THE FEMININE SYMBOLS IN DAN BROWN’S THE DA VINCI CODE

A Paper
Submitted to the Faculty of Adab and Humanities
In Partial Fulfillment of the Requirements
for the Degree of Strata 1 (S 1)

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ENGLISH LETTERS DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
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SYARIF HIDAYATULLAH JAKARTA
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LEGALIZATION OF EXAMINATION BOARD

A paper entitled *The Feminine Symbols in Dan Brown’s The Da Vinci Code* was examined by examination board of Faculty of Adab and Humanities State Islamic University Syarif Hidayatullah Jakarta on March 9th, 2007. It has been accepted as a partial fulfillment of the requirements for the Degree of Strata 1 (S 1).

Jakarta, March 9th, 2007

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_Bimlillahirrahmanirrahim_

Praise be to Allah SWT, The Lord of The Lord, who has authority of creation in the whole world. Blessing and solutions be upon the greatest prophet, the messenger Muhammad SAW, his relatives and followers.

This paper is presented to English Department of Adab and Humanities Faculty, State Islamic University Syarif Hidayatullah Jakarta as partial requirement for the Degree of Strata 1 (S1).

In this paper, the writer would like to say thanks to her beloved parents, Pr. H.M. Samman Hudy and Hj. Nurhayati. They have been giving a great spirit morally and materially for the writer along her life, especially in writing this paper. They are the wonderful parents.

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Siti Rodiyah
Siti Rodiyah, 2007. The Feminine Symbols in Dan Brown’s *The Da Vinci Code*, Undergraduate research paper, Department of English Letters, Adab and Humanities Faculty, State Islamic University “Syarif Hidayatullah Jakarta”.

This research set out to study the feminine symbols in *The Da Vinci Code* novel by Dan Brown. Two research questions guided this research study, they are: What the feminine symbols are appeared in *The Da Vinci Code*? What are the meanings of the feminine symbols?

The research methodology for this study was qualitative descriptive analysis was used as the data analysis technique.

The findings indicated that there were two general feminine symbols: the universal symbols and the conventional symbols. The universal symbols described as: *the Last Supper*; *the Mona Lisa*; *the Rose Line*; *the Pentacle* and *the Walt Disney*. While the conventional symbols described as: *the Holy Grail* and *Madonna of the Rocks*. This study highlights the description of the symbols and their meanings.
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CHAPTER I

INTRODUCTION

A. Background of the study

The literary work is the appearance of an author’s creative life and expresses the author’s essential self. The text of literary work is the place where the reader enters into a spiritual or humanistic communion with an author’s thoughts and feelings.\(^1\) In other words, the literary work is valuable wealth of human being. Of course the indicator of literary work neither successful nor unsuccessful can be seen by how do the society give some comments and enjoy an author’s thoughts and feelings.

As N. Scott Momaday embodied in Discovering Literature that, “We are what we imagine. Our very existence consists in our imagination of ourselves. Our best destiny is to imagine who and what we are. The greatest tragedy to befall us is to go unimagined”, and the popular writer, Tony Morrison also have a great words as her reason why she wrote many works in order to get attention that she was exist, “I only have twenty-six letters alphabet; I don’t have color or music. I must use my craft to make reader see the colors and hear the sounds.”\(^2\)

From the statements above, we can assume that, what a great life to be the source of literary work. Every authors can write what they feel and experience of their life. Mostly, as the results of author’s experience, literary work is well known through novel, poetry,

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play or short story. Literary work, is not only as place of feeling and thinking expression, but also literary work is an author’s reaction focus on reality that happen in society arrangement.

Furthermore, the literary work is a mirror of life and a representative tool to understand human life enlarge. Normally, the literary work should be created based on humanity values. Every sectors of human life, those are made as the part of literary discourses, not only including of some material things, but also nuance of spirituals things. Literary work based on the characteristics of material or spiritual things followed by many authors up to the recent time.

According to the writer’s view, which the world domain literary, less than one decade, is being colored by some contemporary author and their works relate to spiritual view.

The novel of *The Da Vinci Code* by Dan Brown is one of some literary works that load of spiritual or religious problems. Dan Brown is the author of numerous bestselling novels, including the # 1 New York Times bestsellers, The Da Vinci Code—of the best selling novels of all time. In early 2004, all four Dan Brown’s novels held spots on the New York Times bestseller list during the same week. Through his best-selling novel, Dan Brown has been destructing the natural existence and belief of Christianity that has been kept over 2000 years. And the novel tells the reader so many symbols that heighten interest and appear the curiosity of the reader. Almost, all of the mentioned symbols are the

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feminine symbols. And the writer interest to analyze about the feminine symbols in the novel of *The Da Vinci Code*.

Dan Brown in his *The Da Vinci Code* has discovered many secrets of Christianity theology that has been hid in some artworks of painters such as Leonardo da Vinci and George de La Tour.

The most important idea in Dan Brown’s *The Da Vinci Code* is the secret appearance of Jesus and Mary Magdalene’s marriage. In history, Jesus was viewed by followers as mortal prophet; a great and powerful man, but a man nonetheless, a mortal.

The early Christianity did not permit the controversial issue of Jesus and Mary’s marriage to be growth. The early church has launched the legacy of a smear campaign. Exactly, through such as an unfortunate misconception that Mary Magdalene was a prostitute. Seeing that assumption, the church needed to defame Mary Magdalene in order to cover up her dangerous secret, her role in keeping the Jesus’ bloodlines.

While, another hand such as *the Priory of Sion*, has been posing Mary Magdalene as the sacred feminine because she was the womb of Jesus’ bloodlines. Also, Mary’s story has been kept by some art workers such as Leonardo and George de La Tour, through their artworks of paintings.

Especially, Da Vinci has made some pictures revealing the background story of Mary Magdalene through many secrets symbols, such *The Mona Lisa* and *The Last Supper*. The writer then considered those secrets symbols as the feminine symbols because it represented behind story of a holy woman, Mary Magdalene. Leonardo’s pictures were not only symbolizes Mary Magdalene facedly and bodily, but also using something reference
objects relate to women. Actually, the writer considered that the feminine symbols in Dan Brown’s *The Da Vinci Code* are the objects relate to women.

The writer would like to analyze the feminine symbols that hid in some artworks of Leonardo da Vinci through *The Da Vinci Code* novel. Really, most of Da Vinci’s paintings have been directing artwork lovers, historians, and researchers to know what happen behind them. Especially, the writer also has been directed to cover up the paintings of Leonardo that nuance of the feminine symbols.

**B. Focus of the Study**

The research focused on the feminine symbols in the novel *The Da Vinci Code* by Dan Brown and the meaning of each symbols.

**C. Research Questions**

From the explanation above, the writer wants to propose the questions below:

1. What the feminine symbols are appeared in *The Da Vinci Code*?
2. What are the meanings of those feminine symbols?

**C. Significance of the Research**
The writer hopes the research could increase reader’s knowledge, especially the novel’s lovers, how to understand the feminine symbols and the meaning of each symbols. Besides, the writer also hopes the research will support the reader to be more interested in the novel.
CHAPTER II

THEORETICAL FRAMEWORK

A. Definition of Symbol

A symbol is a person, object, action, or idea that in addition to its literal or denotative meaning suggests as more complex meaning or range of meanings.\(^7\)

As an object or an action, then symbol, represents itself. And at the same time has a larger meaning than it ordinarily has—a meaning which can often be multiple or ambiguous. Symbols are more suggestive than figures of speech usually more complex, and often harder to interpret.\(^8\)

Universal or archetypal symbols, such as The Old Man, The Mother, or The Grim Reaper, are so much a part of human experience that they suggest much the same thing to nearly everyone.\(^9\)

While, another symbol, which *Conventional Symbols* are likely to suggest the same thing to most people, provided they share common cultural and social assumptions (a rose suggests love, a skull and crossbones denotes poison). Such symbols are often used as a

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\(^9\) Laurie G. Kirszner, *loc.cit.*
kind of shorthand in films, popular, literature, and advertising, where they encourage automatic responses.\textsuperscript{10}

Furthermore, Laurie G. Kirszner explains, which \textit{Conventional Symbols} such as the stars and stripes of the American flag can evoke. Powerful feelings of pride and patriotism in a group of people who share the same orientation toward it, just as the maple leaf, the Union Jack, and the hammer and sickle can.\textsuperscript{11}

A more universal symbol, the cross, is a sample geometric form, but for billions of Christians it stands for Christ's crucifixion—its\textsuperscript{12}elf a symbolic event which represents the attitudes toward God, the cosmos, and themselves, that two intersecting lines can somehow embody a view of the universe gives some idea of the power symbols have.

A national flag and the cross are conventional symbols, in that while people and nations may fight over the validity of the concepts they symbolize, most or all know, in general, what the symbols mean. (Not all flags or crosses are symbolic the white flag which means only onething—“truce”—and the crosses you use in answering a multiple-choice are not symbols but signs).\textsuperscript{13}

Symbols carry different meanings in different settings. Telling someone what a symbol “meant” it was different for all people.\textsuperscript{14}

\textsuperscript{10} Laurie G. Kirszner, log. cit
\textsuperscript{11} Laurie G. Kirszner, log. cit.
\textsuperscript{12} Ellman, Richard, log. cit.
\textsuperscript{13} Ellman, Richard, op. cit, p. xliiv
B. Study of Symbolism

Literary symbols, in addition to having the same associations as conventional symbols, literary symbols may derive additional associations through their use in a particular literary work. Often a character, place, action, event, or object is used to suggest multiple meanings in a particular story. For instance, a watch or clock denotes time; as a literary symbol in a particular work, it might seem to suggest just the passing of time, or it might convey anything from a character’s inability to recapture the past to the idea of time running out—or, it might suggest more than one of these ideas. Thinking about an object’s possible meanings can suggest a variety of ways to interpret a text. Actually, you should not concentrate on finding the one true equivalent for a symbol; in fact, this kind of search is very limiting and not very productive. Instead consider the possibilities, the different meanings as symbol might suggest. The consider how the various interpretations enrich the other elements of the story and the work as whole.\(^\text{15}\)

In recognizing symbol, Kirszner explains, considering an image is used, how often it is used, and when it appears will help you to determine whether or not it functions as a symbol.

While the purpose of symbols, symbols expand the possible meanings of a story, thereby heightening interest and involving readers in active participation in the text. In “The Lottery”, for example, the mysterious black box has some symbolic significance. It is mentioned prominently and repeatedly, and it plays a pivotal role in the story’s action. Of

\(^{15}\) Laurie G. Kirszner, \textit{op.cit}, p. 249
course, the black box is important on purely literal level: It functions as a key component of
the lottery. But the box has other associations as well, and it is these associations that
suggest what its symbolic value might be.¹⁶

In that context, the black box, has a significant symbol and important on purely
literal level. In other words, symbol encourages readers to probe a story for values and
ideas, to consider and weigh the suitability of a variety of interpretations. It serves as a hot
spot that invites questions and exploration. The answers to these questions reinforce and
enrich the story’s theme.

¹⁶ Laurie G. Kirszner, op.cit, p. 250
CHAPTER III
RESEARCH METHODOLOGY

A. Objective of the Research

The objective of the research in this paper is trying to find out the feminine symbols and analyze the meaning of each symbol that appears in the novel of *The Da Vinci Code* by Dan Brown.

B. The Method of The Research

This study uses method of qualitative description which concerns on the feminine symbols and their meanings. The writer compiles the symbols which are utilized in the novel.

C. Technique of Data Analysis

The writer uses a descriptive analysis technique which is based on a textual approach. To get the specific data, this research uses the following steps:

a. Read all the content of novel texts.

b. Sign up the feminine symbols

c. Collect those feminine symbols and mentioning the meaning of each symbol.

d. Conclude the collecting data.
D. Instrument of the Research

The instrument of the research is the writer herself through analyzing the feminine symbols and their meaning.

E. Unit of Analysis

The analysis unit of the research is the novel of *The Da Vinci Code* by Dan Brown.
CHAPTER IV

RESEARCH FINDINGS AND ANALYSIS

A. Data Analysis

a. The Feminine Symbols in *The Da Vinci Code* and the meaning of each symbols

In this chapter, the writer analyzes the meanings of the feminine symbols that appear in *The Da Vinci Code*. The writer categorizes the feminine symbols as *Universal Symbols* and *Conventional Symbols*. And the following explanations below are the feminine symbols and the meanings of each.

1. The Last Supper

“One note, folks. We’ve only touched on Da Vinci today, but we’ll be seeing a lot more of him this semester. Leonardo was a well documented devotee of the ancient ways of the goddess. Tomorrow, I’ll show you his fresco *The Last Supper*, which is one of the most astonishing tributes to the sacred feminine you will ever see.”

“You’re kidding, right?” somebody said. “I thought *The Last Supper* was about Jesus.” (Brown 2003: 103).

From the quotation above, Robert Langdon as “I” in *The Da Vinci Code* novel, told his students when they were in class, *The Last Supper* which is one of Leonardo’s’s painting that appreciates a holy woman everyone will ever see. But it is denied by Langdon’s student, that what Langdon said about *The Last Supper* which is one of the most astonishing tributes to the sacred feminine only a joke. While the students or everyone have been suspecting that *The Last Supper* was about Jesus.
Furthermore the assumption of *The Last Supper* is cleared with the dialogue of *The Da Vinci Code* that occurs between Sophie Neveu, a cryptographer of Department of Symbology, French and a historian Leigh Teabing.

“Hold on,” Sophie said. “You told me the Holy Grail is a woman. *The Last Supper* is a painting of thirteen men.”

“Is it?” Teabing arched his eyebrows. “Take a closer look.” (Brown 2003: 262)

Generally *The Last Supper* has been recognized as a painting of thirteen men. The thirteen figures—Jesus Christ in the middle, six disciples on His left, and six on His right. They are all men. Teabing disagree with the interpretation above, and says:

“Oh?” Teabing said. “How about the one seated in the place of honor, at the right hand of the lord?” (Brown 2003: 263).

After examining the figure to Jesus’ immediate right, focusing in. As she studied the person’s face and body, a wave of astonishment rose within her. The individual had flowing red hair, delicate folded hands, and the hint of a bosom. It was, without a doubt, female.

“That’s a woman! Sophie exclaimed.

Teabing was laughing. “Surprise, surprise. Believe me, it’s no mistake. Leonardo was skilled at painting the difference between the sexes.”

Sophie could not take her eyes from the woman beside Christ. *The Last Supper supposed to be thirteen men. Who is this woman? Although Sophie had seen this classic image many times, she had not once noticed this glaring discrepancy.

“Who is she?” Sophie asked.


According to that dialogue, Sophie is surprised after examining deeply *The Last Supper*. She is just aware, that one of the thirteen people in *The Last Supper* is a woman.
But she is still in requesting who is the woman, the answered by Teabing that the woman is Mary Magdalene.

“It’s a matter of historical record,” Teabing said, “and Da Vinci was certainly aware of that fact. The Last Supper practically shouts at the viewer that Jesus and Magdalene were a pair.” (Brown 2003:264)

According to the history, Teabing decides, that The Last Supper talks about Jesus and Mary’s marriage. Da Vinci as the painter of the picture tried to approve that fact. The Last Supper, then become a yardstick in expressing Jesus and represents one of most amaze respecting for woman. There are many occult symbols in some place that have never been conceived. That painting, through process resolving of complicated symbols, is containing history that Mary Magdalene was Jesus’ wife and they had a distance in French. Then Jesus claimed as an ordinary human being. The painting, practically shouts at the viewer that Jesus and Magdalene were a pair. This matter is being a secret during more than 2000 years.

Teabing’s claim about The Last Supper, strengthened with another interpretation physically about it. Jesus and Mary Magdalena are clothed as mirror images of one another. Their clothes were inverse colors. Jesus wore a red robe and blue cloak, while Mary Magdalene wore a blue robe and red cloak. Yin and Yang. It is a sign of balance between male and female.

“Venturing into the more bizarre,” Teabing said, “note that Jesus and His bride appear to be joined at the hip and are leaning away from one another as if to create this clearly delineated negative space between them.”
Even before Teabing traced the contour for her, Sophie saw it—the indisputable \( \checkmark \) shape at the focal point of the painting. It was the same symbol Langdon had drawn earlier for the Grail, the chalice, and the female womb. (Brown 2003:264)

Teabing asked Sophie to look closer to *The Last Supper*, that the contour of the painting show a symbol V, symbol represents the meaning of Grail, the chalice, and the female womb.

“Finally,” Teabing said, “if you view Jesus and Magdalene as compositional elements rather than as people, you will see another obvious shape leap out at you.” He paused. A letter of the alphabet.”

Sophie saw it at once. To say the letter leapt out at her was understatement. The letter was suddenly all Sophie could see. Glaring in the center of the painting was unquestionable outline of an enormous, flawlessly formed letter M. (Brown 2003:265)

Moreover, Teabing explained his interpretation of *The Last Supper*, with the evidence through the contour of Jesus and Mary’s seat position, that it is looked like an alphabet, “M”. And “M” means Mary Magdalene.

Some scientists said that, *The Last Supper* paint made an alphabet “V” and “M”. The sort of V, symbolizes Grail used in the Holy Messiah, or means feminine (from the word *vulva* or virgin). While the alphabet “M”, not only symbolizes Mary Magdalene, but also means “Marital”— marriage between Mary Magdalene and Jesus Christ.17

Based on the interpretation about *the Last Supper* above, the writer categorizes *the Last Supper* as the universal symbol. The symbolism refers to Mary Magdalene as a woman, which has same characteristic as other women, bodily or facedly. And the interpretation of Jesus and Mary’s clothes colour, also used in world symbolism.

2. The Mona Lisa

The fleur-de-lis … the flower of lisa … the Mona Lisa it was all intertwined, a silent symphony echoing the deepest secrets of the Priory of Sion and Leonardo Da Vinci. (Brown, 2003:123)

What the narrator of The Da Vinci Code novel said above, tells the reader more clarification that Leonardo was the one of some painters that appears deep meaningful works, such as The Mona Lisa.

The Mona Lisa’s status as the most famous piece of art in the world, Langdon knew, had nothing to do with her enigmatic smile. Nor was it due to the mysterious interpretations attributed her by many art historians and conspiracy buffs: Quite simply, the Mona Lisa was famous because Leonardo da Vinci claimed she was his finest accomplishment. He carried the painting with him whenever he traveled and, if asked why, would reply that he found it hard to part with his most sublime expression of female beauty. (Brown 2003:127)

The Mona Lisa is a masterpiece of Leonardo Da Vinci that hid a great mystery through her smile. It is called the sfumato style of painting because of its foggy. Then everyone always talks about it and just supposes whether The Mona Lisa is a picture of a woman or a man. According to Langdon’s view through the statement above, that The Mona Lisa is being popular painting because Leonardo admitted that she was his nicest work. There is no correlation between mysterious smile of the Mona Lisa painting and some interpretation that given by some historians who are interested in conspiracy issue. In The Da Vinci Code Langdon said about The Mona Lisa that Leonardo’s aim to paint The Mona Lisa is to show a beauty woman.

Even so, many art historians suspected Da Vinci’s reverence for The Mona Lisa had nothing to do with its artistic mastery. In actually, the painting was a surprisingly ordinary sfumato portrait. Da Vinci’s veneration for this work, many claimed, stemmed from something for deeper: a hidden message in the layers of paint. The
Mona Lisa was, in fact, one of the world’s most documented inside jokes. The painting’s well documented college of double entendress and playful allusions had been revealed in most art history tomes, and yet, incredibly, the public at large still considered her smile a great mystery.

No mystery at all, Langdon thought, moving forward and watching as the faint outline of the painting began to take shape. No mystery at all. (Brown 2003:128)

The narrator says, however, historians suspected Da Vinci’s mark of honour among The Mona Lisa had nothing to correlate to her smile, but it is only an artistic work. Once, Langdon says, that The Mona Lisa has no mysterious story.

… “That the background behind her face is uneven.” Langdon motioned to the glaring discrepancy. “Da Vinci painted the horizon line on the left significantly lower than the right. (Brown 2003:128)

The quotation above is what Langdon shared The Mona Lisa’s secret with prisoners attending class, The Mona Lisa could be seen in two sides and two sexuality status, male or female, that attributed by the contour of The Mona Lisa picture as if seen from the left side it is significantly lower than the right side. The Mona Lisa picture as if seen in the left side, it is looked sense of a beauty, because Leonardo’s aim is a picture of woman. Furthermore Langdon explains, actually, this is a little trick Da Vinci played by lowering the contour side on the left side, Da Vinci made Mona Lisa look much larger from the left side than from the right side. Historically, the concepts of male or female have assigned side that left side assigns female and right side assigns male. It is supposed that Leonardo Da Vinci was very interested on feminine principles; he made Mona Lisa look more majestic from the left side than the right side.

Clearly, The Mona Lisa is a picture of a subtle message of androgyny. It is symbolizes a holy fushing of both, male or female such Jesus and Mary Magdalene.
of Mona Lisa also an anagram to “Amon L’Isa”, refers to an Egyptian god and goddess are Amon and Isis.

Exactly, after examining The Mona Lisa could be categorized as the one of universal symbol. Leonardo has painted The Mona Lisa used world concept symbolism, such the characteristic of male and female, facedly and bodily.

3. The Holy Grail

…” according to the Priory of Sion, the Holy Grail is not a cup at all. They claim the Grail legend—that a chalice—is actually an ingeniously conceived allegory. That is, that the Grail story uses the chalice as a metaphor for something else, something far more powerful.” He paused. “Something that fits perfectly with everything your grandfather has been trying to tell us tonight, including all his symbologic references to the sacred feminine.” (Brown 2003:176)

Mostly, The Holy Grail has been suspected as The Christ’s Cup. Even if, according to the Priory of Sion said that the Holy Grail is not only a cup but also a collection of documents that reveals some dark secret. The interpretation of the Holy Grail based on Teabling’s statement in the novel of The Da Vinci Code clarifies that The Priory of Sion always keeps the meaning of the Holy Grail which is supposed as Christ’s cup used at the Last Supper. The Holy Grail is a symbol refers to a holy woman. Physically, the sort of grail that interpreted as a cup looked like a chalice. With another word, the chalice symbolizes form of —, which is looked like a womb of woman. Then if the symbol of chalice and the form of — referred to the story of Mary Magdalene which was suspected as Jesus’ Wife, so the chalice means the womb of Jesus’ bloodlines.

The Holy Grail is suspected to relate to Jesus. According to some traditions, The Holy Grail is a cup which was by Jesus at The Last Supper. While another tradition said,
that the cup was used by Joseph Arimathea to keep Jesus’ blood when he was in the cross. Another assumption said which Grail are both of them. But, exactly, The Holy Grail relates to Jesus.  

The Holy Grail or Sangreal the word with the French word sang or Spanish sangre—meaning blood. (Brown 2003:174).

This Langdon’s expression, seriously, interpreted the Holy Grail in logical view by translating word meaning of the Holy Grail in French language or Spain language, that sang means blood.

“The legend of the Holly Grail is a legend about royal blood. When Grail legend speaks of ‘the chalice that held the blood of Christ’ … it speaks, in fact, of Mary Magdalene—the female womb that carried Jesus’ royal bloodline.”

“The greatest cover-up in human history. Not only was Jesus Christ married, but he was a father. My dear, Mary Magdalene was the Holy Vessel. She was the chalice that bore the royal bloodline of Jesus Christ. She was the womb that bore the lineage, and the vine from which the sacred fruit sprang forth!” (Brown 2003:270)

Excitedly, Teabing explains above about the real legend of the Holy Grail to stand up Langdon’s view that sang means blood. Exactly, the Holy Grail is a legend of Jesus and Mary’s bloodlines. Mary was the chalice that bore the royal bloodline of Jesus. She was the womb that bore the lineage. This legend has been spread for over 2000 years by The Priory of Sion, that held important role to keep the secret of Mary Magdalene.

“Quite literally,” Teabing said. “The word Sangreal derives from San Greal—or Holy Grail. But in its most ancient form, the word Sangreal was divided in a different spot.” Teabing wrote on a piece of scrap paper and handed it to her. She read what he had written.

Sang Real

Instantly, Sophie recognized the translation.

Sang Reaal literally meant Royal Blood. (Brown 2003:271)

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Teabing’s rationalization, as what Langdon had interpreted *Sangreal* word by word. *Sang* means—blood and *Real* means—*royal*. The meaning of *Sangreal* is *Royal Blood*.

Another reason, Mary Magdalene became *the Holy Grail*, in addition to being Christ’s right hand, was a powerful woman already. She was of the House of Benjamin. Mary Magdalene was a royal descent.

The legend of *the Holy Grail*, has been enriched by so many experts or scholars with different interpretation and symbolism based on different culture and language. As the principle of conventional symbol which is reflected arbitrary, *the Holy Grail* is a kind of it.

4. The Rose Line

*There it is.*

Embedded in the gray granite floor, a thin polished strip of brass glistened in the stone … a golden line slanting across the church’s floor. The line bore graduated markings, like a ruler. It was a gnomon, Silas had been told, a pagan astronomical device like a sundial. Tourists, scientists, historians, and pagans from around the world came to Saint-Sulfice to gaze upon this famous line. *The Rose Line* (Brown 2003:113)

The quotation above describes when Silas (an albino and member of Opus Dei) at the first time find the line out in Saint Sulfice. That’s the famous line as could be found by tourists, scientists, historians, and pagans from around the world when they visit Saint Sulfice. The substance of *the Rose Line* means *the Holy Grail’s* existence. Many historians and scientist suspected that the keystone of Priory of Sion is in the same place of *the Rose Lin*. The secret of the Holy Grail had been kept by the Priory of Sion for years.
Slowly, Silas let his eyes trace the path of the brass strip as it made its way across the floor from his right to left, slanting in front of him at an awkward angle, entirely at odds with the symmetry of the church. Slicing across the main altar itself, the line looked to a man like a slash wound across a beautiful face. The strip cleaved the communion rail in two and then crossed the entire width of the church, finally reaching the corner of the north transept, where it arrived at the base of a most unexpected structure. (Brown 2003:113).

*The Rose Line* is the line brass looked stripped from right to left side. Slanting in front of him at an awkward angle, entirely at odds with the symmetry of the church. A slash wound across a beautiful face as if Mary’s face that was hurt by the campaign of the earlier Christianity to deviate her love affair with Jesus.

The early Church needed to convince the world that the mortal prophet Jesus was a *divine* being. Therefore, any gospels that described *earthly* aspects of Jesus’ life had to be omitted from the Bible. But *the Priory of Sion* still effort hardly to keep the legend of *the Holy Grail* and *the Rose Line*.

The Holy Grail ‘neath ancient Roslin waits.
The blade and chalice guarding o’er Her gates.
Adorned in masters’ loving art, She lies.
She rests at last beneath the starry skies. (Brown 2003:482)

That is the clarity of Sauniere’s final revelation. It states that *the Holy Grail* is in Roslyn Chapel. Roslin, this ancient spelling, according to Langdon, derived from the Rose Line meridian on which the chapel sat or as Grail academics preferred to believe, from the “Line of Rose”—the ancestral lineage of Mary Magdalene. The subsistence of *the Holy Grail* together with *the Rose Line’s* subsistence might still be looked know and later.

“Heavens no. The end of Days is a legend of paranoid minds. There is nothing in the Priory doctrine that identifies a date at which the Grail should be unveiled. In
fact the Priory has always maintained that the Grail should never be unveiled.”(Brown 2003:479)

From the statement above, Marie Chauvel (Sauniere’s wife) clarified that the Holy Grail never be covered. Finally, Sophie and Langdon did not find out the Holy Grail, but Sophie met her grandmother and her brother, they are another bloodlines of Jesus and Mary Magdalene.

Universally, Rose always refers to female or woman. In the context of Rose Line the meaning refers to Mary Magdalene. And the Rose Line categorized as universal symbol.

5. Pentacle

Sauniere’s left index finger was also bloody, apparently having been dipped into the wound to create the most unsettling aspect of his own macabre deathed; using his own blood as ink, and employing his own naked abdomen as a canvas, Sauniere had drawn a simple symbol on his flesh—five straight lines that intersected to form a five-pointed star.

“The pentacle,” Langdon clarified, “is a pre-Christian symbol that relates to Nature worship. The ancients envisioned their world in two halves—masculine and feminine. Their gods and goddesses worked to keep a balance of power. Yin and yang. When male and female were balanced, there was harmony in the world. When they were unbalanced, there was chaos.” Langdon motioned to Sauniere’s stomach. “This pentacle is representative of the female half of all things—a concept religious historians call the ‘sacred feminine’ or the divine goddess.’ Sauniere, of all people, would know this.” (Brown 2003:40)
Furthermore, Langdon clarifies, that pentacle is a pre-Christian symbol that relates to nature worship. Where the world was divided in two halves, masculine and feminine. The god and goddess worked to keep a balance of power. Of course the harmony would be created in the world if there was a balance male and female. Contextually, Langdon says, that the pentacle occurs on Sauniere’s stomach interpreted as female half of things. Religious historians call that concept as the symbol of the sacred feminine or the divine goddess. Brown aimed, which the sacred feminine is Mary Magdalene.

“Sauniere drew a goddess symbol on his stomach? Langdon had to admit, it seemed odd. “In its most specific interpretation, the pentacle symbolizes Venus—the goddess of female sexual love and beauty. (Brown 2003:40)

Again, the symbol relates to feminine. Langdon interprets that the pentacle specifically symbolizes Venus. Venus is well known the goddess of sexual, love and beauty female. In The Da Vinci Code, the pentacle is the top of another symbol that approves feminine symbols and could be interconnected with another symbolism. Especially, all of the interpretation of symbol refers to Mary Magdalene, the holy female, who has an important role among Jesus life and their bloodlines.

The interpretation of pentacle as the five straight lines that intersected to form a five-pointed star is much used by some interpreters in the whole world, and then the writer could categorize it as a universal symbol.
6. Madonna of the Rocks

… *Madonna of the Rocks* was yet another fitting link in the evening’s chain of interconnected symbolism. Sauniere, it seemed, at every turn, was reinforcing his fondness for the dark and mischievous side of Leonardo da Vinci. Da Vinci’s original commission for *Madonna of the Rocks* had come from an organization known as the Confraternity of the Immaculate Conception, which needed a painting for the centerpiece of an altar triptych in their church of San Francesco in Milan. The nuns gave Leonardo specific dimensions, and the desired theme for the painting—the Virgin Mary, baby John the Baptist, Uriel, and Baby Jesus sheltering in a cave. Although Da Vinci did as they requested, when he delivered the work, the group reacted with horror. He had filled the painting with explosive and disturbing details. (Brown 2003:148)

Again, Leonardo has painted a picture nuance of feminine symbols. The quotation above tells *Madonna of the Rocks*. It is not such another portrait; Leonardo was requested to paint *Madonna of the Rocks*. Even if, Leonardo has painted Madonna of the Rock different than what was requested by an organization. So Leonardo accepted reaction of horror when he delivered his work or Madonna of the Rock to current organization.

The painting showed a blue-robed Virgin Mary sitting with her arm around and infant child, presumably Baby Jesus. Opposite Mary sat Uriel, also with an infant, presumably baby John the Baptist. Oddly, though, rather than the usual Jesus-blessing-John scenario, it was baby John who was blessing Jesus … and Jesus was submitting to his authority! More troubling still, Mary was holding one hand high above the head of infant John and making a decidedly threatening gesture—her fingers looking like eagle’s talons, gripping an invisible head. Finally, the most obvious and frightening image: Just below Mary’s curled fingers, Uriel was making a cutting gesture with his hand—as if slicing the neck of the invisible head gripped by Mary’s claw-like hand. (Brown 2003:149)

The narrator says that the paint shows the virgin of Mary with an infant, suspected Baby Jesus. Opposite Mary sat Uriel also with an infant presumably baby John the Baptist. The paint shows an odd thing that Baby Jesus blessed by Baby John. More matter, in that paint there fingers looking like eagle’s talons presumably that is Peter’s fingers which was
leaning menacingly toward Mary Magdalene and slicing his blade-like hand across her neck.

So dark the con of man
“Sophie,” Langdon said, “the Priory’s tradition of perpetuating goddess worship is based on a belief that powerful men in the early Christian church ‘conned’ the world by propagating lies that devalued the female and tipped the scales in favor of the masculine.” (Brown 2003:133)

Langdon said to Sophie, that the Priory tradition for perpetuating goddess worship is based on a belief that the early Christian church influence the world by spreading lies that posed the female in the lower position and men in high position. The early church washed a campaign of propaganda that demonstrated the sacred feminine, and the early Christianity church has obliterated the goddess from modern religion forever.

Taking the stairs two at a time, Langdon wondered if Sophie had any idea how valuable a painting she had almost ruined. Her choice in art seemed early pertinent to tonight’s adventure. The Da Vinci she had grabbed much like the Mona Lisa, was notorious among art historians for its plethora of hidden pagan symbolism. (Brown 2003:144).

Through the statement above, Langdon explains what a great work of Madonna of the Rock that hid secret much like Mona Lisa, which is popular for its plethora of pagan symbolism. Mostly, the interpretations of Madonna of the Rocks based on the historical background life of Mary Magdalene, especially refers to the revengeful of a Jesus’ student, Peter to Mary and approved by Leonardo in The Madonna of the Rocks, then the writer categorized the Madonna of the Rocks picture as the conventional symbol because it is based on a current history.
7. Walt Disney

Langdon quickly told her about works by Da Vinci, Botticelli, Poussin, Bernini, Mozart, and Victor Hugo that all whispered of the quest to restore the banished sacred feminine. Enduring legends like Sir Gawain and the Green Knight, King Arthur, and Sleeping Beauty were Grail allegories. Victor Hugo’s *Hunchback of Notre Dame* and Mozart’s Magic Flute were filled with Masonic symbolism and Grail secrets. (Brown 2003:282)

*The Da Vinci Code*, through the character of Robert Langdon, always talks about Mary Magdalene that symbolized by some art works such as; *The Holy Grail* and *The Last Supper*. All of the works not only belong to Leonardo Da Vinci, but also all the works belong to another painters, such as Poussin, Botticelli, Bernini, Mozart and Victor Hugo, all of them taken important quest to restore the interment of sacred feminine, Mary Magdalene the Holy Grail that appear everywhere, painting, music, books. Even in cartoons, theme parks, and popular movies.

Langdon held up his Mickey Mouse watch and told her that Walt Disney had made it his quiet life’s work to pass on the Grail story to future generations. Throughout his entire life, Disney had been hailed as “the Modern-Day Leonardo da Vinci.” Both men were generation ahead of their times, uniquely gifted artist, members of secret societies, and most notably, avid pranksters. Like Leonardo, Walt Disney loved infusing hidden messages and symbolism in his art. For the trained symbologist, watching an early Disney movie was like being barraged by an avalanche of allusion and metaphor. (Brown 2003: 282)

It seems, that what Langdon told Sophie above, mainly focuses on Walt Disney. Mickey Mouse is Walt Disney life’s work to whisper the story of Grail to next generations.

Leonardo da Vinci and Walt Disney, they have some same characteristics, both men were uniquely talented, members of secret organization, and especially love jokes. Walt Disney love putting hidden messages or symbolism in his work as Leonardo has hidden some
messages or symbolism in his works. The master symbologist, watching an early Disney movie was like attacked by an avalanche of allusion and metaphor.

Most of Disney’s hidden messages dealt with religion, pagan myth, and stories of the subjugated goddess. It was no mistake that Disney retold tales like Cinderella, Sleeping Beauty, and Snow White—all of which dealt with the incarceration of the sacred feminine. Nor did one need a background in symbolism to understand that Snow White—a princess who fell from grace after partaking of a poisoned apple—was a clear allusion to the downfall of Eve in the Garden of Eden. Or that Sleeping Beauty’s Princess Aurora—code—named “Rose” and hidden deep in the forest to protect her from the clutches of the evil witch- was the Grail story for children. (Brown 2003:282)

Furthermore, Langdon said, matters of religion, pagan myth, and story of goddess, were being Disney’s hidden message in his art. Many assumptions said that Disney retold stories such as Cinderella, Sleeping Beauty, and Snow White all of which dealt with the internment of the sacred feminine. People need not to see a background symbolism of the tale Snow White. A tale appears the character of a princess who fell from the Eden after eating a poisoned apple was a clear allusion to the downfall of Eve in the Garden of Eden. Or the Princess Aurora of Sleeping Beauty with a code name Rose which it is another name of Grail. Grail means womb, exactly refers to Mary Magdalene who was being deviated by the early of Christianity because she was the womb of Jesus’ bloodlines.

Despite its corporate image, Disney still had a savvy playful element among its employees, and their artist still amused themselves by inserting hidden symbolism in Disney products. Langdon would never forget one of his students bringing in a DVD The Lion King and pausing the film to reveal a freeze-frame in which the word SEX was clearly visible, spelled out by floating dust particles over Simba’s head. Although Langdon suspected this was more of a cartoonist’s sophomoric prank than any kind of enlightened allusion to pagan human sexuality, hea had learned not to underestimate Disney’s grasp of symbolism. The Little Mermaid was a spellbinding tapestry of spiritual symbols so specifically goddess-relate at that they could not be coincidence. (Brown 2003:283)
Moreover, Langdon said that Disney’s movies infused so many hidden symbols. For example in a part scene of *The Lion King* film show the word SEX clearly, spelled out by floating dust particles over Simba’s head. According to Langdon, it was only a cartoonist prank, not the allusion of paganism sexuality. And *The Little Mermaid* was an interest art of spiritual symbolism.

When Langdon had first seen *The Little Mermaid*, he had actually gasped aloud when he noticed that the painting in ariel’s underwater home was none other than seventeenth-century artist Georges de La Tour’s *The Penitent Magdalene*—a famous homage to the banished Mary Magdalene—fitting décor considering the movie turned out to be a ninety-minute collage of blatant symbolic references to the lost sanctity of Isis, Eve, Pisces the fish goddess, and, repeatedly, Mary Magdalene. *The Little Mermaid*’s name, ariel, possessed powerful ties to the sacred feminine and, in the Book of Isaiah, was synonymous with “the Holy City he sieged.” Of course, *The Little Mermaid*’s flowing red hair was certainly no coincidence either (Brown 2003:283)

Langdon, had actually surprised when he watched *The Little Mermaid* for its appearance that the painting in ariel’s underwater home was none other Georges de la Tour, was an artist of seventeenth century, *The Penitent Magdalene*, a popular homage of the banished Mary Magdalene. The lost sacred of Eve, Pisces the fish goddess, and exactly Mary Magdalene showed by fitting décor as clear symbolic references. And no doubt, which *The Little Mermaid’s* flowing red hair was certainly Mary’s hair. The stories of the Walt Disney have been whispered all over the world and have been getting so many symbolisms universally.
The writer has found out so many symbols relate to feminism in Dan Brown’s *The Da Vinci Code*. Clearly, Dan Brown overing the symbols to discover what a great women in religious view or all over the world.

Dan Brown, represents the character of Mary Magdalene as the sacred feminine. She was an important woman in Christianity, but role was being closed by the early Christianity. Based on historical background, many historians said Mary Magdalene supposed as Jesus’ wife. The early Christianity did not permit this issue to be growth, in order the divinity of Jesus was no doubt. But, the story of Mary Magdalene as the Holy Grail, chalice or womb of Jesus’ bloodline will never closed because it appeared in so many artworks of paintings that represent her self, however, through symbolism as what Dan Brown recovered in his *The Da Vinci Code*. 
A. Conclusion

The novel of *The Da Vinci Code* is Brown’s work to reveal some great secrets of feminine symbols in Leonardo da Vinci’s works. Dan Brown wants to point the world out of the hidden messages of Leonardo’s works.

The writer has found out the feminine symbols in Dan Brown’s *The Da Vinci Code*. They are, *The Last Supper, The Mona Lisa, Madonna of the Rocks, The Holy Grail, The Rose Line, Pentacle*, and characters in *Walt Disney* film. The three earlier of Leonardo’s works, *The Last Supper, The Mona Lisa, and Madonna of the Rocks*, are the paints that relate to feminine, and all of them symbolize Mary Magdalene, was an important woman to Cristianity and Jesus’ life. Also *The Holy Grail, The Rose Line, Pentacle, and Walt Disney*, those symbols are interrelated each other, and revealed the secret of a sacred feminine, Mary Magdalene.

Wherever it was, two important facts remained:

*Leonardo knew where the Grail resided during his life time*
*That hiding place had probably not changed to this day.*

For this reason, Grail enthusiast still pored over Da Vinci’s art and diaries in hopes of uneathing a hidden clue as to the Grail’s current location. Some claimed the mountainous backdrop in *Madonna of the Rocks* matched the topography of a series of cave-ridden hills in Scotland. Others insisted that the suspicious placement of disciples in *The Last Supper* was some kind of code. Still others claimed that X rays of the *Mona Lisa* revealed she originally had been painted wearing a lapis lazuli
From the quotation above, the writer realizes that Leonardo had an important role to whisper the secret of sacred feminine, Mary Magdalene, through his artworks. Once more, it facilitated by Dan Brown with his novel in revealing what the artwork says the hidden messages that mostly symbolized feminine.

**B. Suggestion**

This paper approves the feminine symbols in the novel of *The Da Vinci Code* by Dan Brown. Most of the symbols refer to the sacred feminine, Mary Magdalene. According to writer, analyzing the feminine symbols is one of interest thing in the novel. Therefore, the writer suggests the next researchers to research enlargement of each feminine symbols, religious symbols or in-depth intrinsic elements of Dan Brown’s *The Da Vinci Code*. Not many researchers in literatures do the above studies.

The writer suggests everybody who interested in doing the same study about the feminine symbols hopefully read more about some topics in the books of *The Holy Blood*, *The Holy Grail* written by Henry Lincoln, Richard Leigh, and Michael Baigent.

Especially, to the students of English Department, Adab and Humanities Faculty, State Islamic University Jakarta, the writer suggests that *The Da Vinci Code* is a great novel that can be analyzed through many literary views such as through the feminine symbols perspective.
BIBLIOGRAPHY


Siti Rodiyah, a girl was born in Jakarta, 23 years ago, exactly on 12th March 1983. She is the sixth child of her beloved parents, Mr. H. M. Samman Hudy and Mrs. Hj. Nurhayati. Her sisters and brothers are: Siti Marfuqoh, Siti Saftiah, Siti Toyyibah, Saidah, Siti Rahmaniyah, Halimatussa’diyah, A. Fauzi Ramdhan, M. Husein, Tabrani, Abdu Syadid and Mawan.

She has finished her study of Junior High School and Senior High School in 1996-2002 at the Borading School of Daarul Uluum Lido, Sukabumi, West Java. Continued to the English Letters Department, Adab and Humanities Faculty, State Islamic University Syarif Hidayatullah Jakarta 2002-2007.

English Letters Department was choosen by Siti Rodiyah because of her great interest to literary works. Her study in literature has directed her to accept an appreciation as the Poem Nominator of ADAB SHOW 2004.

During her study, she had been a freelance worker of a newspaper KOMPAS (2004-2005) and taken a part as reporter of UINJKT Online (2005-2007). In 2006, she began to enlarge networking by working on professional journalist, that as reporter of the magazine Gerbang Pemuda and Buletin Kemenegpora, The Ministry of Youth and Sport Republic of Indonesia.

The principle life of the writer is “With the Two Hands, We Can Enrich Ourselves with a Million Activities.”
AUTOBIOGRAPHY OF DAN BROWN

Dan Brown is the author of numerous bestselling novels, including the #1 New York Times bestsellers, The Da Vinci Code—one of the best selling novels of all time. In early 2004, all four of Dan Brown’s novel held spots on the New York Times Bestsellers list during the same week.\(^\text{17}\)

Dan Brown’s website, continually, explains that recently named one of the World’s 100 Most Influential People by TIME M.agazine. Dan Brown has made appearances on CNN, The Today Show, National Public Radio, Voice of America, as well as in the pages of Newsweek, Forbes, People, GQ, The New Yorker, and others. His novels has been translated and published in more than 40 languages around the world.

Dan Brown is a graduate of Amherst College and Phillips Exeter Academy, where he spent time as an English teacher before turning his efforts fully to writing. In 1996, his interest in code-breaking and covert government agencies led him to write his first novel, Digital Fortress, which quickly became a #1 national bestselling ebook. Set within the clandestine National Security Agency, the novel explores the fine line between civilian privacy and national security. Brown’s follow-up tecno-thriller, Deception point, centered on similar issues of morality in politics, national security, and classified technology.\(^\text{18}\)

Brown, written in his own site, is the son of of a Presidential Award winning math professor and of a professional sacred musician, Dan grew up surrounded by paradoxial philosophies of science and religion. These complementary perspectives served as


\(^{18}\) Ibid.
inspiration for his acclaimed novel Angels & Demons—a science vs. religion thriller set within a Swiss physics lab and Vatican City. Recently, he has begun work on a series of symbology thrillers featuring his popular protagonist Robert Langdon, a Harvard professor of iconography and religious art. The upcoming series will include books set Paris, London, and Washington D. C.

Dan’s wife Blythe—an art history buff and painter—collaborates on his research and accompanies him on his frequent trips, their latest to Paris, where they spent time in the Louvre for his thriller, The Da Vinci Code. The Da Vinci Code has sold some 50 million copies worldwide and is now being adapted for film by Columbia Pictures.