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GIUNTI
Of course, there is a moral to the charming bibliographical tale. And this is about library policies as adopted by many of the American institutions of higher learning. Time and again antique book dealers in the U.S. offer important books dismissed by prestigious institutions as duplicates. University librarians claim that the policy is sound because space is needed for new acquisitions. Recently a shoe box was added to the Belt Library only because it carried the image of the Mona Lisa. Such a shoe box measures 12 x 19 x 12 cm = 7176 cm³. The 1893 edition of the Codex on the Flight of Birds measures 36 x 25 x 4 cm = 3600 cm³. A fair exchange? No comment.

LEONARDO IN THE HOLY YEAR

The authorities of the British Library have agreed in principle to the special Leonardo exhibition that the Vatican Apostolic Library had recently proposed to them. The exchanged correspondence reproduced here above is self-explanatory.
comparable to the Leonardo bell-ringer shown on the Windsor fragment RL 12716 & 12688: 'E anco di mano del medesimo il putto dell’ortolano di Mercato Nuovo, che ha le braccia schiodate in modo che, alzandole, suona l’ore con un martello che tiene in mano: il che fu tenuto in que’ tempi cosa molto bella e capriciosa' (It is also by him the putto for the clock of the New Market place [in Florence], a figure with articulated arms, so that, by raising them, it strikes the hours with a hammer — a device that was then much admired as a beautiful and whimsical thing).

**Off-limits for Leonardo**

A special double issue of *UCLA Magazine* published in the Spring of 1997 to celebrate the retirement of Chancellor Young and to welcome the new Chancellor Dr. Albert Carnesale from Harvard, makes no reference whatsoever to our program of Leonardo Studies nor to the Emler Belt Library of Vinciiana. (See in particular p. 86: ‘University Library’.) And this is of course good because the protagonists in the section on ‘The Future at UCLA’ are made to look like clowns and jerks.

**The Leonardo Turkey Prize**

A major news channel in America has established a special award reserved to American citizens for their ultimate achievement in stupidity — a Golden Turkey comparable to the Oskar of the Academy Award. If the *ALV* Journal were to establish such an award, its first Leonardo Turkey Prize would certainly go to a top palaeontologist of Harvard University for having publically praised whoever had decided to change the name of the Codex Hammer back to that of Codex Leicester.

**The Columbus Prize**

On the 12th of October every year the City of Florence celebrates Columbus Day with a solemn ceremony in the Salone dei Cinquecento in Palazzo Vecchio to host the long-established Columbus Prize organized by the local chapter of the International Rotary Club. This year the prestigious prize will go to Professors Franco Bassani (University of Pisa: Physics), Franco Cardini (University of Florence: History), and Carlo Pedretti (UCLA: Art History and Leonardo Studies). The present and last volume of the *ALV Journal*, is planned to be ready for the occasion.

**Singapore, a Stop Over**

The Leonardo exhibition presently at the Museum of Science in Boston (see pp. 266-7 above) is to be taken to Singapore, where it is scheduled to open at the local National Museum of Art on October 1, with Carlo Pedretti meeting the press, and with a screening of his film ‘Portrait of a Genius: Leonardo and the Codex Hammer’ (1981). Future stops include Seoul, Tokyo and the British Columbia.

**A Leonardo Bridge for Norway**

An actual-size reconstruction of the bridge that Leonardo planned for Sultan Bajazet II in 1502 to span the Golden Horn at Istanbul (*ALV* Journal, VI, 1993, pp. 200-21) will be built in stone at the periphery of Oslo for the highway ‘Europeibane 18’. The idea came from Veibjorn Sand, a young Norwegian artist who was able to persuade the proper authorities and secure the necessary sponsorship to undertake the bold project, now planned for completion in 2000 A.D. Entrusted to the Center for Design, Architecture and the Built Environment of Oslo, the project was prepared by Dr. Fredrik Torp, an architect of the Telje-Torp-Aasen Arkitektkontor A/S of Oslo for the City of Ås, while a reduced-scale version of the same bridge was being planned by Professor Knut Selberg of Selberg Arktikontor A/S of Trondheim, to be built in wood elsewhere. The stone bridge will have an arch span of 240 m for a total length of 340 m and will be 40 m high, precisely as indicated by Leonardo. It will be built of blocks of granite in strict accordance with the technology of Leonardo’s time. Veibjorn Sand had this idea when he visited the ‘Leonardo Broar’ exhibition in Stockholm in 1994. In front of the large-scale model of the Leonardo bridge he stood in awe ‘as if in front of something from outer space’. The construction represented for him the archetypal of all bridges, the bridge *par excellence*. He quickly realized that art and science could be brought back together as they were for Leonardo — the best way to celebrate the beginning of a new millennium. One comment is in order. Sand’s idea was triggered by an exhibition promoted by the Armand Hammer Center for Leonardo Studies at UCLA under the patronage of King Carl XVI Gustaf of Sweden. Those at UCLA who still see in the study of Leonardo a ‘problem of narrowness’ (see *ALV Journal*, VIII, 1995, p. 230) have now something to ponder — and to regret. Indeed, a new Chancellor has come too late. He inherits the wind.