The Society's new logo is a detail from a sheet of drawings by Leonardo da Vinci in the Royal Library at Windsor, reproduced by gracious permission of H.M. The Queen. Of this drawing Martin Kemp (University of St Andrews) writes:

This is one of three emblems (for which there are preliminary sketches on Windsor 12283 and 12700) on Windsor 12701. They are drawn in pen and ink with blue chalk and brown wash on white paper; the whole sheet measures 26.9 x 19.5 cms. The other emblems are of a water wheel turning a compass which is orientated towards a star adorned with fleurs-de-llys, and a candle blown by eight winds placed symmetrically around it. Our emblem shows a plough inscribed hostinato rigore ("insistent rigour"), while the compass is inscribed destinato rigore ("directed rigour") with a note beside it stating that non a revolutione chi a tale stella e ffiso ("he does not turn who is fixed upon such a star").

The emblems allude to fixity of purpose, in the sense of not being distracted from a resolute course. Leonardo indicates elsewhere that the plough device signifies that 'obstacles do not bend me', 'every obstacle is destroyed through rigour', and 'I do not depart from my furrow'. In the Windsor catalogue, Clark and Pedretti date the sheet c.1508-9, which would associate the emblems with Leonardo's return to Milan in 1507 when the city was governed by the French. However, the motif of the fixed compass is similar to that in the Allegory of the Wolf and the Eagle (Windsor 12496) which may be related to the 1515 Concordat between Pope Leo X and François I, and the emblems may conceivably be of the same date. The emblem of the plough which refuses to be diverted from its course serves as a suitable logo both for Leonardo's own unswerving dedication to the study of nature and (we may hope) to the Society's own dedication to its 'fixed star'.

Recent and forthcoming events

Leonardo in Venice

Peter Humfrey (University of St Andrews) writes:

The exhibition Leonardo a Venezia, held at Palazzo Grassi, Venice, between March and June 1992, was conceived as serving a dual purpose. In the first place, it provided an opportunity to display the rarely-seen collection of drawings by Leonardo (including the Vitruvian Man), and by Milanese followers such as Cesare da Sesto, belonging to the Galleria dell'Accademia in Venice. To these were added a selection of drawings from elsewhere, mainly from Windsor, but also from other foreign museums such as Budapest (including the two chalk studies for soldiers' heads for the Battle of Anghiari).

But beyond this, the exhibition set itself the art-historically important, although very difficult, task of investigating the artistic relationship between Leonardo and Venice. Also included, therefore, were paintings by Giovanni Bellini and Giorgione (the Pitti Three Ages of Man), as well as works by possible intermediaries between Leonardo and Venetian painting such as Giovanni Agostino da Lodi, and the sculptor Tullio Lombardo. The bulky catalogue was published in both Italian and English; unfortunately, the rather poor quality of the translation means that serious students will have to consult both editions. The Acts of the conference that took place in May 1992, towards the end of the exhibition, are due to be published in due course.
Leonardo da Vinci, the Mystery of the *Madonna of the Yarnwinder*

*Michael Bury (University of Edinburgh)* writes:

The exhibition at the National Gallery of Scotland, Edinburgh, from 15 May to 12 July 1992, was organized around two versions of the *Madonna of the Yarnwinder*, both of which, it was claimed, should at the very least be regarded as products of Leonardo's studio, produced under his supervision and, to a limited extent, with his participation. One is a version owned by the Duke of Buccleuch, which it was argued was the painting that Leonardo was recorded as working on in 1501 for Florimond Robertet. The other is now in a private collection in New York. Further painted replicas, variants and related drawings were assembled to help make the case.

What proved to be the most interesting related painting was a variant owned by the National Galleries of Scotland. This shows the working context of the Madonna winding yarn, as described in Pietro da Novellara's letter of 1501. There is a basket with a single spindle of yarn and a mass of unspun flax. The representation of the cross reel (yarnwinder), emphasised by a vine-scroll decoration, is clear and legible. It also includes a family group in the background: a child is being held while a man finishes the construction of a walking frame. This latter feature has become especially intriguing since infra-red reflectograms have revealed that the underpainting of the Buccleuch version shows an identical group of figures, subsequently covered over. The catalogue reproduces all the exhibited works. In the introduction, Martin Kemp surveys what is known of the composition and the surviving versions, including a discussion of new technical evidence. There is also an essay by Thereza Crowe on Florimond Robertet as a patron.


The Duke of Buccleuch's version of Leonardo's *Madonna of the Yarnwinder* is currently on exhibition at the National Gallery, London, in room 51.

Maps and Mapping

The Leonardo da Vinci Society Symposium on 'Art and Science in the Italian Renaissance: Maps and Mapping' was held, in association with the Society for Renaissance Studies, at the Warburg Institute, London, on Friday 29 January 1993.

*Kristen Lippincott (National Maritime Museum)* writes:

Thomas Frangenberg asked 'Why did sixteenth-century tourists not use city plans?' Even though Florence is documented as a tourist destination from the early 15th century, there seem not to have been any ichnographic maps of the city designed specifically for the traveller until 1650. Frangenberg suggested that, contrary to our 20th-century expectations, Renaissance travel books were seen as part of a literary genre.

Stephen Johnston, in 'Maps and mathematical practitioners in sixteenth-century England' argued that the production of maps and plans - or 'plats' - during the Elizabethan era was part of a larger polemic being launched by the mathematical practitioners to legitimise their position.

Michael Bury's 'Maps of the Near East' centred on the map of Cairo published by Matteo Paganò in 1549. Many of the details of the map suggest it was compiled in 1502-03, but the information was held by the Venetians until the period of relative peace during the 1540s, when the Middle East was reopened for trade.

Martin Clayton presented a selection of little-known images in 'An Introduction to Leonardo's Maps'. A number of questions were raised concerning the intended purpose and different styles in which Leonardo's maps and topographical drawings were produced.

Finally, Francesca Fiorani provided an overview of her current research project on 'Egnazio Danti's maps in the Vatican'. She is the first scholar to study Danti from both an artistic and a scientific perspective - uncovering his tools and methods, examining his library and evaluating his large-scale maps in terms of the artistic conventions of his day.
1993 Annual Lecture

The Society's 1993 Annual Lecture will be given at 6.30 pm on Friday 28 May 1993 at the Italian Cultural Institute, 39 Belgrave Square, London SW1. The lecturer will be Professor Carmen Bambach Cappel, of Fordham University, New York. Her title is "Leonardo and the Practical Elements of Portraiture in the Renaissance". Professor Bambach Cappel's doctoral thesis, submitted at Yale University in 1988, was on 'The Tradition of Pouncing Drawings in the Italian Renaissance Workshop: Innovation and Derivation'. This will shortly be published in book form by Cambridge University Press. She has published a number of scholarly articles, including four on aspects of Leonardo da Vinci in Achademia Leonardi Vinci.

The Annual General Meeting of the Leonardo da Vinci Society will be held at the Italian Cultural Institute, 39 Belgrave Square, London SW1, at 5.30 pm on Friday 28 May 1993, immediately before the Annual Lecture, for details of which see above.

1993 Lettura Vinciana

The 1993 Lettura Vinciana will be delivered this month at Vinci by Roberto Ciardi (University of Pisa) on 'Il volto di Leonardo'.

Leonardo - A Portrait of Love

A new musical in which Leonardo da Vinci rather unexpectedly falls in love with the Mona Lisa (the woman, not the painting) will open at the Strand Theatre, London, on 3 June 1993 (previews from 21 May). Financed by the Pacific island of Nauru, which lives off the export of guano for fertilisers, the musical is produced and co-written by an impresario businessman named Duke Minks.

If this sounds faintly improbable, so also perhaps will the script: Minks says that it is basically a love story about 'Lennie', the Mona Lisa and the Mona Lisa, touching also on Leonardo's relationship with Francesco Melzi, and filling in the gaps of Leonardo's biography with 'some journalistic licence'. It is proposed that a review will be included in the next issue of this Newsletter.

Leonardesque News

Dott. Gabriella Ferri Piccaluga writes that Carlo Pedretti has invited her to compile the sixth (1993) volume of Achademia Leonardi Vinci. This issue will be entirely dedicated to problems of iconography and iconology raised by works of Leonardo and his school. Dott. Piccaluga's aim is to relaunch the iconographical study of Leonardo and to reopen discussion amongst Leonardisti who are particularly interested in iconological studies.

The Hon. President of the Leonardo da Vinci Society, Professor Martin Kemp, has been awarded the Armand Hammer Award for Excellence in Leonardo Studies, an award made for a cumulative contribution to scholarship in the field. In connection with this award, Martin Kemp delivered a lecture entitled 'In the Beholder's Eye; Leonardo and the "Errors of Sight" in Theory and Practice', now published in Achademia Leonardi Vinci V, 1992. Martin Kemp has also won one of the two 1993 British Academy/Leverhulme Trust five-year Research Professorships. This will enable him to undertake research for a book on Sciences of Man and Nature from the Renaissance to the Nineteenth Century, which will complement his The Science of Art, Optical Themes in Western Art from Brunelleschi to Seurat.

Recent Publications

Publications received

Prof. Matilde Macagno has sent to the Editor an offprint of 'Aqua depicta: Representation of water in art and science II', from La Houille Blanche 1-1993, 17-27. This is the second part of her study of the representation of water by artists and - stressed in this article - by scientists and engineers.

Leonardesque articles

Given here is a list of articles on Leonardesque subjects published in journals other than the Achademia Leonardi Vinci and the Raccolta Vinciana in the last few years. Due to pressure on space, the contents list of recent volumes of Raccolta Vinciana has again to be held over until the next issue.

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