

LB
Login Brothers Book Co., Inc.
The dependable source for health sciences books.

September 18, 1979

Dear Librarian,

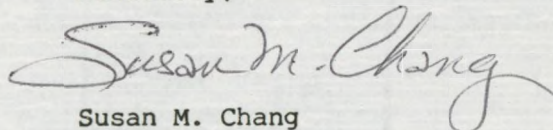
I would like to take this opportunity to call your attention to a unique publication which could be a valuable addition to your collection. The Johnson Reprint Corporation, a subsidiary of Harcourt Brace Jovanovich, Publishers, will be making available a three-volume set of Leonardo da Vinci's Anatomical Studies from the Queen's Collection at Windsor Castle. Newly restored and impeccably reproduced, these Anatomical Studies will be available in a limited edition of 998 sets.

Two text volumes, bound in Nigerian goatskin dyed royal blue, contain transliterations of the artist's encoded notes in the original fifteenth century Italian, translations of the notes into English, and commentaries by the editors, Dr. Carlo Pedretti and Dr. Kenneth Keele. A third volume, identically bound, is a portfolio box containing color plates of every drawing (201 in number) in the Anatomical Studies, carefully reproduced. The entire set is characterized by expert craftsmanship, diligent research, and elegance of design.

Login Brothers is offering you the rare opportunity to own one of the 998 sets for the prepublication price of \$5700.00. After October 1st, the price will increase to \$6800.00.

I hope that you will take the time to review the enclosed brochure describing this beautiful work. I am sure you will find that the set will be a rare and valuable addition to your historical collection. Please feel free to contact me should you have any questions.

Sincerely,



Susan M. Chang
Medical Librarian

LEONARDO DA VINCI

CORPUS OF THE ANATOMICAL STUDIES IN THE COLLECTION OF HER MAJESTY THE QUEEN AT WINDSOR CASTLE

By
KENNETH D. KEELE and CARLO PEDRETTI

Four years ago, Johnson Reprint Corporation embarked on a publishing project so ambitious and challenging that it was hailed as "probably the most prestigious publishing coup of all time." The subject: The Anatomical Studies of Leonardo da Vinci in the Royal Library at Windsor Castle. The problem: To produce a facsimile edition deserving of the genius of Leonardo.

Today, Johnson Reprint Corporation is proud to announce that the challenge has been met. The Anatomical Studies, newly restored and impeccably reproduced, are now available in a limited edition of 998 sets. Expert craftsmanship, brilliant research, and innovative technology have combined to produce a facsimile of consummate beauty and intelligence.

The investment value of the edition is enhanced by the elegance of its design. The plates, measuring 17.7" x 12.4", are housed in a portfolio box fully bound in Nigerian goatskin dyed the royal blue. Two text volumes, identically bound, contain transliterations of the artist's encoded notes in the original fifteenth-century Italian and translations of the notes into English; they also include commentaries by the editors, Dr. Carlo Pedretti and Dr. Kenneth Keele, both eminent Leonardo scholars, whose reconstruction of the drawings' chronology constitutes a breakthrough in Leonardo research.

Handwritten text in the top left corner, likely a list of anatomical observations or a preface.

Handwritten text in the middle left, describing the anatomical structures shown in the adjacent sketches.

Handwritten text in the lower middle left, providing further details on the anatomical study.

Handwritten text in the lower middle, possibly a section header or a specific note.

Handwritten text in the bottom left corner, concluding the anatomical notes.

Handwritten text in the bottom middle, likely a signature or a date.

Handwritten text in the top right corner, continuing the anatomical descriptions.

Handwritten text in the middle right, detailing the anatomical findings.

Handwritten text in the lower right, providing additional anatomical information.



A BRIEF HISTORY OF THE ANATOMICAL STUDIES

When Leonardo da Vinci died in 1519, he left a collection of his papers and manuscripts to his pupil Francesco Melzi. Among these papers was a series of drawings of the human body, some of them studies for sculptures, others sketches of dissections performed by the artist in the course of his scientific investigations. They had been executed in a variety of media, including ink, chalks, and silverpoint. Many bore inscriptions in Leonardo's left-handed mirror writing.

Melzi's son sold the drawings to Pompeo Leoni, a sculptor in the court of King Phillip II of Spain, in the late 1580s. Some time after Leoni's death they were acquired by Lord Arundel, advisor to King Charles I of England. When Arundel fled to Holland in 1641 to escape the Civil War, the Anatomical Studies disappeared from view. Circumstances still unknown brought them to the Royal Collection at Windsor. Forgotten there for nearly a century, the drawings were rediscovered in the bottom of an old chest in the time of King George III.

Reproduction of the Anatomical Studies commenced almost immediately with the publication of a few engravings. In 1898 the first attempted facsimile editions began to appear; by 1916 nearly every Leonardo page or fragment pertaining to anatomy had been reproduced and transcribed. Most of the scholarship on Leonardo's contributions to the fields of anatomy and physiology is based on these editions. There is hardly anything by Leonardo that has been more thoroughly and expertly examined, and it would be reasonable to conclude that little could be added to what is already known on the subject.

And yet, a whole new field of study may now be opened with the publication of the Johnson Reprint Corporation's facsimile edition, which differs so much from its prestigious predecessors both in scope and in method.

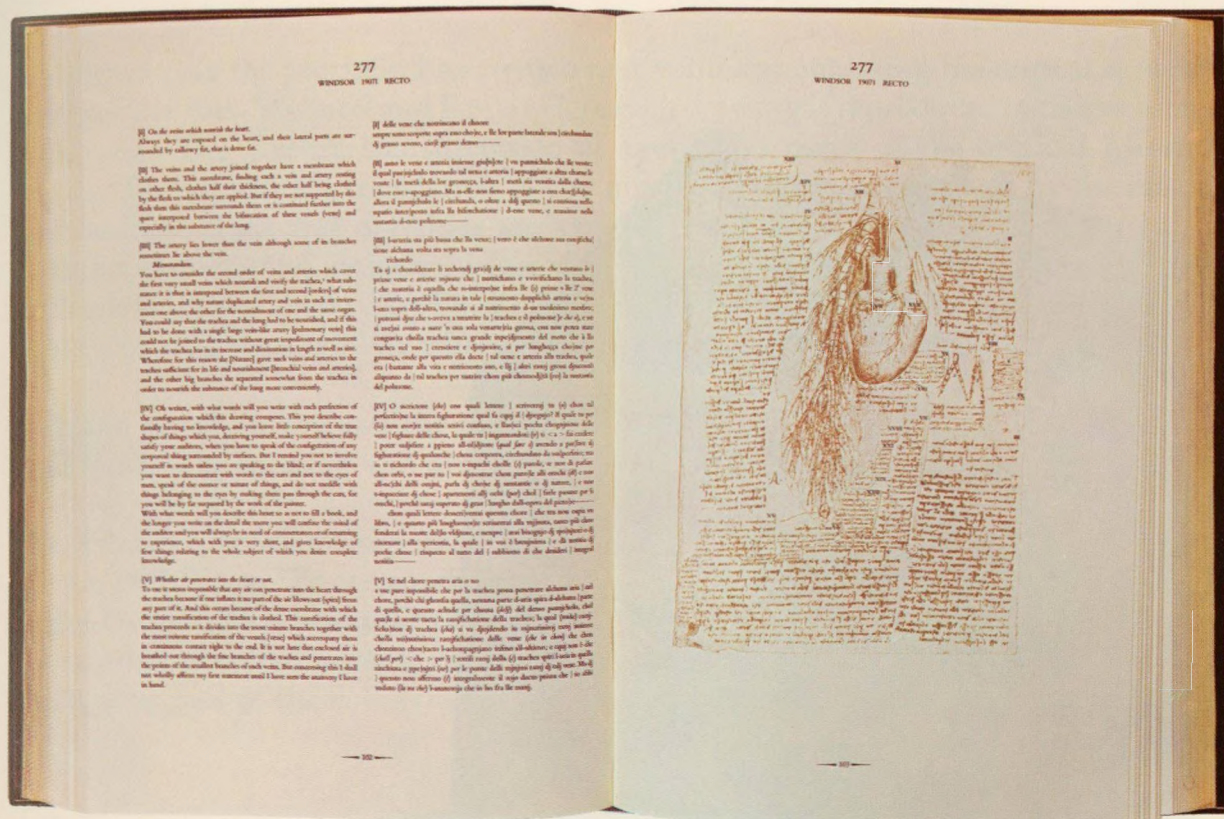
Before they came to rest in the precincts of the Royal Library, the Anatomical Studies were subjected to years of maltreatment and neglect. In the sixteenth century, for example, whole sheets were cut apart to produce a quantity of smaller drawings. These, in turn, were mounted in such a way as to obscure details at the edges and corners. At least one notebook was stripped of its binding and the pages dispersed among other drawings; the chronological order of the original collection was quickly destroyed, and a layer of dirt settled on the pages. These defects—sometimes due to well-intentioned efforts at preservation—have been perpetuated in all previous facsimile editions, and the scholarship based upon them has consequently been limited.

Johnson Reprint Corporation, specialists in scholarly and artistic reprints for thirty years and the publishers of Leonardo's CODEX ATLANTICUS, embarked upon their edition of the Anatomical Studies with the intention of correcting these defects. The impetus for the project was the decision of the Royal Library at Windsor Castle to have the collection cleaned and restored. Johnson Reprint Corporation's goal was to produce, with the aid of modern photographic technology, a perfect facsimile of the drawings as they came from Leonardo's hand, before the damage of 450 years had been incurred. The realization of this goal required that a major editorial effort be mounted to reorganize the drawings chronologically—a task which had been recommended by Lord Kenneth Clark and Dr. Carlo Pedretti in their catalogue of the Leonardo drawings at Windsor.

THE PROJECT

This massive task of research and classification was undertaken personally by Dr. Pedretti, the distinguished art historian whose life work is devoted to the study of Leonardo. Dr. Pedretti analyzed every aspect of the original drawings—their style, their inks and chalks, the textures and watermarks of the paper. His chronological classification, developed after years of painstaking labor, yielded dramatic insights into Leonardo's work. Among these was the reconstruction of the so-called MS. B, proving that its separate sheets once constituted a bound notebook in which Leonardo drew some of his earliest anatomical sketches. The sheets of MS. B can now be viewed as they were intended, as facing pages, the way they were as Leonardo moved from one to the next. This adds greatly to our understanding of Leonardo's approach to anatomy, his manner of collecting and interpreting information, with a painter's delight in the intricacies of visual reasoning. The chronological system has also clarified many puzzling aspects of Leonardo's notes. This is the case, for example, with the words "dellumana spetie," cryptically placed in total isolation in the lower right-hand corner of folio 71 verso (Plate 62). These can now be explained as the concluding words of a celebrated text on what was originally the facing page, folio 72 recto (Plate 63).

Dr. Pedretti's research was conducted in collaboration with Dr. Kenneth Keele, the eminent historian of medicine whose work of the past 25 years has centered on the Windsor studies. In addition to writing an introduction to the edition, Dr. Keele transcribed and translated Leonardo's notes and provided a commentary on the significance of each drawing from the perspective of the development of medical knowledge.



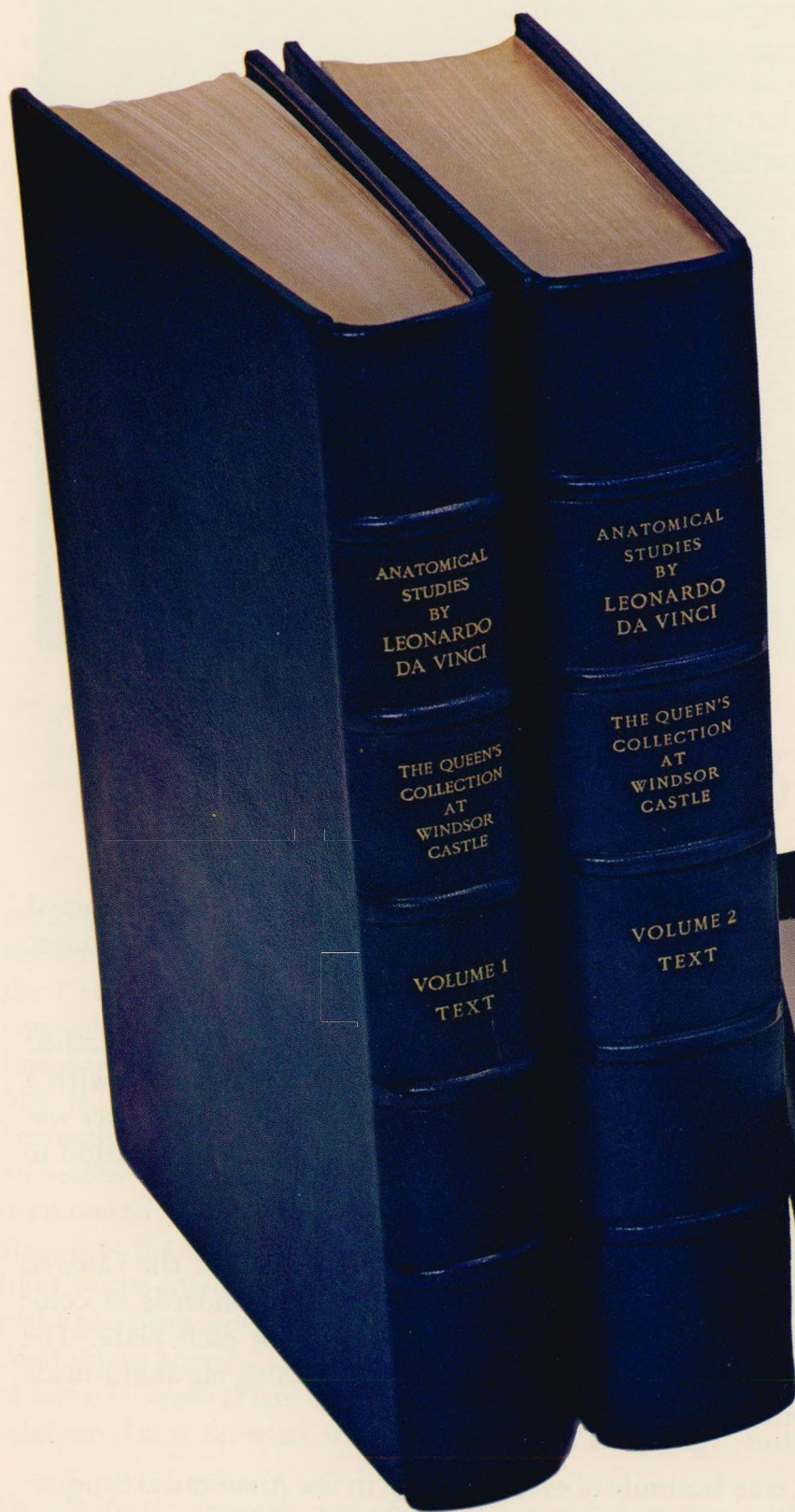
THE PRODUCTION

The production of the facsimile edition involved the combined efforts of expert photographers, printers, and binders, using materials of the finest quality.

At a studio constructed on the grounds of Windsor Castle, the drawings were detached from their mounts, encased in protective acrylic sheeting, and photographed with a camera built to specification to obtain original-size, full-color films. Color fidelity was secured through the use of a computer. Each film was carefully retouched by hand to capture nuances of tone and shading.

After repeated tests, the films were converted into plates and printed at the Curwen Press, established over a century ago and renowned for its high standards of color reproduction and typography. As many as six colors were used for each plate. The permanence of the matched colors was promoted by the use of 100% rag mold-made paper, tested for quality by the Mead Laboratories.

The result of these efforts is a true facsimile of every drawing in the Anatomical Studies, including many never before reproduced in color. The drawings, 201 in number, are printed recto and verso on 171 folio pages (plus five folded pages), each measuring 17.7" x 12.4" (449 mm x 314 mm). These sheets were purposely not bound together, but are arranged chronologically in a portfolio box, affording the reader the fullest possible access to them and making them readily available for comparison and study.



Accompanying the portfolio box are two text volumes containing the critical apparatus produced by Drs. Pedretti and Keele. Here each drawing is reproduced in monochrome, along with Dr. Keele's transliteration of Leonardo's notes in the original fifteenth-century Italian and his translation of the notes into English, followed by his medical commentary. Text and drawings are keyed to each other by a numerical system. In addition, the volumes include the introductions by Dr. Keele and Dr. Pedretti, detailed commentaries and analysis by Dr. Pedretti, a detailed medical index, and a concordance of old and new catalogue numbers.

Both the portfolio box and the text volumes are bound in Nigerian goatskin dyed the royal blue. The binding was designed and executed by Zaehnsdorf Ltd. of London.

The Johnson Reprint Corporation English Edition is being published in a limited edition of 998 sets. To ensure the investment value of the books, no further sets will be printed when this edition is exhausted. A label has been affixed to each set, indicating the number of copies printed, with the number of the set entered by hand. Set number one is now part of the collection in the Royal Library, Windsor Castle.

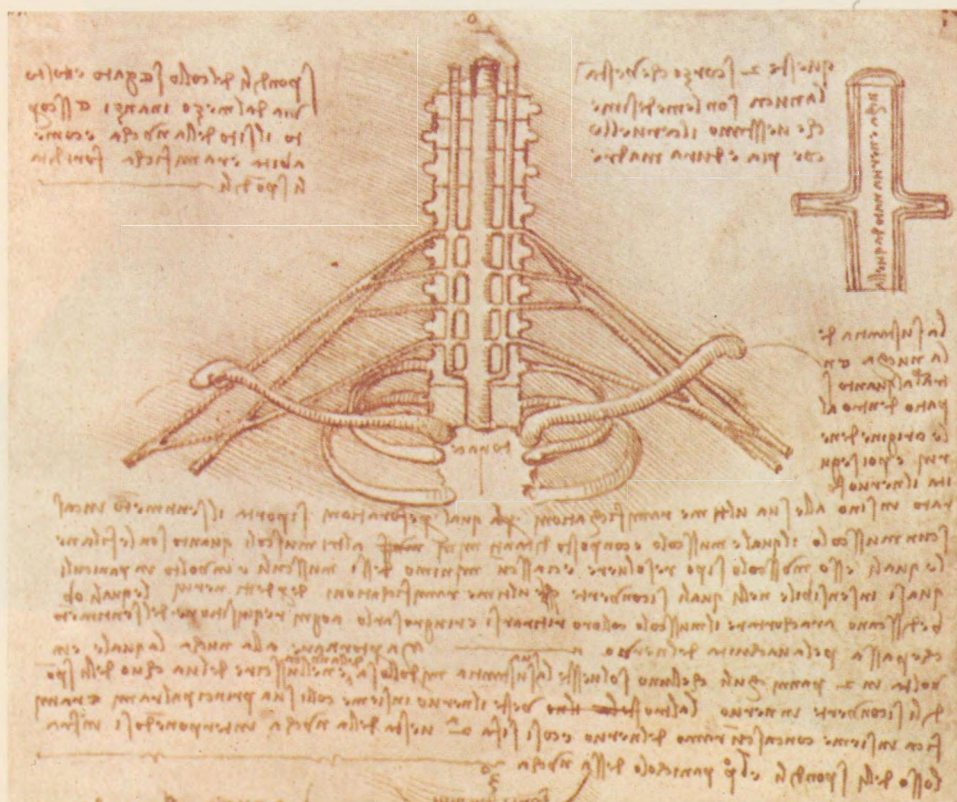


DR. CARLO PEDRETTI

Dr. Carlo Pedretti has written sixteen books and over 300 articles and essays during his thirty years of research on Leonardo. The determination of the chronology of the Windsor plates has been one of his foremost concerns. A native of Bologna and a graduate of Pomona College, Dr. Pedretti has been Professor of Art History at the University of California at Los Angeles since 1960.

Among Dr. Pedretti's works is the vast COMMENTARY ON THE LITERARY WORKS OF LEONARDO DA VINCI, published in two volumes as part of the series "Kress Foundation Studies in the History of European Art" of the National Gallery of Art, Washington, D.C. He collaborated with Lord Kenneth Clark on the second edition of the three-volume catalogue LEONARDO DA VINCI: THE DRAWINGS AT WINDSOR.

Lord Clark, in the Preface to one of Dr. Pedretti's books, has written of his "fullness of knowledge which has seldom been equalled in Leonardo studies. . . . Dr. Pedretti combines a microscopic eye, a relentless logic and an almost incredible memory in a way which must command the admiration of all those who have attempted work of this kind."



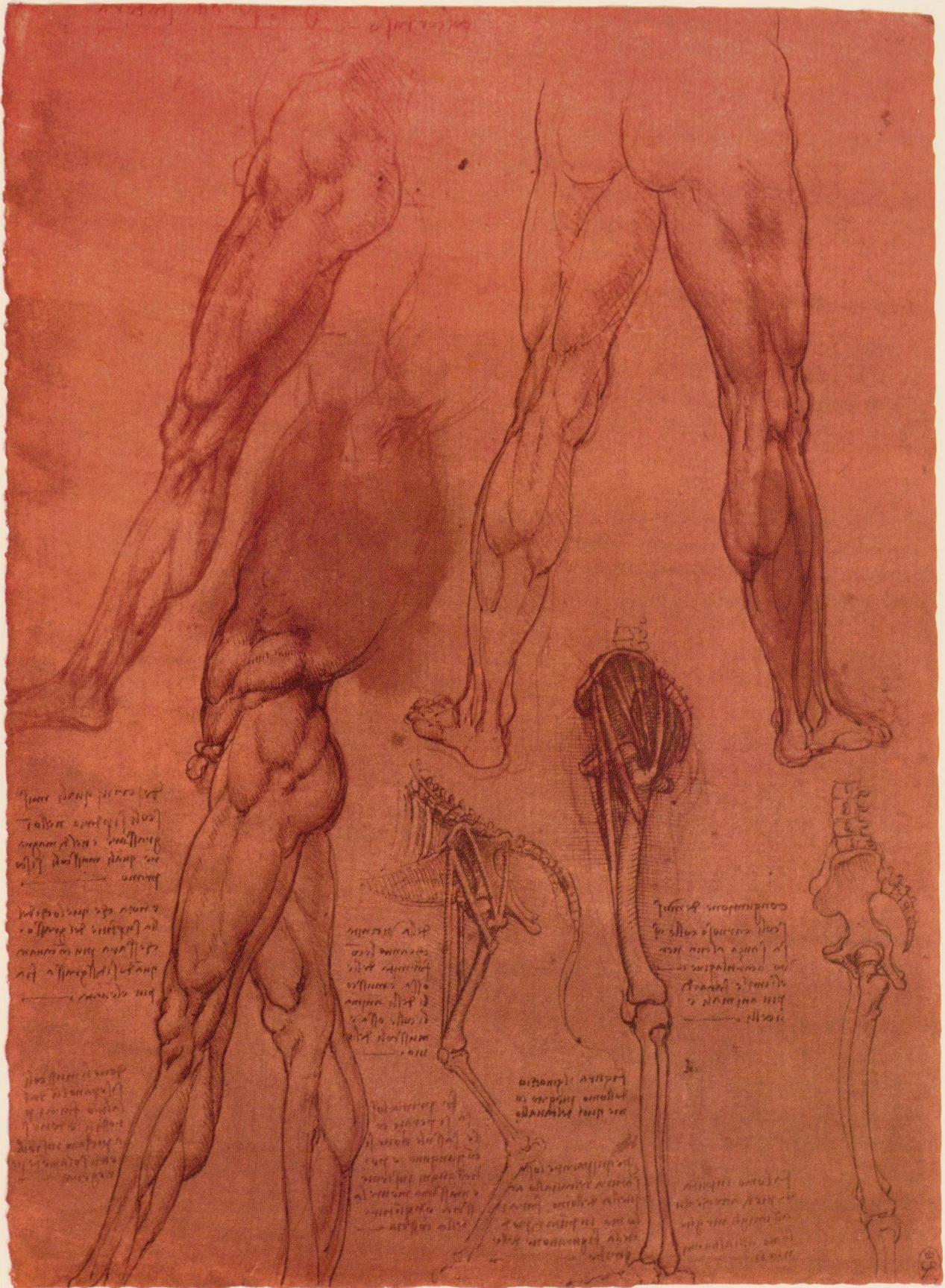


DR. KENNETH KEELE

For over twenty-five years, Dr. Kenneth Keele has studied the original Leonardo drawings in the Royal Library at Windsor. Placing them within the context of the history of medicine has been his special concern.

Among Dr. Keele's lectures and papers are "The Genesis of Mona Lisa," "Leonardo's Physiology of the Senses," "Leonardo da Vinci's Studies of the Alimentary Tract," and a number of general papers on Leonardo as an anatomist. Dr. Keele wrote the anatomical notes for the Quincentenary Exhibition of Drawings by Leonardo da Vinci at the Royal Academy in 1952, and for the Exhibition of Drawings by Leonardo da Vinci from the Royal Collection at the Queen's Gallery, Buckingham Palace, in 1969-1970. In addition to memberships in a number of distinguished societies, he has served as President of the History of Medicine section of the Royal Society of Medicine. In 1978 he was appointed First Fulton Fellow at Yale.

During the past eight years, Dr. Keele has extended his research on Leonardo's Anatomical Studies to the scientific principles which so absorbed the artist and which influenced his views on human anatomy and physiology.



FROM THE INTRODUCTION BY DR. KENNETH KEELE

A happy blend of circumstances has at last rendered it possible to set out on the enterprise of presenting Leonardo's anatomical manuscripts with unique completeness. The decision of the Royal Library to have each of the drawings skillfully restored and remounted by the most modern processes has provided the essential initial impulse to the whole enterprise. This in itself has taken several years to complete. It has released a flood of new bibliographical evidence which my colleague, Carlo Pedretti, so renowned for his previous detective work on the Leonardo manuscripts at Windsor, in collaboration with Kenneth Clark, has been quick to appreciate and to use. He emphasizes how this has opened a new window on the chronological arrangement of Leonardo's anatomical manuscripts, a re-arrangement I myself have long wished to see on anatomical grounds. Thus we have together keenly studied each sheet with a view of blending the bibliographical evidence of chronology with the anatomical evidence of the sequence of the drawings.

Our arrangement of the order of these studies is thus the result of the consideration of many factors, and in particular of the evaluation of the anatomical sequences, of bibliographical and stylistic evidence, blended with the study of his scientific views at different periods of his life. It is necessarily an "approximation," owing to the very methods Leonardo himself used in compiling these notes. It must never be forgotten by the viewer that the anatomical notes and drawings here under discussion are essentially working studies, not neat polished conclusions worked up for publication. This very fact gives us an exceptional opportunity to glimpse his patterns of thought.

By reason of these characteristics we have thought it essential to present the facsimiles of Leonardo's anatomical studies in loose-leaf form. This gives the viewer the opportunity to relate one sheet with another very easily, even though the sheets may be separated somewhat by their enumeration. In our text each separate plate receives an anatomical commentary, and the chronology is covered by a bibliographical commentary at the end of Volume II. In these commentaries cross-references are frequently made, and the use of the portfolio box for comparing sheets side by side will, we hope, be readily appreciated.

Finally it should be mentioned that examination of around ten early anatomical pages containing silverpoint drawings under ultra-violet light has revealed a number of hitherto completely unknown anatomical studies and extended our comprehension of several others. Photographs of the relevant pages are included in the Text Volumes, where the newly revealed drawings are fully discussed.

SPECIFICATIONS:

FORMAT:

Two text volumes and portfolio box fully leatherbound in royal-blue Nigerian goatskin.

PAPER:

Specially designed 100% rag mold-made paper, tested for quality by the Mead Laboratories.

SIZE:

17.7" x 12.4" (449 mm x 314 mm).

EDITION:

The English language edition is limited to 998 sets. Foreign editions, in which English text is translated into other languages, will be published with the accompanying portfolio of facsimile drawings.

PRINTER:

Curwen Press Ltd., London

BINDER:

Zaehnsdorf Ltd., London

JOHNSON REPRINT CORPORATION

A Subsidiary of Harcourt Brace Jovanovich, Publishers

111 Fifth Avenue

New York, New York 10003

JOHNSON REPRINT LIMITED

in the United Kingdom

24-28 Oval Road

London NW1 7DX



Login Brothers Book Co., Inc.

1450 W. Randolph St. • Chicago, Ill. 60607 • (312) 733-6424