



THE ART AND THE ENIGMA: UNPACKING DA VINCI'S INFLUENCE IN THE DAVINCI CODE

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ABSTRACT

Literature can be greatly influenced by visual arts like painting and sculpture. Visual art can be used to improve a piece of writing as well as serve as inspiration for authors. A writer may draw inspiration from a painting to create a novel or poetry, or they may utilise the painting to arouse the reader's emotions. Dan Brown is an American writer most recognized for his suspense thrillers. Dan Brown's *The Davinci Code* is a heart-racing thriller that has many twists. The idea for Dan Brown's *The DaVinci Code*, a thriller was inspired by the works of Leonardo DaVinci which contains a trail of clues and hidden symbols. To analyze the importance of visual arts in literature, this paper proceeds to study the influence of Leonardo DaVinci's masterpieces Monalisa, Madona of the Rocks, and The Last Supper, in Dan Brown's popular fiction *The Davinci Code*.

Keywords: Visual arts, Paintings, Leonardo Davinci, The Last Supper, and Madona of the Rocks

Introduction

Langdon thinks that Da Vinci considered the Mona Lisa to be his masterpiece and carried it with him everywhere he went, which is why the

painting rose to fame. This is one of the reasons why the painting is so well-known today. One of the things that sticks out in Langdon's memory is when he was part of a programme at Harvard that involved

teaching inmates in a classroom setting. He elaborated on how the Mona Lisa is a representation of the balance between the masculine and feminine aspects of life. According to Langdon, the name “Mona Lisa” originates from the ancient Egyptian fertility deities Amon and Lilisa. Speculations abound that the piece of artwork is a self-portrait of the artist done up in drag; alternatively, it may be a self-portrait of another person (Ginger, 2011). This interpretation lends credence to the idea that the painting is centered on androgyny, which refers to the capacity to exhibit characteristics that are stereotypically associated with both sexes.

You are aware of who Amon's contemporaries were, aren't you? The goddess of fertility in Egyptian mythology? There was complete silence in response to the question for several seconds “It was Isis,” Langdon said to them as he grabbed a grease pen from the table. Amon, the male deity, has thus been presented to us. He committed the information to writing. And the female deity Isis, whose pictogram was called LISA.” After finishing his writing, Langdon removed himself from the projection screen and took a few steps back. Does this sound

familiar to anyone? He inquired about it. Someone let out a shocked, “Monalisa...holy crap” exclamation. (p.101)

Langdon nodded and continued, “Gentlemen, not only does the face of Monalisa look androgynous, but her name is an anagram of the divine union of male and female.” And that, my dear friends, is Da Vinci's not-so-little secret, as well as the explanation for Monalisa's knowing smile.”

On the Mona Lisa's back is a message that reads, “SO DARK THE CON OF MAN.” Sophie asks Langdon what the message means, and he explains that it refers to the Priory of Sion's opposition to the drive by the Catholic Church to eradicate all religions that revere women. A police officer makes an appearance in the gallery, and he is the one who arrests and takes Langdon to jail. Sophie quickly hides her identity by ducking behind the observation chair.

Within the context of his interpretation of the Mona Lisa, Langdon touches on the balance that exists between the masculine and the feminine; the Priory of Sion places a strong emphasis on this balance. According to Brown, the influence of the Catholic Church on modern society has led to the devaluation of women and their exclusion from positions of power, particularly religious ones. This is particularly true in the case of religious



leadership roles. Opus Dei is a severe expression of these discriminatory ideas, and it has been around for a long time.

Madonna of the Rocks

Claude Grouard's grip on Langdon has become even more stranglehold-like as of late. As Sophie emerges from the darkness, she makes her way across the room to the painting titled "Madonna of the Rocks," which is hung on the wall on the other side of the room. Under the ultraviolet light, she investigates it, but she does not find anything out of the ordinary. She was exposed to this painting quite frequently by her grandfather, and as a result, she has concluded that it is attempting to convey to her some significant information regarding the family. In addition to this, if you rearrange the letters in the phrase "SO DARK THE CON OF MAN" that he wrote on the Mona Lisa, you can make the phrase "Madonna of the Rocks." When Sophie looks behind the picture, she notices that a key has been inserted into the frame. She then realizes that someone has been trying to steal the painting. In addition to having the initials P.S. engraved on it, the key is embellished with a fleur-de-lis design.

After having a brilliant stroke of insight, Sophie pulls the painting down from the wall, seizes it, and then demands that Grouard let go of his hold on her while he is holding the gun. Grouard had been holding

the gun. Sophie Neveu unearths a crucial clue in Dan Brown's novel *The Da Vinci Code*, which relates to a painting by Leonardo da Vinci titled *Madonna of the Rocks*. This painting is one of da Vinci's most famous works. She conjured up in her mind a picture of the message that had been written on *Monalisa's* protective glass. On page 110, the author explains how gloomy the con of man of man is.

At the Louvre exhibition, when Sophie approaches a security guard who is armed, she uses the painting as a barrier between herself and the guard so that she will not be attacked. The Milanese Confraternity of the Immaculate Conception, which was a society that was dedicated to the worship of Mary, commissioned Leonardo da Vinci to paint the *Madonna of the Rocks* in the year 1483. This society was located in Milan. For the painting to serve as the focal point of an altar triptych at their church, San Francesco Grand in Milan, it needed to be finished by December 1483, which was the Feast of the Immaculate Conception. The contract stated that the painting was to include the "Virgin and Child, two prophets, and angels." However, the painting was found to be missing these elements. Angels can be found on either side of the primary piece, and they were painted by painters from Milan who

are known as the de Predis brothers. They were responsible for creating these angels.

It appeared that the Confraternity was dissatisfied with the results that Da Vinci had achieved. It was clear that he had fallen behind schedule. It was he who introduced John the Baptist to the community as the prophet. Instead of the more traditional throne or architectural setting, Da Vinci decided to use a cave as the background for his painting. The two children, Jesus and John, were very similar in appearance, making it difficult to differentiate between them. The angel Uriel's pointing finger in John's direction was one example of a hand motion that contributed to the confusion. The body of the angel is quite comparable to that of a sphinx. The painting was eventually sold in a private transaction in the 1490s and was hung as "Madonna of the Rocks" in the Louvre because the Confraternity did not maintain it.

Through the use of infrared reflectography, experts at the National Gallery of Art have just recently uncovered two distinct underdrawings hidden beneath the surface of the painting known as "Virgin of the Rocks." According to one of the designs, Da Vinci's initial intention was to depict Mary genuflecting before an infant Jesus in an act of devotion (Duncan, 2005)

Madonna of the Rocks Painting in Da Vinci Code

Dan Brown uses the picture as evidence to support his theory that Leonardo da Vinci's "The Last Supper" painting shows Mary Magdalene sitting at Jesus' right hand during the meal. (p. 243). In the book, the character Sophie recognizes the figure to Jesus' right as a woman and describes her as follows: "The individual had flowing red hair, delicate folded hands, and the hint of a bosom." There was no mistaking the fact that it was a female. Sophie was shocked when she saw the other person and exclaimed, "That's a woman!" (p.204)

Brown maintains that we only see what we want to see in the world. Be aware that Leonardo portrayed other biblical male characters as females, even though they were originally male. In addition, the painting "The Last Supper" does not depict a breast in any way, shape, or form, regardless of whether or not one chooses to look for one in the work.

He presents additional evidence to support the theory that Leonardo was trying to convey a hidden message when he left the "holy grail" out of the painting; specifically, that "the Holy Grail" was Mary Magdalene's womb! However, why should we anticipate seeing a massive goblet that has the words "The Holy Grail" inscribed on it? only if we allow myth and folklore to trick us into



thinking they are true. If you look at the picture carefully, you'll see that Jesus and his disciples are all holding drinking glasses. The cup, which is also referred to as “the holy grail,” is in Jesus' left hand, and He holds a piece of bread in His right (Funk, 1998).

Conclusion

Ever since the beginning of time, paintings have always played an important role in the field of literature. The mind of a writer is perpetually permeated with various works of literature. People can get a sense of how interconnected everything in life is as a result of this. Literature has the power to elevate the human soul and foster the development of a moral culture. Painting and writing are two examples of art forms that have, throughout history, been intimately associated with one another. There are a lot of ways in which literature and painting are very closely related to one another (Voight, 2011). These various types of artistic expression complement one another very well. One might say that painting has always had an influence on fiction, but this might not be entirely accurate. When writing their creative masterpieces, a great number of authors have found that the works of well-known artists have served as a source of inspiration for them. It is impossible to argue that literature does not have a significant

influence on painting, as evidenced by the fact that many paintings featuring mythological and historical themes are based on fictional works. Dan Brown's novels often use paintings by Leonardo da Vinci as a literary device to investigate various aspects of art. To spin the story, Dan Brown combines elements of art and fiction, which has resulted in a significant impact on the reader and has also contributed to a deeper understanding of the work.

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