

Leonardo da Vinci Society Newsletter

editor: Francis Ames-Lewis

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Recent and forthcoming events

The Annual General Meeting and Annual Lecture, 2008.

The Society's Annual General Meeting was held on Friday 9 May 2008 at 5.30 pm, in the Kenneth Clark Lecture Theatre at the Courtauld Institute of Art, Somerset House, and was followed by the Annual Lecture at 6.00 pm. We are as ever very grateful to the Courtauld Institute for their generous hospitality of this event. This year's Annual Lecture was given jointly by Dr Antonio Criminisi (Microsoft Research Ltd, Cambridge, UK) and Professor Martin Kemp (University of Oxford) on 'The Appliance of Science: computer vision and the analysis of space in Italian and Netherlandish paintings'.

Dr J.V. Field writes: The speakers took turns, each discussing the parts in which he was the expert. The result was a lively account of a lively and fruitful cooperation.

We began with Prof Kemp, whose subject was wider than is implied by the title, including discussion of the uses of computer animations in exhibitions. We started with examples from the Leonardo da Vinci exhibition held at the Hayward Gallery (London) in 1989. The graphics for this, designed by Prof Philip Steadman, showed a stately ballet of polyhedra, advancing, turning and retreating as they underwent the processes of truncation, together with studies of the fall of light and a series of architectural plans that blossomed into buildings topped with cupolas. These were purely illustrative, as were some similar animations of mathematical solids from the Leonardo exhibition at the Victoria & Albert Museum in 2006, from which we also saw animations made from Leonardo's sets of drawings of a running man and a man wielding a hammer. In this last case, the vividness of the animation was testimony to the exactness of Leonardo's observation.

The three-dimensional diagrams to show possible interpretations of the perspective scheme of the *Last Supper* (again from the 1989 exhibition) hinted at the usefulness of this kind of thing for research. At this point Dr Criminisi stepped in to explain his Computer Vision (CV) program, which was originally designed to give possible three-dimensional interpretations of photographs, but can also be used on works of art. The program works by modelling the projective relationship between points in the 2-D image and those in the 3-D object that is represented in the picture. It handles coordinates of points and makes no assumptions whatsoever about regularities without explicit sanction from the user. There are none of the built-in assumptions of regularity that vitiate results from Computer Aided Design (CAD) programs. The CV program duly found all the non-conformities to mathematical exactness that scholars laboriously working by hand had found in such famous examples of perspective as Piero della Francesca's *Flagellation of Christ* and Masaccio's *Trinity* fresco.

We then turned to Jan van Eyck's *Arnolfini Double Portrait* (1434, National Gallery, London) and Robert Campin's *St. John the Baptist with a Donor* (from the Heinrich von Werl triptych, 1438, Museo del Prado, Madrid). In these pictures, the CV program did something that could not be done by hand methods: it worked out what should have been seen in the convex mirrors that, in both pictures, show us the scene from behind (considering a variety of shapes for the mirrors). The results were that the scenes as shown in the mirrors were astonishingly close to what one would have seen had the scene been real. To calculate such images would have been immensely tedious – and why should the painter

have bothered? – so it seems we have evidence that van Eyck and Campin actually set up the scenes they were to paint. As Prof Kemp said, this is no longer a fashionable opinion. So a most enjoyable lecture left us with plenty to think about.

For further information on Computer Vision see: Antonio Criminisi, ‘Accurate Visual Metrology from Single and Multiple Uncalibrated Images’, Distinguished Dissertation Series, London: Springer-Verlag, 2001.

A Symposium on ‘Art and Science in the Italian Renaissance: The animal world’

The Society’s autumn 2008 symposium will be held on Friday 7 November, from 10.00 am to 6.00 pm, in the Basement Lecture Theatre at 43 Gordon Square, London WC1 (Birkbeck, University of London). It is another in the occasional series on ‘Art and Science in the Italian Renaissance’, this time considering the animal world. At the time of going to press, the programme is not yet complete; but the symposium will be introduced by Vivian Nutton, and will include papers on Leonardo’s drawings of the horse (Martin Kemp) and on his work on the flight of birds (Juliana Barone), and on research on animals by William Harvey (Andrew Gregory), by Athanasius Kircher (J.V. Field) and, it is hoped, by Fabricius ab Acquapendente (Maurizio Rippa-Bonati).

Leonardesque news

The Lettura Vinciana 2008

The forty-eighth Lettura Vinciana was delivered at Vinci on Saturday 12 April 2008 by Paola Manni (University of Florence). Her title was ‘Percorso nella lingua di Lenardo: grafie, forme, parole’ (Exploring the language of Leonardo: graphic signs, forms, words). Leonardo’s use of language has been studied by generations of scholars in their efforts to interpret or edit his mass of writings, and an invaluable body of notes, observations and comments has been produced. However, not many contributions have been forthcoming from historians of language, despite

the fact that in recent years they have devoted increasing attention to the technical and scientific culture of the Renaissance period, resulting in a number of in-depth studies of prominent figures like Francesco di Giorgio Martini, Luca Pacioli, Benvenuto Cellini and Niccolò Tartaglia. It would be useful to do something similar for Leonardo, embarking on a systematic investigation of the various components of his language (graphic signs, phonomorphology, syntax, vocabulary) and making use of the tools offered by an up-to-date linguistic bibliography, which permit a specific assessment of individual traits from a structural point of view and in relation to registers and variety of use.

Furthermore, it is evident that investigations of this kind can benefit hugely from new computer technologies, available both in the field of Leonardo studies and in that of linguistics. Any examination of Leonardo’s language will of course have to include careful consideration of the very particular typology of Leonardo’s texts, which are inextricably bound up with their material form, namely the manuscript, and are distinguished by a symbiotic relationship between text and drawing. Nor can it be ignored that the mass of texts produced by Leonardo and written in a typical mercantile script cover a vast range of situations, communicative models and degrees of formality: besides various forms of notes on technical-scientific matters, there is a gamut of genres including letters and personal reflections, stories and witty remarks, prophecies and fantastic visions, grammatical exercises and word lists, poetic citations and translated passages, notes of expenses, inventories and so forth. The lines of enquiry that were briefly explored in the lecture focused on and threw up ideas regarding the use of graphic signs, phonomorphological structure, textual-syntactic organization and vocabulary. The texts examined were from the Codex Atlanticus and the Codex Madrid, in other words from the corpus of manuscripts that can already be consulted on the web via the digital *archive e-Leo* (www.leonardodigitale.com), which is greatly facilitating the work of linguists.

A Conference on ‘Building up Europe: Leonardo da Vinci and Heinrich Schickhardt. On the circulation of technics in premodern Europe’ (‘Europe Bauen: Leonardo da Vinci und Heinrich Schickhardt. Zum Transfer technischen Wissens im vormodernen Europa’)

This conference was held in Stuttgart and Herrenberg on 29-30 May 2008, in conjunction with the exhibition at the Hauptstaatsarchiv Stuttgart entitled *Zwischen Vision und Verwirklichung. Leonardo da Vinci, Heinrich Schickhardt und die Technik ihrer Zeit* (27 March to 4 July 2008). Papers included: ‘Drawing mills, pumps and other machines from Di Giorgio and Leonardo to Heinrich Schickhardt. Some case studies’ (Dr Romano Nanni, Vinci), ‘The “database machine drawings” as a new possibility to analyse and contextualize Heinrich Schickhardt’s technical drawings’ (Dr Marcus Popplow, Berlin), ‘Leonardo da Vinci and shared knowledge: the case of la Mutte (Metz cathedral’s bell)’ (Prof Pascal Brioist, Tours). ‘The machines, the eyes and the mind. A new regard on the XVI century’s Theaters’ (Prof Luisa Dolza, Turin), ‘Samuel Hartlib: intelligencing and technology in XVII century Europe’ (Dr Stephen Clucas, Birkbeck, London), ‘Leonardo da Vinci, Mona Lisa und die Erwähnung in einer Heidelberger Cicero-Inkunabel’ (Dr Armin Schlechter, Speyer), ‘Heinrich Schickhardt – ein schwäbischer Leonardo?’ (Prof Wilfried Setzler, Tübingen). ‘Vom Architekturbüro über das Archiv in das Internet: Der Nachlass Heinrich Schickhardt’ (Dr Regina Keyler and Prof Robert Kretzschmar, Stuttgart), ‘Schickhardt als Mensch’ (Dr Roman Janssen, Herrenberg), ‘Schickhardt und der Bergbau’ (Uwe Meyerdirks, Tübingen), ‘Schickhardt, Württemberg und das Salz. Technologietransfer und Innovation bei der Salzgewinnung an der Wende zum 17. Jahrhundert’ (Steffen Lins, Tübingen), ‘Schickhardt baut ein Hellbad: Boll’ (Eckhard Christof, Bad Boll).

An exhibition of Leonardo da Vinci drawings from the Biblioteca Reale in Turin

The Birmingham Museum of Art in Birmingham, Alabama has organized the exhibition *Leonardo da Vinci: Drawings from the Biblioteca Reale in*

Turin, from September 28 to November 9, 2008. The exhibition will bring to the U.S. the unprecedented loan from Turin of eleven drawings and the celebrated Codex on the Flight of Birds. The drawings have never before travelled as a group outside of Italy. They include the celebrated metalpoint sketch of a young girl, a preparatory drawing for the angel in the *Virgin of the Rocks*; a sheet of figure sketches for the *Battle of Anghiari*; a proportion study for the head and eyes; and several equine sketches, among others. To accompany the exhibition, the Birmingham Museum of Art will publish a fully illustrated catalogue. In addition to entries on each work, the catalogue will include essays by leading scholars, Martin Kemp, Carmen Bambach, and the ornithologist Richard Prum. Birmingham will also host a mini-symposium on Saturday 27 September 2008 entitled *Leonardo: Imagination, Inspiration, and Invention*. Speakers will be David Alan Brown, Curator of Italian Renaissance and Baroque Paintings at the National Gallery of Art, on “The Fountain and the Water-Pot: Leonardo and Drawing”; Francesca Fiorani, Associate Professor of Italian Renaissance Art at the University of Virginia, on “Leonardo’s Shadows”; and Jonathan Pevsner, Associate Professor of Neurology at the Johns Hopkins School of Medicine, on “Leonardo da Vinci’s Science, Technology and Art”. For more information, see <www.artsbma.org/leonardo>

Agostino Vespucci’s Marginal Note about Leonardo da Vinci in Heidelberg.

Dr Jill Burke writes: In early 2007, a rash of stories appeared in the international media about the discovery of the ‘true’ identity of the Mona Lisa. The excitement was linked to the publication of a marginal note in an early printed edition of Cicero’s *Epistulae ad familiare* (printed in Bologna, 1477) now in Heidelberg University Library (catalogue nos D7620 qt. /inc. (GW 6821)). This note had first been published by Armin Schlechter in his entry on the edition in an exhibition catalogue of Heidelberg’s incunabula in 2005, but had not been widely noticed at that time. (Universitätsbibliothek Heidelberg ed., *Die edel kunst der truckerey. Ausgewählte Inkunabeln der Universitätsbibliothek Heidelberg. Ausstellungskatalog*, Heidelberg 2005, Nr. 20 and

fig. 8). Earlier this year, Schlecter also published an exhaustive discussion of this book and its marginal annotations in an article freely consultable online – ‘*Ita Leonardus Vinci facit in omnibus suis picturis: Leonardo da Vinci’s Mona Lisa und die Cicero-Philologie von Angelo Poliziano bis Johann Georg Graevius*’, *IASL Online*, [29.04.2008], http://www.iaslonline.de/index.php?vorgang_id=2889.

The annotation that has caused all the excitement was written alongside a section of Cicero’s text – ‘Apelles perfected the head and bust of his Venus with the most elaborate art, but left the rest of her body in the rough’ (‘Nunc ut Apelles Veneris caput & summa pectoris politissima arte perfecit: reliquam partem corporis inchoatam reliquit’). I read the Latin annotation as meaning ‘Apelles the painter. Thus Leonardo da Vinci does in all his paintings, as is the head of Lisa del Giocondo and of Anne, mother of the Virgin we will see what he will do in the Hall of the Great Council he now made an agreement with the *gonfaloniere* [Piero Soderini]. 1503, October’. (‘[Apelles] pictor. Ita leonar/dus uincius facit in omnibus suis / picturis. ut est Caput liſe del giocondo. et anne matris uirginis / videbimus quid faciet de aula / magni consilii. de qua re conuenit / iam cum vexillario. 1503. 8bris’) – reproduced online at http://www.iaslonline.lmu.de/redb/show_multimedia.php?multimedia_id=91

This discovery is one of the most significant finds in Leonardo studies of recent years. To some extent, this is through its confirmation of what we already know. Vasari’s *Life of Leonardo* was formerly our only source for Lisa del Giocondo being the subject of a renowned portrait by Leonardo. This contemporary reference both confirms that Vasari was correct, and confirms the date of 1503, that has generally been accepted as the start date of this portrait. Some sceptics may still point out that the painting in the Louvre is not necessarily the same one that Leonardo started in Florence just over five hundred years ago, but I would guess that the majority of art historians will accept this compelling evidence for the date and identification.

It is more problematic to identify the ‘St Anne’ described here with one of the several versions of the subject that Leonardo made. It

may be, as Schlecter argues, that this refers to the painting of the *Virgin and Child with St Anne* that Vasari says later went to France, but this needs more investigation. The ‘videbimus quid faciet’ could either be linked to Vespucci’s discussion of this painting, as Schlecter supposes, or possibly to the discussion of the Hall of the Great Council. At any rate, the note here further supports the argument put forward by Alessandro Cecchi of the centrality of Piero Soderini, the Florentine *gonfaloniere a vita*, in the commission for the decoration of the Great Council Hall.

The writer of the annotation, Agostino Vespucci, was well placed to observe Leonardo’s activities in Florence. An assistant to Niccolò Machiavelli, the second chancellor of the republic, Vespucci’s name comes up as a scribe for the work Leonardo did for the government during 1503, most notably his inspection of the Florentine fortress, La Verruca, in June. It was Vespucci, too, who wrote the description of the Battle of Anghiari translated from Leonardo Dati’s *Trophaeum Anglaricum* that appears in the Codex Atlanticus. In late 1503, he was working as secretary to Antonio Tebalducci Giacomini, the commissioner in Romagna; this is potentially significant since Leonardo’s 1501 ‘St Anne’ cartoon has been connected with the Tebalducci Giacomini St Anne chapel in SS Annunziata. Leonardo’s place within a network of men at the centre of military affairs in Florence in the early 1500s would perhaps make him come readily to Vespucci’s mind.

Perhaps the most suggestive part of this new find, however, is the insight it gives us into perceptions of finish in early cinquecento painting. It is significant that Vespucci interprets the portrait of Lisa del Giocondo as being completed, despite the fact that parts of the painting lack finish, are left ‘inchoate’. It could be that the fashion for the display of drawings and unfinished works in Florence in the early sixteenth century was perceived by some of the educated elite, such as Vespucci, as referring to the practice of Apelles as noted by Cicero. In other words, leaving works ‘unfinished’ could in itself be taken as a sign of artistry.

A new introduction to the Codex Arundel

The British Library has recently published a pocket-sized introduction to the Codex Arundel, the Leonardo da Vinci notebook held there, in its 'Treasures in Focus' series. The text and commentaries are by Juliana Barone, whose report on the 'Leonardo and his Patrons' symposium last September was published in the November 2007 issue of the *Newsletter*. A selection of Leonardo's notes and drawings are here reproduced at the same size as in the notebook itself. The reader thus gains a clear sense of Leonardo at work, as he explores through drawings and script a wide range of scientific preoccupations, from mechanics and geometry, to optics, astronomy and hydraulics. Equally wide is both the chronological range of these notes, right across his career as an explorer of scientific issues, from around 1478 to 1518, and the range of his draughtsmanship, from brief sketches to fully-elaborated diagrams.

A new book on the myth of Leda and the Swan

We have received a copy of a handsome volume by Romano Nanni (Director of the Biblioteca Leonardiana at Vinci) and Maria Chiara Monaco, entitled *Leda. Storia di un mito dalle origini a Leonardo*. This book culminates in an extensive analysis of Leonardo's preparatory drawings for his painting, earlier sources (including classical statuary) for the various poses with which Leonardo experimented for the figure of Leda, and the surviving copies and derivatives of the lost masterpiece. Earlier in the book there is, however, detailed discussion of the pre-history of representations of the myth of Leda and the Swan, from classical times through its reception in the medieval period and the early Renaissance. This includes consideration of issues such as Leda and the medieval Ovidian tradition, and Leda as a neo-platonic image. The book is an important contribution to the study of the reception and interpretation of this myth over two millennia.

A Leonardo and leonardeschi exhibition in Brussels

Matthew Landrus writes: The 50th anniversary of the signing of the Treaty of Rome in March 1957 for the establishment of the European Union, was celebrated with an exhibition at the National Basilica of Koekelberg, Brussels, from 18th August 2007 through 16th March 2008 entitled 'Leonardo: The European Genius'. Carlo Pedretti wrote the catalogue, which includes essays by Giovanni Morello, Gabriella Ferri Piccaluga, and Laure Fagnart, in parallel English and French texts. At the start of the catalogue, Joseph Ruwet interviews Pedretti, who discusses what kind of exhibition would be most beneficial in Brussels: 'to show the public some unknown pieces... unpublished work... paintings from the school of Leonardo'.

Thus primary examples in the catalogue are a *Virgin of the Rocks* from a private collection in Switzerland, a *Madonna of the Yarnwinder*, and the now famous 'Bare-breasted *Magdalen*' that Pedretti seems to attribute to Leonardo and an assistant such as Giampietrino. Pedretti also refers later in the interview to plans (as of late Spring 2007) for his latest book, *Leonardo & io* (Mandadori), in which he will offer new discoveries and interpretations, along with his recollection of fifty years of Leonardo scholarship. This interest in new discoveries fits the intended tone of the Brussels exhibition and catalogue, in which Pedretti discusses previously unpublished or rarely seen examples that are attributed to Leonardo's followers such as Giampietrino, Marco d'Oggiono, Bernardino de' Conti, Cesare da Sesto, Bernardino Luini and others.

An apt beginning for this approach addresses the 'Bare-breasted *Magdalen*' in the opening chapter on 'Leonardo and the mystery of the *Magdalen*'. Pedretti confirms that there are close comparisons between this painting and Giampietrino's 'Lucrezia Romana' compositions, with additional evidence that x-radiographs of the *Magdalen* show traces of the presence of a dagger in her right hand (reproduced on page 33). Given the compositional and master quality of the *Madgalen*, Pedretti refers to it as a prototype possibly for Giampietrino's other *Lucretias* and definitely for a very similar *Lucretia* by Marco d'Oggiono in Assago, Italy (all of which are

reproduced in the catalogue). Based on some of these arguments, in the catalogue entry for the 'Bare-Breasted *Magdalen*' it is again attributed to 'Leonardo da Vinci and assistant (Giampietrino?)'. That Leonardo might have helped Giampietrino with this painting, or vice versa, is a possibility that one may derive from Pedretti's analysis, although he does not seem careful not to argue that this painting must be attributed to Leonardo and an assistant. A particularly beneficial addition to this discussion are a number of Giampietrino's half-length figures in the subsequent pages (34-39, 44-47, 64-65) where one can compare the various results of his work and that of his studio. Thus the catalogue is one of the better sources on the artist, including especially a previously unpublished *Madonna and Child* that is obviously one of his most mature paintings.

A centerpiece of the catalogue – the section on paintings – opens with the remarkable *Virgin of the Rocks* once located in the Chéremy Collection in Paris (before 1909), and which is now in a private collection in Switzerland. It was restored by Pinin Brambilla Barcilon in 1990. Thanks to this and to his studies of x-radiographs, infrared and ultraviolet images of the painting, Pietro Marani proposed in 1991 the possibility that the painting was a copy by Leonardo and studio assistants of the Louvre *Virgin of the Rocks*, and that it could be the documented second or third version of the painting that had been lost. It is therefore attributed to Leonardo and an assistant in the catalogue.

Marco d'Oggiono is also appropriately well represented in the catalogue, although with brief commentaries. In addition to the *Lucretia* noted above, other rarely seen examples include a *Salvator Mundi*, a *Virgin and Child with the Infant St. John*, and a *Saint Catherine of Alexandria*. An exhibition of *leonardisti* would be incomplete without paintings by Bernardino Luini, Cesare da Sesto, and Giovanni Antonio Boltraffio, three of Leonardo's best pupils. This exhibition could not in fact include a Boltraffio, but copies of two compositions of Leonardo's invention were shown: a *Magdalen with the Ointment Jar* attributed to Luini, and a *Madonna of the Yarnwinder* attributed to Cesare da Sesto. The figural mistakes and the stiffness of certain landscape passages in this second painting are a cause for the appropriate designation as

'attributed' in the catalogue heading. A finer painting is the Luini, which has unusual figural distortions, but otherwise exhibits a captivating mastery of drapery textures, tonal qualities of the jar, and a pose that is both bold and graceful. Lesser-known paintings attributed simply to Leonardo's circle, or a follower, as well as to Mariotto Albertinelli, Ambrosius Benson, and Bramantino, round out a diverse offering of early sixteenth-century examples that include copies of the *Mona Lisa*, the *St. John the Baptist*, another *Madonna of the Yarnwinder* and a *Virgin of the Rocks*.

A large section of drawings addresses the range of drafting techniques by Leonardo and his followers with an assortment of rarely published or exhibited examples from private collections and from the Biblioteca Reale in Turin. At the start of this section, Pedretti compares four drawings of rearing horses by Daniele da Volterra, an anonymous artist, Raphael, and Leonardo. This partially links *Battle of Anghiari* equestrian studies with those of Leonardo's and Michelangelo's followers, Raphael and Daniele (respectively in this case). Following this is a series of Leonardo's studies of heads, military engineering, standing figures, insects and horses, most of which were lent by the Biblioteca Reale in Turin. A special discussion of this library's 'Codex on the Flight of Birds' concludes the section on drawings: this is one of the more thorough entries, a concise assessment of the original development, form, and general contents of the codex.

A final section of essays includes contributions by Morello, Ferri Piccaluga, and Fagnart. An essay by Morello discusses 'the finger pointing to the sky' in Leonardo's drawings and paintings, particularly with respect to the influence of that hand gesture on sixteenth- and seventeenth-century painters. This complements Pedretti's study of the *St. John the Baptist* with notes about other Leonardo drawings and with references in his *Treatise on Painting* to types of gestures. A brief but informative essay by Ferri Piccaluga compares the influence of Leonardo's *Virgin of the Rocks* on Bernardino de' Conti's *Three Holy Children* with other iconographical sources. This nicely complements Pedretti's catalogue entry for the painting on pages 48-51, as well as his notes on de' Conti's *Virgin of the Rocks* on page 76. The last essay by Fagnart

offers a concise analogy of the Tanagerlo Abbey *Last Supper*, complete with rare colour reproductions of the painting, and similar examples. This is an exceptional update on the research regarding the two most reliable copies of the painting, the second of which is the version at Magdalen College, Oxford. Fagnart proposes that both paintings were produced in the same early sixteenth-century workshop, and that cartoons used for the Oxford version as early as 1515, or indeed for Leonardo's original, were possibly used for the Tanagerlo version. A summary of some of these points by Fagnart may be found online:

<http://www.ulb.ac.be/philo/rmb/f/comptereendu11.html>.

At the end of the catalogue, Pedretti reproduces two copies of the *Last Supper*, with brief notes about their significance. The first is a print published around 1830 after a copy of Leonardo's painting commissioned in 1519 for the palace of Ludovico II, marquis of Saluzzo, in Ravello. This print incorporates a low ceiling, much like the low ceiling plan abandoned by Leonardo in favour of a higher ceiling. The second, a painting of the *Last Supper* at Ponte Capriasca, near Lugano, Switzerland, notes the names of the Apostles in Latin along a strip beneath the mural. Attributed to an anonymous Lombard artist of the first half of the sixteenth century, the painting is considered the earliest accurate confirmation of all of the identities of the Apostles, compared to the only other early source – a drawing by a student of Leonardo's now in the Accademia in Venice (n. 254). *Mona Lisa* gets the last word, as her engraving from the 1651 French edition of Leonardo's 'Treatise on Painting' is reproduced on the catalogue's last page, as a reminder of her first appearance in print.

The Kenneth Keele Library moves to the University of York

Once the agreement between the Leonardo da Vinci Society and the University of York Library was finally agreed in February 2008, the collection of books on Leonardo da Vinci formed by our founding President, Dr Kenneth Keele, and bequeathed to the Society by his widow Mary, was transferred on long loan to the York University Library. Each volume is book-marked as belonging to the Society's collection; and all

Society members have rights of access to our books. Written in to the agreement is a clause that allows for further bequests of Leonard da Vinci material to be included within the Society's holdings in the University of York Library, as long as they are acceptable to the Library. If members of the Society have books that they would like to give to the York University Library to enhance their Leonardo da Vinci collection, please let us know.

Vinci honours Carlo Pedretti

Readers of this *Newsletter* will be pleased to hear that on Saturday 28 June 2008 Professor Carlo Pedretti, the doyen of Leonardo da Vinci studies, is to be made an Honorary Citizen of Vinci.

A new network for the History of Science

The Leonardo da Vinci Society committee has recently agreed that the Society should join a newly-established Network for the History of Science, Technology, Engineering, Medicine and Mathematics (NHSTEMM).

The following strategic aims for the Network have been suggested:

1. That it should act as a networking resource for its members. This would take place via regular meetings of representatives of member organisations and possibly in some electronic form as well.
2. The Network would seek to promote joint meetings between constituent members. In this regard the British Society for the History of Science (BSHS) would consider putting aside two or three sessions at its Annual Meeting to be organised by members of the network in order to showcase their work to a broad audience.
3. That it should act as a clearing house for disseminating information of general interest to the members of the Network. Whether this should be done through meetings or also in some electronic form (which might have pitfalls) will need to be decided.
4. That, as appropriate, it should co-ordinate, lead or support concerted action (e.g. lobbying) on behalf of the community as a whole, particularly

in cases where a collective voice would carry significant weight.

5. That it should promote the subject nationally and locally so as to increase awareness of the subject as widely as possible.

6. That it should act as the consultative body to the BSHS as the adhering body to the International Union for the History and Philosophy of Science (Division of History of Science and Technology) IUHPS (DHST) in international issues.

Membership of the network should be as flexible as possible and seek to be inclusive. To this end agendas and minutes of meetings would be widely circulated and there would, in general, be no restriction on those who attended provided they represented an organisation with an interest in the subject.

The Leonardo da Vinci Society

We would always be grateful for suggestions of material, such as forthcoming conferences, symposia and other events, exhibitions, publications and so on, that would be of interest to members of the Society for inclusion in this *Newsletter* or on the webpage, which can be visited at the following address: <<http://www.bbk.ac.uk/hafvm/leonardo>>

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