

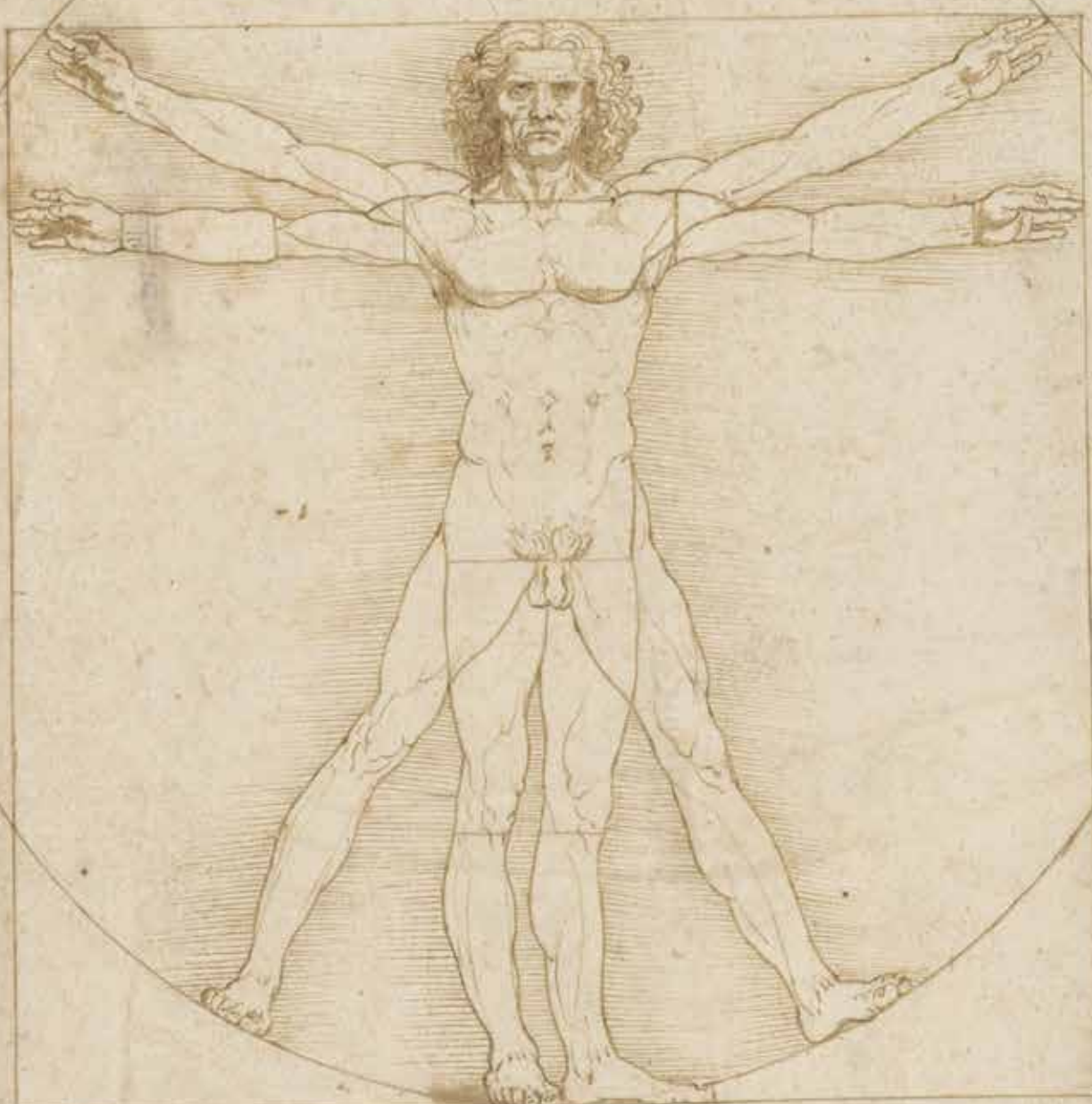


De Divina Proportione

The true Code Da Vinci

Leonardo Universal

Handwritten text at the top of the page, likely a preface or introduction to the anatomical study. The text is written in a cursive script and is partially obscured by the top edge of the drawing's circle.



A horizontal line with small vertical tick marks, likely a scale or measurement line, located below the drawing.

Handwritten text at the bottom of the page, continuing the anatomical study or providing further commentary. The text is written in a cursive script and is partially obscured by the bottom edge of the drawing's circle.



Pacioli, legendary mathematician, introduced the linear perspective and the mixture of colors, representing the human body and its proportions and extrapolating this knowledge to architecture.

Luca Pacioli demonstrating one of Euclid's theorems (Jacobo de'Barbari, 1495)

De Divina Proportione is a holy expression commonly used in the past to refer to what we nowadays call *the golden section*, which is the mathematic module through which any amount can be divided in two uneven parts, so that the ratio between the smallest part and the largest one is the same as that between the largest and the full amount. It is divine for its being unique, and triune, as it links three elements. The fusion of art and science, and the completion of 60 full-page illustrations by the preeminent genius of the time, Leonardo da Vinci, make it the most

outstanding work and icon of the Italian Renaissance. Leonardo, who was deeply interested in nature and art mathematics, worked with Pacioli, the author of the text, and was a determined spreader of perspectives and proportions, including *Phi* in many of his works, such as *The Last Supper*, created at the same time as the illustrations of the present manuscript, the *Mona Lisa*, whose face hides a perfect golden rectangle and the *Uomo Vitruviano*, a deep study on the human figure where da Vinci proves that all the main body parts were related to the golden ratio.

EX CELLENTISSIMO PRINCIPI
 LUDOVICO SEPTIMO ANGLIE MEDIO
 D. PATRI ET BELLO NOME FRATRI
 INGENITRE SEPTIMO ORMI SAGE
 THEOLOPHOIS D. DIVINA PROPOR.
 L'ISTOLA



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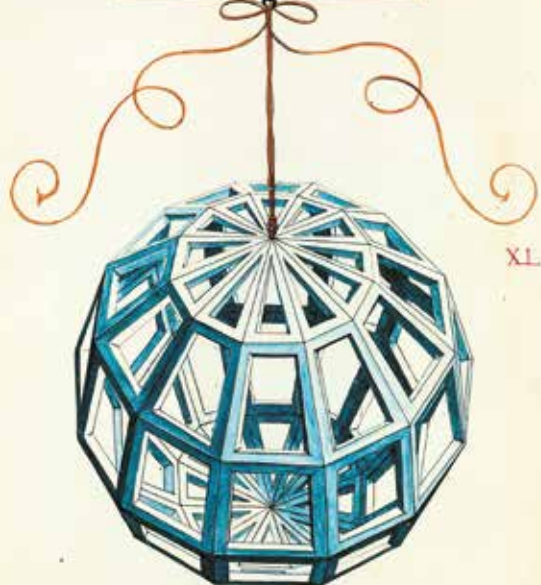
VCOEDRON ABSISVS
 VACVVS.



XXIII

Luca Pacioli's drawing of the Vcoedron

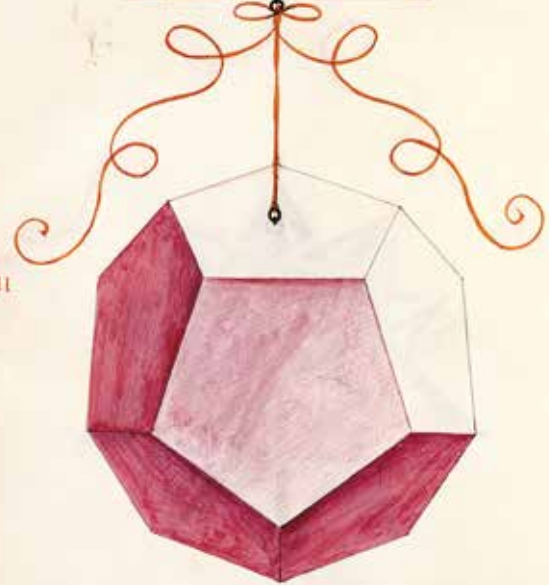
SEPTVAGINTA DVARVM
 BASIVM VACVVM.



XL

Luca Pacioli's drawing of the Septuaginta Dvarum

DVODECEDRON PLA
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XXVII

Luca Pacioli's drawing of the Dvodecedron

Luca Pacioli credits that Leonardo da Vinci made the illustrations of the geometric bodies with quill, ink and watercolor. Equally it is testified in the printed edition of *De Divina Proportione* in Venice of 1509 which refers, once again, to Leonardo's drawings

THE TRUE CODE DA VINCI

THE PERFECT WORK

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Leonardo da Vinci's self-portrait



- 1) *De Divina Proportione*. 260 pages of parchment of 28'5 x 20 cm: 61 of them illustrated in color and full-page Leonardo da Vinci, 102 capitular letters illuminated with gold. Binding: original of the fifteenth century (1498) designed by Leonardo da Vinci; with covers in leather on board with dry embossing, gold and silver aged with zippers bronze bathed in pure 24k gold.

Pinacoteca & Ambrosiana Library Sig. & 170 sup. Milan.

- 2) *The Vitruvian Man*. Scroll of 34'4 x 24'5 cm, Accademia Gallery of Venice.
- 3) *Leonardo da Vinci's self-portrait*. Parchment of 33'5 x 21'6 cm, Library Royal of Turin.

THE CODE OF BEAUTY

For centuries, we thought ancient Greeks used a specific numeric proportion for their ideals of beauty and geometry, for example the design of the Athens Parthenon. This proportion has been called golden ratio, golden measure or divine proportion. The numeric value of this ratio, which is represented with the Greek letter *Phi* [ϕ], is:

$$\phi = \frac{1 + \sqrt{5}}{2} \approx 1.6180339887\dots$$

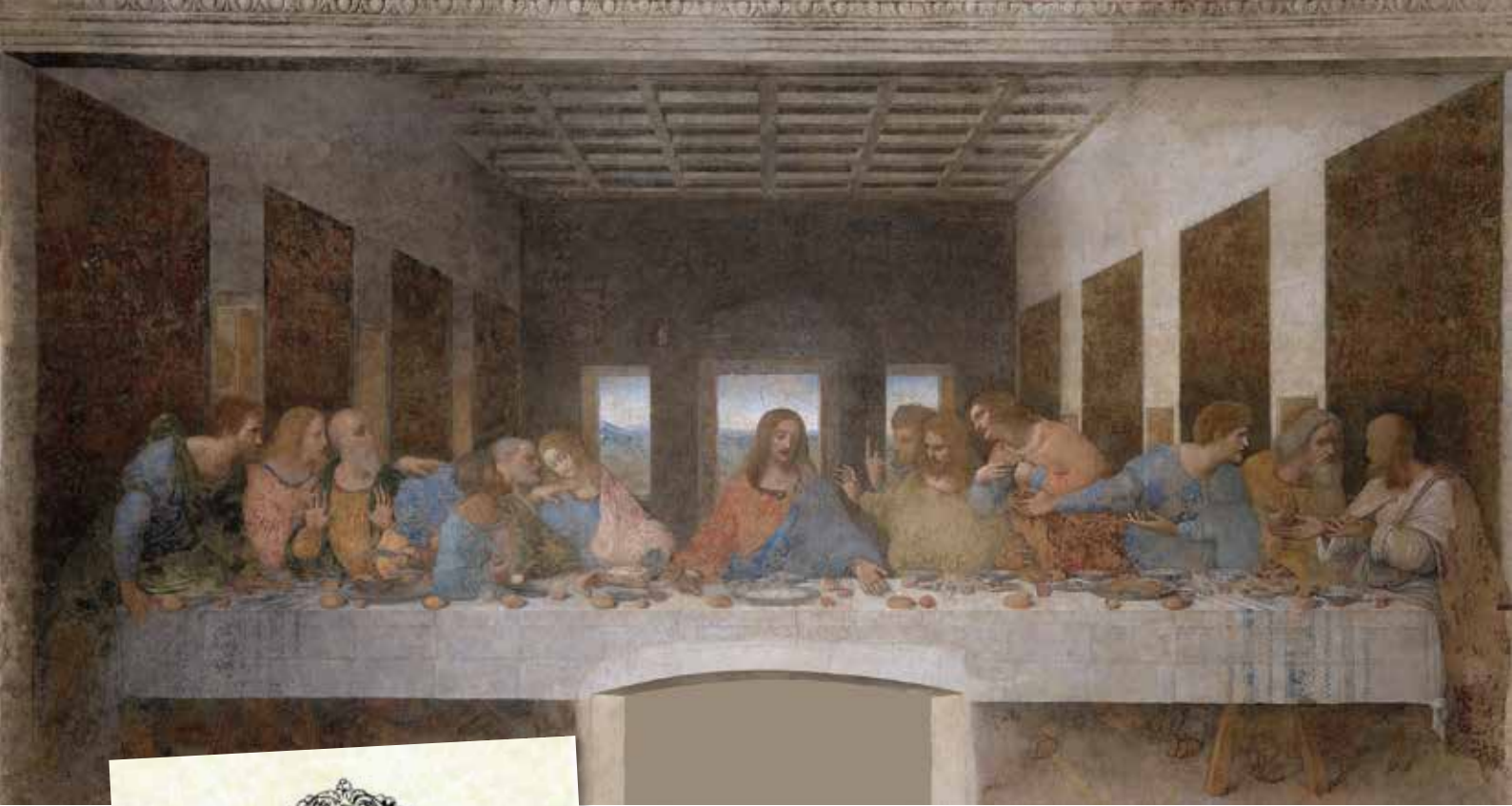
This kind of right-angled ratio can be found in a number of architectural works such as the pyramids, the UN headquarters, Nôtre Dame's cathedral, the Greek Parthenon. In plastic arts, the golden ratio has been used by the most relevant artists. In music, *Phi* appears in Mozart's sonatas, in Beethoven's 5th symphony and Schubert's compositions. In nature we find a number of forms with a golden ratio, digital fingerprints, the Milky Way.

The aesthetics of the human body also contain *Phi*: the distance from head to feet by the distance from the navel to feet gives a perfect golden number. The work is made of three sections. The first of them speaks about the golden ratio and regular polyhedrons. In the second one, the golden ratio is used both for architecture and the human body, using the example of Vitruvius' work, and it creates the letters in the alphabet. – the renowned logotype of the Metropolitan Museum of Art of New York, consisting on the letter M surrounded by circles and a square, is based on it and mimicks the Uomo Vitruviano; in the last part we find an Italian translation of *De Quinque Corporibus Regularibus* by Piero della Francesca. *De Divina Proportione* is an essential work to understand everything related to the aesthetics of proportions, a mystery that amazes us through the centuries. If we add the master Leonardo da Vinci's illustrations, we definitely get a perfect piece, the true **Da Vinci Code**.



The golden ratio contributed significantly by connecting the studies of Leonardo da Vinci with his studies of geometry, light and optics with his art, mastering the shading and perspective to model objects on a two-dimensional surface so that these appear to be three-dimensional

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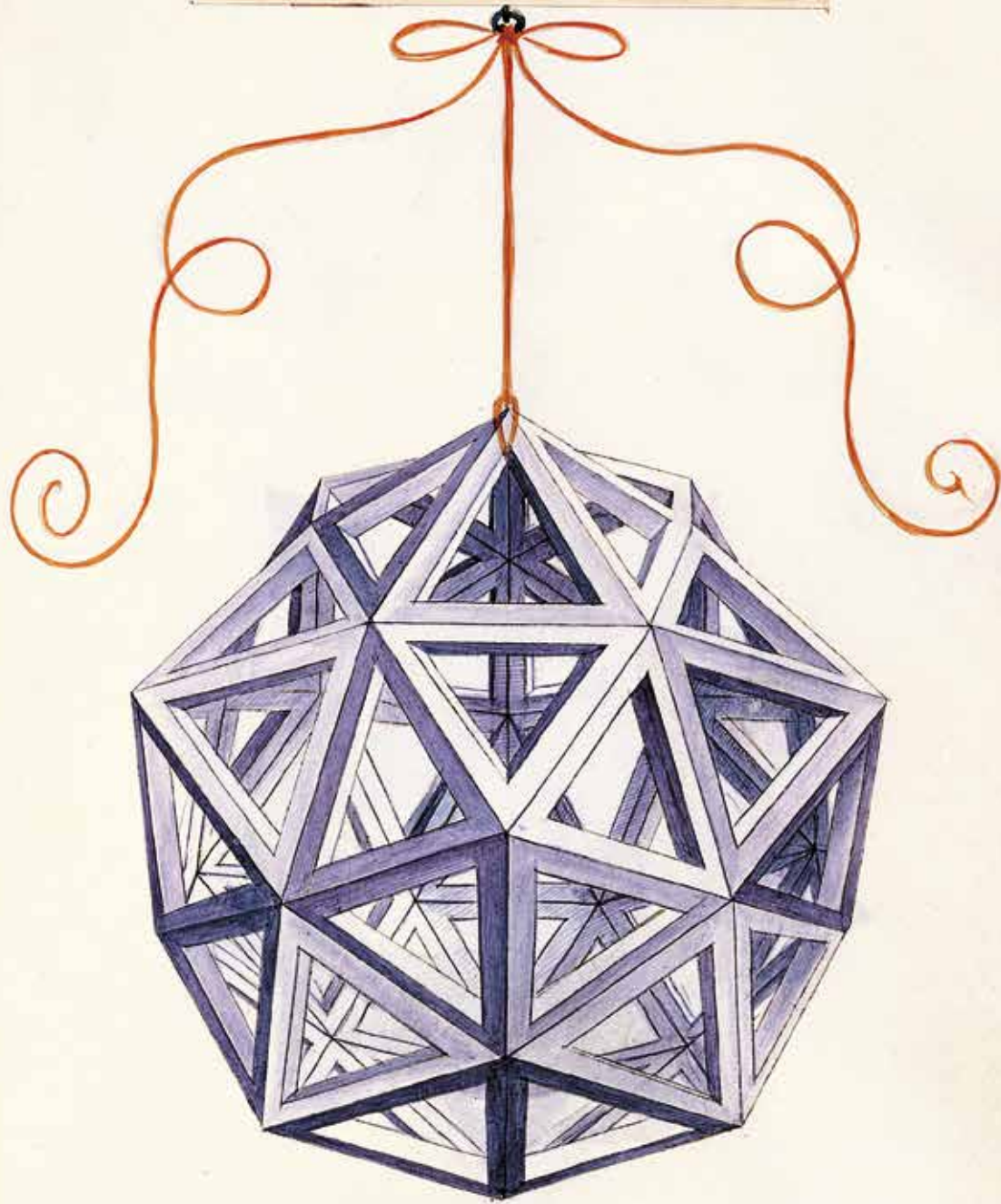
Leonardo was a convinced propagator of the perspectives and proportions including *Phi* in many of his works, for example in *The Last Supper*, whose execution coincided with the period of realization of the illustrations of this manuscript.

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XXXII



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