



Preface

William H. Gates III: "Ever since my wife Melinda and I purchased the Leicester Codex five years ago, it has always been our pleasure to make it available to exhibitions in important cities around the world. We see this as fulfilling our promise to share Leonardo's genius with a worldwide public.

The fact that the Codex has been seen everywhere in the world reminds us of the universality of Leonardo's work. His art, his scientific observations and his far-sighted inventions speak to all of us. They remain a constant inspiration for our creativity and the unlimited potential of technical innovations that clamor to become objects of research."

Codex Leicester. Leonardo da Vinci, Ausstellungskatalog, Hrsg. Haus der Kunst, München/Museum de Dinge, Berlin, 1999

A1

Bus stop Invalidenpark in Berlin, May 2000

B1

Area map of "location:bermuda"

B6

"The figure of the enneagram is formed by

linking the two 'sacred cosmic fundamental laws' of the Triamasikamno (Trinity) and the Heptaparaparschinoch (Sevenness)." *Alexander Roob, The Hermetic Museum. Alchemy and Mysticism, Cologne 1997*

B7

Figure A of Ramon Lull's "Ars" in Athanasius Kircher's *Ars magna sciendi*, Amsterdam 1669. "The network of relationships is designed to underline the trinitary relationships between the nine, divine attributes. The system is related to Gurdjieff's theory of the enneagram. Both are taken from the source of Sufism, the Islamic branch of mysticism with Neoplatonic and Pythagorean influences."

Roob, The Hermetic Museum, op.cit.

C1

Participants of "unternehmen:bermuda" on 6 May 2000 at the bus stop "Invalidenpark" in Berlin-Mitte.

C2

Henry Gillard Glindoni (1852-1913) John Dee performing a demonstration before Queen Elisabeth I.

Courtesy of the Wellcome Institute, London "The scene is at the house of Mortlake of Dr. John Dee (1527-1608). At the court of Queen Elisabeth I, Dee was revered for the range of his scientific knowledge, which encompassed the fields of mathematics, navigation, geography, alchemy/chemistry, medicine and optics.

In the painting he is showing the effect of combining two elements, either to cause combustion or to extinguish it. As a result of his involvement in occult sciences, Dee was widely regarded as a sorcerer. When first painted, the painting showed Dee standing in a circle of human skulls, the accoutrement of practitioners of black magic. Was the original subject of the picture not only the chemistry of combustion but also the conjuring up of spirits (in the supernatural sense)? The painter later painted over the skulls, thinking perhaps that they would be inappropriate for a demonstration before the Queen.

Over the years, chemical changes in the pigments have caused the top layers of paint to become transparent, so that at least five skulls are now becoming visible." *Brochure of the Wellcome Institute*

D1

John Dee performing a demonstration before Queen Elisabeth I [Detail]

D4

Signature of John Dee

"At least three men were nicknamed 'Eyes' by Queen Elisabeth I: Christopher Hatton was her 'Lids' and signed his letters to her with two triangles for the 'Lids' and dots inside for the eyes. The Earl of Leicester signed his letters to her with two circles and a dot in the middle of each circle. The third subject that she called her 'Eyes' was John Dee. He signed his letters to her with two circles guarded by what might have been a square root sign or an elongated seven. His signature was indicating that he was the 'Secret Eyes' of the Queen. Seven to Dee was a sacred, a cabalistic and a lucky number. For Elisabeth he was 'my noble Intelligencer'."

"Intelligence on a certain country could best be obtained by agents living outside that territory. It was a technique which Dee had developed and proved by uncovering Spanish intrigues against Britain while he was in Prague."

Richard Deacon, John Dee. Scientist, Geographer, Astrologer and Secret Agent to Elisabeth I., London 1968

D5

For Your Eyes Only, James Bond 007-Original Soundtrack, EMI Electrola 1981 [Detail]

E1

X-ray photograph of DNA in B form, taken by Rosalind Franklin in 1952, source: *J.D.Watson, The Double Helix, New York 1968*

"The film version of *The Race to the Double Helix* shows Rosalind Franklin gazing down, admiring the evidence of her latest experiment, and murmuring beatifically, 'I just want to look, I don't want to touch'. [...] In scientific discourse, looking is associated with innocence, with the desire to understand, while touching implies intervention, manipulation, and control."

"I take this occasion as a chance to meditate on the particular character of the biological gaze, once, but no longer, possible to think of as the natural counterpart of star-gazing." [...]

"Despite the crucial (and somewhat infamous) role the photograph turned out to play in Watson and Crick's race to the double helix in leading them to their discovery of the secret of life, it is not, in fact, an image of a cell or of any other living object. It is an X-ray photograph of a crystalline structure composed from cell extracts - that is, from extensive preparations and purifications (or, manipulations) of the homogenized contents of a vast number of cells. No living object could even survive the process of imaging." [...]

"To obtain this image, one needs to bombard the object at issue with a barrage

of X-rays that would quickly destroy the vital functions of a living thing. X-ray crystallography is thus too transgressive to enable us to see an animate entity in its living state." *Evelyn Fox Keller, The Biological Gaze, in: Future Natural, Hrsg. George Robertson, Melinda Mash, London/New York 1996.*

E2

Icon from: Money Report on Biotechnology, International Herald Tribune, 1./2 July 2000.

E4

"I saw a man killed this morning."

"Where?"

"Shot... in the park."

"He was shot?"

"He's still there."

"Who is he?"

"Someone."

"How did it happen?"

"I don't know, I didn't see."

"You didn't see?"

"No."

E4, F3-F5, F7

Blow Up, Michelangelo Antonioni, GB 1966 A fashion photographer, who always carries his camera with him, unwittingly photographs a murder. When he thinks he recognizes a dead body on his prints and returns to the scene, he for the first time forgets to take his camera along.

F1

Jacopo Chimenti da Empoli, 1619 Michelangelo presents Pope Leo X his plan for the façade of San Lorenzo and the interior of the Laurentian Library Oil on canvas, Casa Buonarroti, Florence

To Domenico Buoninsegni in Rome Carrara, 2 May 1517

"Messer Domenico, Since my last letter I have not, as I had promised, been able to take up the work of finishing the model: the reasons would be too protracted. I first made a quite small one of clay for my own use here and, although it became as twisted as a cruller, will send it to you anyway, so that this does not appear an utter fable.

I have resolved to carry out this work on the façade of San Lorenzo as if its architecture and sculpture were a mirror of the whole of Italy; but for this it is necessary that the Pope and the Cardinal soon decide whether they want me to do it or not [...]"

To an unknown friend in Rome, Florence, February/March 1520 [...]

"According to the accounts, all other sums up to the entire one thousand and eight hundred ducats have been spent by me for the said work of San Lorenzo. Whereby I am not even charging Pope Leo for the return transport of the processed blocks of marble from the above-mentioned tomb of Pope Julius to Rome, which will come to over five hundred ducats.

Furthermore I am not charging him for the wooden model of the said façade that I sent to Rome; nor for the three years time it has cost me; nor for the fact that this work for San Lorenzo has ruined me; nor for the singular shame of being brought here to carry out said work and then having it taken from me - the reason for which I still do not know." *Michelangelo. Von Kunst und Leben, ibid.*

H1

"These our actors, As I foretold you, were all spirits, and Are melted into air, into thin air: And, like the baseless fabric of this vision, The cloud-capp'd towers, the gorgeous palaces, The solemn temples, the great globe itself, Yea, all which it inherit, shall dissolve And, like this insubstantial pageant faded, Leave not a rack behind. We are such stuff As dreams are made on, and our little life Is rounded with a sleep. Sir, I am vex'd; Bear with my weakness; my old brain is troubled:

Be not disturb'd with my infirmity:

If you be pleas'd, retire into my cell, And there repose; a turn or two I'll walk, to still my beating mind."

William Shakespeare, The Tempest

H1

"Shakespeare's *Tempest* was directly inspired by a fascination with the new world which prevailed at the time, by the adventures of explorers and colonizers, manifest in the partly verbatim reference to the so-called *Bermuda Pamphlets* of 1610, which is paralleled so strikingly and alluded to so frequently in *The Tempest* that the inducement to see Shakespeare's island nation as something like a model colony [...] is very strong."

Afterword in: The Tempest/ Der Sturm, Ed. Gerd Stratmann, Stuttgart 1982

"Dee was seeking to prove that earlier British Explorers had discovered new lands overseas and these discoveries gave Elisabeth priority over the Spanish King in claims to settle there. It has been argued by scholars that such claims had no basis and were merely the building up of legends for propaganda purposes by the Tudors.

Dee was basing his investigations [...] on a map dating back before 1400 which, he claimed, showed the track of the voyage of Nicholas of Lynne to the North-West and to an island far out in the Atlantic. [...] Dee was of the opinion that this island must have been either 'Bermoothes, or an island in the Bahamas'. By 'Bermoothes' Dee meant Bermuda, 'the still-vex'd Bermoothes', as Shakespeare referred to the island in *The Tempest*.

It is highly probable that Dee gave Shakespeare some of his information on Bermuda and that this was used in the writing of *The Tempest*."

Deacon, John Dee, op.cit.