on the evolution of the word "vegan." Vegetarian philosophy set forth by Pythagoras and Percy Bysshe Shelley in 1813; Invention of the word "vegan" by Donald Watson as the title for his newsletter; Distinction between vegetarianism and veganism; Use of the term pescetarian by those who eat vegetables and fish, but not meat

Schipper, H.G. De antieke wijsgeer Empedokles volgens Diogenes Laërtios en Hölderlin
Hermeneus. 2005, 77, 3, p 231-237

Sedley, D. N. Lucretius and the New Empedocles.
Leeds international classical studies. 2003, 2, 4, 12 p. Internet Journal.
The newly discovered papyrus of Empedocles (=> 70-01683) includes a passage that Lucretius imitated closely. It thus confirms an earlier proposed fingerprint test for Empedoclean imitations in

Lucretius, namely the near juxtaposition of two or more compound adjectives (=> 61-02419). By applying this now validated test elsewhere, we can identify in 5, 864-867 an imitation or even translation of a lost passage of Empedocles, one that for once acknowledges doctrinal common ground between the two poets, concerning the principle of the survival of the fittest.

Socher, D. A cardboard pythagorean teaching aid.
Teaching philosophy. 2005, 28, 2, p 155-163

Staab, G. Iamblich von Chalkis : Antiquar - Kompilator - Pädagoge : Strategie und Technik der Quellentransformation in « De vita Pythagorica ». *Selecta colligere*. 2003, 1, p. 145-168.

Tiné, C. Pitagora, un grande iniziato.
Atti e memorie / Accademia Nazionale di Scienze Lettere e Arti di Modena. Memorie scientifiche, giuridiche, letterarie. 2003. 8, 6, 2, p 67-93.
Rassegna delle testimonianze concernenti la vita e l'opera del filosofo.

Todoua, M. I Littérature grecque - Empédocle : Empêche-vents ou Dompteur de mauvais génies ?
Bulletin de l'Association Guillaume Budé. 2005, 1, p 49-81

Vinel, N. Un Carré Magique Pythagoricien? : jamblique précurseur des témoins Arabo-Byzantins.
Archive for history of exact sciences. 2005, 59, 6, p 545 - 562

Zijiang Ding The numerical mysticism of Shao Yong and Pythagoras.
Journal of Chinese philosophy. 2005, 32, 4, p 615-632

Conferences / Presentations

Brock, J.F. Pyramids to Pythagoras: Surveying from Egypt to Greece - 3000 B.C. to 100 A.D.
FIG Working Week 2004. Athens, Greece. May 22–27, 2004
Workshop – History of Surveying and Measurement

Darbari, M. The Interrelation between Philosophy and Mathematics in Special Context of Pythagoras.
(10 pages)
National Seminar on Interrelation of Philosophy, MKB College, Jabalpur, 5th and 6th March 2005.

Gkarani, M. Cosmological oaths: Empedocles and Lucretius
THE OATH IN GREEK SOCIETY. June 30 to July 2, 2004, Nightingale Hall, University of Nottingham.

Kelly, K. "Poetic Personas": The Speech of Pythagoras in Ovid's *Metamorphoses*
Eta Sigma Phi. Classical Honorary Society. 76th Annual Convention, March 19-21, 2004
At the Invitation of Eta Gamma Loyola University, New Orleans, Louisiana, USA.

Périllié, J.L. Teleia Philia et philia pythagoricienne.
La PHILIA dans la philosophie d'Aristote, Actes du Colloque à L'Université Catholique de Louvain (Belgique) le 11 et 12 Mai 2004, sous la direction de Pierre Destrée.

Colloque "Pensee pythagoricienne et raison scientifique" (**in Greek !**)
organise par le Departement de mathematiques de l'Universite d'Egee et par la municipalite de Pythagoreion a Samos du 2 au 4 septembre 2005.
Au site indique ci-dessous vous pouvez trouver le programme complet du Colloque, ainsi que les resumes des communications.
<http://www.math.aegean.gr/pythagoras/>

SYMPOSIUM PHILOSOPHIAE ANTIQUAE QUINTUM

Polarity and Tension of Being: Pythagoras and Heraclitus

July 16 to 28, 2005, at Pythagoreion (Samos) and Ephesus.

Coordination: Apostolis L.Pierris, Institute for Philosophical Research, Patras.

Presentations;

Richard McKirahan	Aristotle as a Source for the Pythagoreans.
Leonid Zhmud	Early Pythagorean Society (ca. 530-450).
Arnold Hermann	Pythagorean Lore: Ancient Sources and Modern Interpretative Problems.
Malcolm Schofield	Pythagoras the Plagiarist.
Catherine Osborne	Why One Should Be Passionate about Numbers.
Apostolos Pierris	Monism and Dualism in Early Greek Thought.
Herbert Granger	Early Natural Theology: The Purification of the Divine Nature.
Carl Huffman	Philolaus' Critique of Heraclitus.
Dirk Obbink	Lucretius on Heraclitus in Light of the Herculaneum Papyri.
Serge Mouraviev	Editing Heraclitus: Polarity and Tensions between Text and Thought, Form and Content, Trust and Suspicion, Reconstruction and Hermeneutics
Anthony Long	Heraclitus on Measure and the Emergence of Rationality
Enrique Hülsz	Heraclitus on Logos: Language, Rationality and the Real.
Daniel Graham	Once More Unto the Stream.
Roman Dilcher	How Not to Conceive of Heraclitean Harmony.
Aryeh Finkelberg	Heraclitus, the Rival of Pythagoras.
Gabor Betegh	The Soul and the Cosmos in Heraclitus.
David Sider	Ethics in Heraclitus.

Forthcoming publications / conferences

Joost-Gaugier, C.L. Measuring Heaven: Pythagoras and his Influence on Thought and Art in Antiquity and the Middle Ages
See p 4.

Macris, C. Autorita carismatica, direzione spirituale e genere di vita nella tradizione pitagorica.
In: Filoramo, G. (éd.), Storia della direzione spirituale, vol. I,
Brescia: Morcelliana, 2005.

Macris, C. Becoming divine by imitating Pythagoras ?
METIS. Anthropologie des mondes grecs anciens 4 (N.S.), 2006.

Miller, P.L. The Origins and Development of Greek Dualism.
In: Myers, E. et al (Ed). Light against Darkness: Dualism in Ancient Mediterranean Religion and the Contemporary World
Brill, Leiden, 2006.

Beginning with Plato's Phaedo and its dramatic criticisms of Socrates' monist predecessors, this paper traces Platonic philosophy to its Pythagorean origins, before in turn tracing Pythagoreanism still further back -- to Zoroastrianism and the the Upanishads. Since the Persian religion was dualistic and the Indian philosophical texts monistic, however, Pythagoreanism is shown to be an unstable synthesis of the two. Inheriting this instability, Plato advances monism and dualism ambivalently, thus bequeathing a conflicted cosmology and psychology to his Neoplatonic and Christian heirs.
<http://www.unc.edu/~plmiller/pp-phs.html>

Film

PYTHAGORAS: THE GATES OF LIGHT is an exceptional feature film project being executive produced by Grosvenor Park Productions based on Dr. Mia Sperber's book on the life of the great scientist and spiritual master of Greek antiquity, Pythagoras and an associated screenplay by Mia Sperber and Stefano Pratesi.

The book has been adapted to an absolutely fascinating, unforgettable screenplay full of extraordinary imagery.

The great man's life will therefore be brought to life in a film in which human emotions, spirituality, science and boundless passion mingle to create a never-seen-before kind of saga.

Pythagoras promoted everything that people enjoy and talk about today: numerology, dream understanding, music therapy, the cosmic inter-connection of all things, and in general, a harmonious and compassionate approach to life and nature. Moreover, the main hero's life was filled with a number of haunting, astonishing characters, including his slave Zaimoxys, his wife Theano, his daughter, Mia, the tyrant Polycrates, and many more, that add great colour and extraordinary drama to this matchless production.

<http://www.bigdipperentertainment.com/pyth.htm>

Internetsites

Kalvesmaki, J. Number symbolism in the Mediterranean before A.D. 1000: a select bibliography.

<http://students.cua.edu/16kalvesmaki/Arithmetic/Number%20Symbolism.htm>

Updated 24 December 2004. Part of the Theology of Arithmetic website.

Kingsley, P.

<http://www.peterkingsley.org/Results.cfm?category=4>

A listing of 9 audio CD titles of talks by Peter Kingsley, which deal quite extensively with aspects of Pythagorean tradition.

Tyng, A. "Number is Form and Form is Number". Interview by Robert Kirkbride

<http://www.nexusjournal.com/Kirk-Tyng.html> Nexus Network Journal, 2005, 7, 1. (12 pages);

Robert Kirkbride interviews Anne Tyng, Fellow of the American Institute of Architects and a member of the National Academy of Arts on the potentials of geometry and number in architectural practice.

Through such examples as Pascal's Triangle and the "Super Pythagorean Theorem", Dr. Tyng asserts that geometry is not only a metaphor for thought and the creative process, it is a spatial demonstration of how the mind generates associations by the combination, or layering, of patterns and chance.