UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK

DAN BROWN and RANDOM HOUSE, INC., Plaintiffs, - vs. - LEWIS PERDUE, Defendant.	Civil Action No. 04 CV 7417 (GBD) Affidavit of Elizabeth A. McNamara
LEWIS PERDUE, Counterclaimant, - vs. - DAN BROWN, RANDOM HOUSE, INC., COLUMBIA PICTURES INDUSTRIES, INC., SONY PICTURES ENTERTAINMENT INC., SONY PICTURES RELEASING CORPORATION, and IMAGINE FILMS ENTERTAINMENT, LLC, Counterclaim Defendants	

State of New York)
) ss.:
County of New York)

Elizabeth A. McNamara, being duly sworn, hereby deposes and says:

1. I am a partner at Davis Wright Tremaine LLP, counsel for plaintiffs/counterclaim defendants Dan Brown ("Brown") and Random House, Inc. ("Random House") (collectively, "Plaintiffs") and additional counterclaim defendants Columbia Pictures Industries, Inc. ("Columbia"), Sony Pictures Entertainment Inc. ("Sony Entertainment"), Sony Pictures releasing

Corporation ("Sony Releasing") and Imagine Films Entertainment, LLC ("Imagine") (all six entities collectively, "Plaintiffs/Counterclaim Defendants") in this action.

2. I make this affidavit in support of Plaintiffs' Motion for Judgment on the Pleadings, or, in the Alternative, Summary Judgment on Plaintiffs' Declaratory Judgment Claim and in Support Of Plaintiffs' and Counterclaim Defendants' Motion to Dismiss the Counterclaims or, in the Alternative, for Summary Judgment on The Counterclaims (the "Motion").

3. A true and correct copy of *The Da Vinci Code*, a novel written by Brown and published by Doubleday, a division of Random House, is annexed hereto as Exhibit A.

4. A true and correct copy of *Daughter of God*, a novel written by defendant Lewis Perdue ("Perdue"), is annexed hereto as Exhibit B.

5. A true and correct copy of *The Da Vinci Legacy*, a novel written by defendant Perdue, is annexed hereto as Exhibit C.

6. For the Court's convenience, the annexed copies of all three novels are the same editions referenced by Defendant on page 12, footnote 1 of his Counterclaims, and cited therein.

7. True and correct copies of the cover page and certain other pages of *The Gnostic Gospels*, by Elaine Pagels, are annexed hereto as Exhibit D.

8. True and correct copies of the cover page and certain other pages of *Holy Blood, Holy Grail*, by Michael Baigent, Richard Leigh, and Henry Lincoln, are annexed hereto as Exhibit E.

9. A true and correct copy of an article entitled "LabVIEW and FieldPOINT Monitor Leonardo da Vinci Manuscript," by Joe Shuster, Chief of Information Technology, Seattle Art Museum, is annexed hereto as Exhibit F.

10. A true and correct copy of an article entitled "Spinning A Thriller From a Gallery at the Louvre," by Janet Maslin, in the New York Times, dated March 17, 2003, is annexed hereto as Exhibit G.

11. For the reasons set forth in the accompanying memorandum of law, I respectfully request that this Court grant this Motion, issue a declaratory judgment as required in Plaintiffs' complaint, dismiss the counterclaims and grant such further relief as this Court may deem appropriate.

Elizabeth McNamara (EAM 1987)

Sworn to before me this
25th day of February, 2005

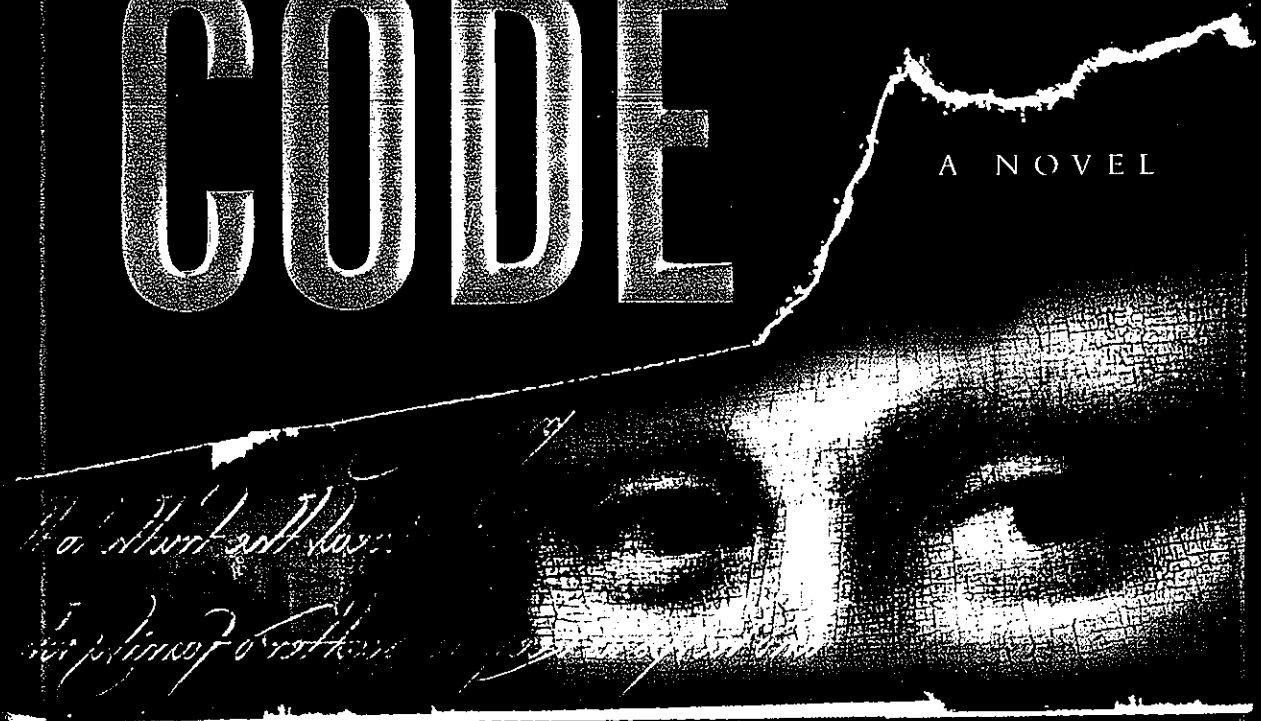
Notary Public

LESLIE MAJER
Notary Public, State of New York
No. 4797970
Qualified in Kings County
Commission Expires October 31, 2005

EXHIBIT A

THE DA VINCI CODE

A NOVEL



DAN BROWN

AUTHOR OF ANGELS & DEMONS

EXHIBIT B

LEWIS PERDUE

"Daughter of God *is the way thrillers are supposed to be written....A read you won't soon forget.*"
—CLIVE CUSSLER

Daughter of God

EXHIBIT C

LEWIS PERDUE

author of THE DELPHI BETRAYAL and QUEENS GATE RECKONING

THE DAVINCI LEGACY

PINNACLE/1-55817-118-5 (CANADA $5.50) U.S. $4.50

EXHIBIT D

ELAINE PAGELS

The GNOSTIC GOSPELS

"An intellectually elegant, concise study....The economy with which [Pagels] evokes the world of early Christianity is a marvel."
—*The New Yorker*

III

God the Father/ God the Mother

UNLIKE MANY of his contemporaries among the deities of the ancient Near East, the God of Israel shared his power with no female divinity, nor was he the divine Husband or Lover of any.[1] He can scarcely be characterized in any but masculine epithets: king, lord, master, judge, and father.[2] Indeed, the absence of feminine symbolism for God marks Judaism, Christianity, and Islam in striking contrast to the world's other religious traditions, whether in Egypt, Babylonia, Greece, and Rome, or in Africa, India, and North America, which abound in feminine symbolism. Jewish, Christian, and Islamic theologians today are quick to point out that God is not to be considered in sexual terms at all.[3] Yet the actual language they use daily in worship and prayer conveys a different message: who, growing up with Jewish or Christian tradition, has escaped the distinct impression that God is *masculine*? And while Catholics revere Mary as the mother of Jesus, they never identify her as divine in her own right: if she is "mother of God," she is not "God the Mother" on an equal footing with God the Father!

Christianity, of course, added the trinitarian terms to the Jewish description of God. Yet of the three divine "Persons,"

two—the Father and the Son—are described in masculine terms, and the third—the Spirit—suggests the sexlessness of the Greek neuter term for spirit, *pneuma*. Whoever investigates the early history of Christianity (the field called "patristics"—that is, study of "the fathers of the church") will be prepared for the passage that concludes the *Gospel of Thomas*:

> Simon Peter said to them [the disciples]: "Let Mary leave us, for women are not worthy of Life." Jesus said, "I myself shall lead her, in order to make her male, so that she too may become a living spirit, resembling you males. For every woman who will make herself male will enter the Kingdom of Heaven."[4]

Strange as it sounds, this simply states what religious rhetoric assumes: that the men form the legitimate body of the community, while women are allowed to participate only when they assimilate themselves to men. Other texts discovered at Nag Hammadi demonstrate one striking difference between these "heretical" sources and orthodox ones: gnostic sources continually use sexual symbolism to describe God. One might expect that these texts would show the influence of archaic pagan traditions of the Mother Goddess, but for the most part, their language is specifically Christian, unmistakably related to a Jewish heritage. Yet instead of describing a monistic and masculine God, many of these texts speak of God as a dyad who embraces both masculine and feminine elements.

One group of gnostic sources claims to have received a secret tradition from Jesus through James and through Mary Magdalene. Members of this group prayed to both the divine Father and Mother: "From Thee, Father, and through Thee, Mother, the two immortal names, Parents of the divine being, and thou, dweller in heaven, humanity, of the mighty name . . ."[5] Other texts indicate that their authors had wondered to whom a single, masculine God proposed, "Let us make man [*adam*] in our image, after our likeness" (Genesis 1:26). Since the Genesis account goes on to say that humanity was created "male and

female" (1:27), some concluded that the God in whose image we are made must also be both masculine and feminine—both Father and Mother.

How do these texts characterize the divine Mother? I find no simple answer, since the texts themselves are extremely diverse. Yet we may sketch out three primary characterizations. In the first place, several gnostic groups describe the divine Mother as part of an original couple. Valentinus, the teacher and poet, begins with the premise that God is essentially indescribable. But he suggests that the divine can be imagined as a dyad; consisting, in one part, of the Ineffable, the Depth, the Primal Father; and, in the other, of Grace, Silence, the Womb and "Mother of the All."[6] Valentinus reasons that Silence is the appropriate complement of the Father, designating the former as feminine and the latter as masculine because of the grammatical gender of the Greek words. He goes on to describe how Silence receives, as in a womb, the seed of the Ineffable Source; from this she brings forth all the emanations of divine being, ranged in harmonious pairs of masculine and feminine energies.

Followers of Valentinus prayed to her for protection as the Mother, and as "the mystical, eternal Silence."[7] For example, Marcus the magician invokes her as Grace (in Greek, the feminine term *charis*): "May She who is before all things, the incomprehensible and indescribable Grace, fill you within, and increase in you her own knowledge."[8] In his secret celebration of the mass, Marcus teaches that the wine symbolizes her blood. As the cup of wine is offered, he prays that "Grace may flow"[9] into all who drink of it. A prophet and visionary, Marcus calls himself the "*womb* and *recipient* of Silence"[10] (as she is of the Father). The visions he received of the divine being appeared, he reports, in female form.

Another gnostic writing, called the *Great Announcement*, quoted by Hippolytus in his *Refutation of All Heresies*, explains the origin of the universe as follows: From the power of Silence appeared "a great power, the Mind of the Universe, which man-

ages all things, and is a male . . . the other . . . a great Intelligence . . . is a female which produces all things."[11] Following the gender of the Greek words for "mind" (*nous*—masculine) and "intelligence" (*epinoia*—feminine), this author explains that these powers, joined in union, "are discovered to be duality . . . This is Mind in Intelligence, and these are separable from one another, and yet are one, found in a state of duality." This means, the gnostic teacher explains, that

> there is in everyone [divine power] existing in a latent condition . . . This is one power divided above and below; generating itself, making itself grow, seeking itself, finding itself, being mother of itself, father of itself, sister of itself, spouse of itself, daughter of itself, son of itself—mother, father, unity, being a source of the entire circle of existence.[12]

How did these gnostics intend their meaning to be understood? Different teachers disagreed. Some insisted that the divine is to be considered masculofeminine—the "great male-female power." Others claimed that the terms were meant only as metaphors, since, in reality, the divine is neither male nor female.[13] A third group suggested that one can describe the primal Source in either masculine or feminine terms, depending on which aspect one intends to stress. Proponents of these diverse views agreed that the divine is to be understood in terms of a harmonious, dynamic relationship of opposites—a concept that may be akin to the Eastern view of *yin* and *yang*, but remains alien to orthodox Judaism and Christianity.

A second characterization of the divine Mother describes her as Holy Spirit. The *Apocryphon of John* relates how John went out after the crucifixion with "great grief" and had a mystical vision of the Trinity. As John was grieving, he says that

> the [heavens were opened and the whole] creation [which is] under heaven shone and [the world] trembled. [And I was afraid, and I] saw in the light . . . a likeness with multiple forms . . . and the likeness had three forms.[14]

To John's question the vision answers: "He said to me, 'John, Jo[h]n, why do you doubt, and why are you afraid? . . . I am the one who [is with you] always. I [am the Father]; I am the Mother; I am the Son."[15] This gnostic description of God—as Father, Mother and Son—may startle us at first, but on reflection, we can recognize it as another version of the Trinity. The Greek terminology for the Trinity, which includes the neuter term for spirit (*pneuma*) virtually requires that the third "Person" of the Trinity be asexual. But the author of the *Secret Book* has in mind the Hebrew term for spirit, *ruah*, a feminine word; and so concludes that the feminine "Person" conjoined with the Father and Son must be the Mother. The *Secret Book* goes on to describe the divine Mother:

> . . . (She is) . . . the image of the invisible, virginal, perfect spirit . . . She became the Mother of everything, for she existed before them all, the mother-father [*matropater*] . . .[16]

The *Gospel to the Hebrews* likewise has Jesus speak of "my Mother, the Spirit."[17] In the *Gospel of Thomas*, Jesus contrasts his earthly parents, Mary and Joseph, with his divine Father—the Father of Truth—and his divine Mother, the Holy Spirit. The author interprets a puzzling saying of Jesus' from the New Testament ("Whoever does not hate his father and his mother cannot be my disciple") by adding that "my (earthly) mother [gave me death], but [my] true [Mother] gave me life."[18] So, according to the *Gospel of Philip*, whoever becomes a Christian gains "both father and mother"[19] for the Spirit (*ruah*) is "Mother of many."[20]

A work attributed to the gnostic teacher Simon Magus suggests a mystical meaning for Paradise, the place where human life began:

> Grant Paradise to be the womb; for Scripture teaches us that this is a true assumption when it says, "I am He that formed thee in thy mother's womb" (Isaiah 44:2) . . . Moses . . . using allegory had declared Paradise to be the womb . . . and Eden, the placenta . . .[21]

The river that flows forth from Eden symbolizes the navel, which nourishes the fetus. Simon claims that the Exodus, consequently, signifies the passage out of the womb, and that "the crossing of the Red Sea refers to the blood." Sethian gnostics explain that

> heaven and earth have a shape similar to the womb . . . and if . . . anyone wants to investigate this, let him carefully examine the pregnant womb of any living creature, and he will discover an image of the heavens and the earth.[22]

Evidence for such views, declares Marcus, comes directly from "the cry of the newborn," a spontaneous cry of praise for "the glory of the primal being, in which the powers above are in harmonious embrace."[23]

If some gnostic sources suggest that the Spirit constitutes the maternal element of the Trinity, the *Gospel of Philip* makes an equally radical suggestion about the doctrine that later developed as the virgin birth. Here again, the Spirit is both Mother and Virgin, the counterpart—and consort—of the Heavenly Father: "Is it permitted to utter a mystery? The Father of everything united with the virgin who came down"[24]—that is, with the Holy Spirit descending into the world. But because this process is to be understood symbolically, not literally, the Spirit remains a virgin. The author goes on to explain that as "Adam came into being from two virgins, from the Spirit and from the virgin earth" so "Christ, therefore, was born from a virgin"[25] (that is, from the Spirit). But the author ridicules those literal-minded Christians who mistakenly refer the virgin birth to Mary, Jesus' mother, as though she conceived apart from Joseph: "They do not know what they are saying. When did a woman ever conceive by a woman?"[26] Instead, he argues, virgin birth refers to that mysterious union of the two divine powers, the Father of All and the Holy Spirit.

In addition to the eternal, mystical Silence and the Holy Spirit, certain gnostics suggest a third characterization of the divine Mother: as Wisdom. Here the Greek feminine term for

"wisdom," *sophia*, translates a Hebrew feminine term, *hokhmah*. Early interpreters had pondered the meaning of certain Biblical passages—for example, the saying in Proverbs that "God made the world in Wisdom." Could Wisdom be the feminine power in which God's creation was "conceived"? According to one teacher, the double meaning of the term conception—physical and intellectual—suggests this possibility: "The image of thought [*ennoia*] is feminine, since . . . [it] is a power of conception."[27] The *Apocalypse of Adam*, discovered at Nag Hammadi, tells of a feminine power who wanted to conceive by herself:

> . . . from the nine Muses, one separated away. She came to a high mountain and spent time seated there, so that she desired herself alone in order to become androgynous. She fulfilled her desire, and became pregnant from her desire . . .[28]

The poet Valentinus uses this theme to tell a famous myth about Wisdom: Desiring to conceive by herself, apart from her masculine counterpart, she succeeded, and became the "great creative power from whom all things originate," often called Eve, "Mother of all living." But since her desire violated the harmonious union of opposites intrinsic in the nature of created being, what she produced was aborted and defective;[29] from this, says Valentinus, originated the terror and grief that mar human existence.[30] To shape and manage her creation, Wisdom brought forth the demiurge, the creator-God of Israel, as her agent.[31]

Wisdom, then, bears several connotations in gnostic sources. Besides being the "first universal creator,"[32] who brings forth all creatures, she also enlightens human beings and makes them wise. Followers of Valentinus and Marcus therefore prayed to the Mother as the "mystical, eternal Silence" and to "Grace, She who is before all things," and as "incorruptible Wisdom"[33] for insight (*gnosis*). Other gnostics attributed to her the benefits that Adam and Eve received in Paradise. First, she taught them self-awareness; second, she guided them to find food; third, she assisted in the conception of their third and fourth children, who were, according to this account, their third son, Seth, and their

first daughter, Norea.[34] Even more: when the creator became angry with the human race

> because they did not worship or honor him as Father and God, he sent forth a flood upon them, that he might destroy them all. But Wisdom opposed him . . . and Noah and his family were saved in the ark by means of the sprinkling of the light that proceeded from her, and through it the world was again filled with humankind.[35]

Another newly discovered text from Nag Hammadi, *Trimorphic Protennoia* (literally, the "Triple-formed Primal Thought"), celebrates the feminine powers of Thought, Intelligence, and Foresight. The text opens as a divine figure speaks:

> [I] am [Protennoia the] Thought that [dwells] in [the Light]. . . . [she who exists] before the All . . . I move in every creature. . . . I am the Invisible One within the All.[36]

She continues: "I am perception and knowledge, uttering a Voice by means of Thought. [I] am the real Voice. I cry out in everyone, and they know that a seed dwells within."[37] The second section, spoken by a second divine figure, opens with the words

> I am the Voice . . . [It is] I [who] speak within every creature . . . Now I have come a second time in the likeness of a female, and have spoken with them. . . . I have revealed myself in the Thought of the likeness of my masculinity.[38]

Later the voice explains:

> I am androgynous. [I am both Mother and] Father, since [I copulate] with myself . . . [and with those who love] me . . . I am the Womb [that gives shape] to the All . . . I am Me[iroth]ea, the glory of the Mother.[39]

Even more remarkable is the gnostic poem called the *Thunder, Perfect Mind*. This text contains a revelation spoken by a feminine power:

> I am the first and the last. I am the honored one and the scorned one. I am the whore, and the holy one. I am the

> wife and the virgin. I am (the mother) and the daughter. . . . I am she whose wedding is great, and I have not taken a husband. . . . I am knowledge, and ignorance. . . . I am shameless; I am ashamed. I am strength, and I am fear. . . . I am foolish, and I am wise. . . . I am godless, and I am one whose God is great.[40]

What does the use of such symbolism imply for the understanding of human nature? One text, having previously described the divine Source as a "bisexual Power," goes on to say that "what came into being from that Power—that is, humanity, being one—is discovered to be two: a male-female being that bears the female within it."[41] This refers to the story of Eve's "birth" out of Adam's side (so that Adam, being one, is "discovered to be two," an androgyne who "bears the female within him"). Yet this reference to the creation story of Genesis 2 (an account which inverts the biological birth process, and so attributes to the male the creative function of the female) is unusual in gnostic sources. More often, gnostic writers refer to the first creation account in Genesis 1:26–27 ("Then God said, Let us make man [*adam*] in our image, after our likeness . . . in the image of God he created him; male and female he created them"). Rabbis in Talmudic times knew a Greek version of the passage that suggested to Rabbi Samuel bar Nachman, influenced by Plato's myth of androgyny, that

> when the Holy one . . . first created mankind, he created him with two faces, two sets of genitals, four arms and legs, back to back. Then he split Adam in two, and made two backs, one on each side.[42]

Some gnostics adopted this idea, teaching that Genesis 1:26–27 narrates an androgynous creation. Marcus (whose prayer to the Mother is given above) not only concludes from this account that God is dyadic ("Let *us* make humanity") but also that "humanity, which was formed according to the image and likeness of God (Father and Mother) was masculo-feminine."[43] His contemporary, the gnostic Theodotus (c. 160), explains that the

saying "according to the image of God he made them, male and female he made them," means that "the male and female elements together constitute the finest production of the Mother, Wisdom."[44] Gnostic sources which describe God as a dyad whose nature includes both masculine and feminine elements often give a similar description of human nature.

Yet all the sources cited so far—secret gospels, revelations, mystical teachings—are among those not included in the select list that constitutes the New Testament collection. Every one of the secret texts which gnostic groups revered was omitted from the canonical collection, and branded as heretical by those who called themselves orthodox Christians. By the time the process of sorting the various writings ended—probably as late as the year 200—virtually all the feminine imagery for God had disappeared from orthodox Christian tradition.

What is the reason for this total rejection? The gnostics themselves asked this question of their orthodox opponents and pondered it among themselves. Some concluded that the God of Israel himself initiated the polemics which his followers carried out in his name. For, they argued, this creator was a derivative, merely instrumental power whom the Mother had created to administer the universe, but his own self-conception was far more grandiose. They say that he believed that he had made everything by himself, but that, in reality, he had created the world because Wisdom, his Mother, "infused him with energy" and implanted into him her own ideas. But he was foolish, and acted unconsciously, unaware that the ideas he used came from her; "he was even ignorant of his own Mother."[45] Followers of Valentinus suggested that the Mother Herself had encouraged the God of Israel to think that he was acting autonomously, but, as they explain, "It was because he was foolish and ignorant of his Mother that he said, 'I am God; there is none beside me.' "[46] According to another account, the creator caused his Mother to grieve by creating inferior beings, so she left him alone and withdrew into the upper regions of the heavens. "Since she had departed, he imagined that he was the only being in existence;

and therefore he declared, 'I am a jealous God, and besides me there is no one.' "[47] Others agree in attributing to him this more sinister motive—jealousy. According to the *Secret Book of John*:

> . . . he said . . . , "I am a jealous God, and there is no other God beside me." But by announcing this he indicated to the angels . . . that another God does exist; for if there were no other one, of whom would he be jealous? . . . Then the mother began to be distressed.[48]

Others declared that his Mother refused to tolerate such presumption:

> [The creator], becoming arrogant in spirit, boasted himself over all those things that were below him, and exclaimed, "I am father, and God, and above me there is no one." But his mother, hearing him speak thus, cried out against him, "Do not lie, Ialdabaoth . . ."[49]

Often, in these gnostic texts, the creator is castigated for his arrogance—nearly always by a superior feminine power. According to the *Hypostasis of the Archons*, discovered at Nag Hammadi, both the mother and her daughter objected when

> he became arrogant, saying, "It is I who am God, and there is no other apart from me." . . . And a voice came forth from above the realm of absolute power, saying, "You are wrong, Samael" [which means, "god of the blind"]. And he said, "If any other thing exists before me, let it appear to me!" And immediately, Sophia ("Wisdom") stretched forth her finger, and introduced light into matter, and she followed it down into the region of Chaos. . . . And he again said to his offspring, "It is I who am the God of All." And Life, the daughter of Wisdom, cried out; she said to him, "You are wrong, Saklas!"[50]

The gnostic teacher Justinus describes the Lord's shock, terror, and anxiety "when he discovered that he was not the God of the universe." Gradually his shock gave way to wonder, and

finally he came to welcome what Wisdom had taught him. The teacher concludes: "This is the meaning of the saying, 'The fear of the Lord is the beginning of Wisdom.' "[51]

Yet all of these are mythical explanations. Can we find any actual, historical reasons why these gnostic writings were suppressed? This raises a much larger question: By what means, and for what reasons, did certain ideas come to be classified as heretical, and others as orthodox, by the beginning of the third century? We may find one clue to the answer if we ask whether gnostic Christians derive any practical, social consequences from their conception of God—and of humanity—in terms that included the feminine element. Here, clearly, the answer is *yes*.

Bishop Irenaeus notes with dismay that women especially are attracted to heretical groups. "Even in our own district of the Rhône valley," he admits, the gnostic teacher Marcus had attracted "many foolish women" from his own congregation, including the wife of one of Irenaeus' own deacons.[52] Professing himself to be at a loss to account for the attraction that Marcus' group held, he offers only one explanation: that Marcus himself was a diabolically clever seducer, a magician who compounded special aphrodisiacs to "deceive, victimize, and defile" his prey. Whether his accusations have any factual basis no one knows. But when he describes Marcus' techniques of seduction, Irenaeus indicates that he is speaking metaphorically. For, he says, Marcus "addresses them in such seductive words" as his prayers to Grace, "She who is before all things,"[53] and to Wisdom and Silence, the feminine element of the divine being. Second, he says, Marcus seduced women "by telling them to prophesy"[54]—which they were strictly forbidden to do in the orthodox church. When he initiated a woman, Marcus concluded the initiation prayer with the words 'Behold, Grace has come upon you; open your mouth, and prophesy."[55] Then, as the bishop indignantly describes it, Marcus' "deluded victim . . . impudently utters some nonsense," and "henceforth considers herself to be a prophet!" Worst of all, from Irenaeus' viewpoint, Marcus invited

women to act as priests in celebrating the eucharist with him: he "hands the cups to women"[56] to offer up the eucharistic prayer, and to pronounce the words of consecration.

Tertullian expresses similar outrage at such acts of gnostic Christians:

> These heretical women—how audacious they are! They have no modesty; they are bold enough to teach, to engage in argument, to enact exorcisms, to undertake cures, and, it may be, even to baptize![57]

Tertullian directed another attack against "that viper"[58]—a woman teacher who led a congregation in North Africa. He himself agreed with what he called the "precepts of ecclesiastical discipline concerning women," which specified:

> It is not permitted for a woman to speak in the church, nor is it permitted for her to teach, nor to baptize, nor to offer [the eucharist], nor to claim for herself a share in any *masculine* function—not to mention any priestly office.[59]

One of Tertullian's prime targets, the heretic Marcion, had, in fact, scandalized his orthodox contemporaries by appointing women on an equal basis with men as priests and bishops. The gnostic teacher Marcellina traveled to Rome to represent the Carpocratian group,[60] which claimed to have received secret teaching from Mary, Salome, and Martha. The Montanists, a radical prophetic circle, honored two women, Prisca and Maximilla, as founders of the movement.

Our evidence, then, clearly indicates a correlation between religious theory and social practice.[61] Among such gnostic groups as the Valentinians, women were considered equal to men; some were revered as prophets; others acted as teachers, traveling evangelists, healers, priests, perhaps even bishops. This general observation is not, however, universally applicable. At least three heretical circles that retained a masculine image of God included women who took positions of leadership—the Marcionites, the Montanists, and the Carpocratians. But from the

year 200, we have no evidence for women taking prophetic, priestly, and episcopal roles among orthodox churches.

This is an extraordinary development, considering that in its earliest years the Christian movement showed a remarkable openness toward women. Jesus himself violated Jewish convention by talking openly with women, and he included them among his companions. Even the gospel of Luke in the New Testament tells his reply when Martha, his hostess, complains to him that she is doing housework alone while her sister Mary sits listening to him: "Do you not care that my sister has left me to serve alone? Tell her, then, to help me." But instead of supporting her, Jesus chides Martha for taking upon herself so many anxieties, declaring that "one thing is needful: Mary has chosen the good portion, which shall not be taken away from her."[62] Some ten to twenty years after Jesus' death, certain women held positions of leadership in local Christian groups; women acted as prophets, teachers, and evangelists. Professor Wayne Meeks suggests that, at Christian initiation, the person presiding ritually announced that "in Christ . . . there is neither male nor female."[63] Paul quotes this saying, and endorses the work of women he recognizes as deacons and fellow workers; he even greets one, apparently, as an outstanding apostle, senior to himself in the movement.[64]

Yet Paul also expresses ambivalence concerning the practical implications of human equality. Discussing the public activity of women in the churches, he argues from his own—traditionally Jewish—conception of a monistic, masculine God for a divinely ordained hierarchy of social subordination: as God has authority over Christ, he declares, citing Genesis 2–3, so man has authority over woman:

> . . . a man . . . is the image and glory of God; but woman is the glory of man. (For man was not made from woman, but woman from man. Neither was man created for woman, but woman for man.)[65]

While Paul acknowledged women as his equals "in Christ," and allowed for them a wider range of activity than did traditional

Jewish congregations, he could not bring himself to advocate their equality in social and political terms. Such ambivalence opened the way for the statements found in I Corinthians 14, 34 f., whether written by Paul or inserted by someone else: ". . . the women should keep silence in the churches. For they are not permitted to speak, but they should be subordinate . . . it is shameful for a woman to speak in church."

Such contradictory attitudes toward women reflect a time of social transition, as well as the diversity of cultural influences on churches scattered throughout the known world.[66] In Greece and Asia Minor, women participated with men in religious cults, especially the cults of the Great Mother and of the Egyptian goddess Isis.[67] While the leading roles were reserved for men, women took part in the services and professions. Some women took up education, the arts, and professions such as medicine. In Egypt, women had attained, by the first century A.D., a relatively advanced state of emancipation, socially, politically, and legally. In Rome, forms of education had changed, around 200 B.C., to offer to some children from the aristocracy the same curriculum for girls as for boys. Two hundred years later, at the beginning of the Christian era, the archaic, patriarchal forms of Roman marriage were increasingly giving way to a new legal form in which the man and woman bound themselves to each other with voluntary and mutual vows. The French scholar Jérôme Carcopino, in a discussion entitled "Feminism and Demoralization," explains that by the second century A.D., upper-class women often insisted upon "living their own life."[68] Male satirists complained of their aggressiveness in discussions of literature, mathematics, and philosophy, and ridiculed their enthusiasm for writing poems, plays, and music.[69] Under the Empire,

> women were everywhere involved in business, social life, such as theaters, sports events, concerts, parties, travelling—with or without their husbands. They took part in a whole range of athletics, even bore arms and went to battle . . .[70]

and made major inroads into professional life. Women of the Jewish communities, on the other hand, were excluded from actively participating in public worship, in education, and in social and political life outside the family.[71]

Yet despite all of this, and despite the previous public activity of Christian women, the majority of Christian churches in the second century went with the majority of the middle class in opposing the move toward equality, which found its support primarily in rich or what we would call bohemian circles. By the year 200, the majority of Christian communities endorsed as canonical the pseudo-Pauline letter of Timothy, which stresses (and exaggerates) the antifeminist element in Paul's views: "Let a woman learn in silence with all submissiveness. I permit no woman to teach or to have authority over men; she is to keep silent."[72] Orthodox Christians also accepted as Pauline the letters to the Colossians and to the Ephesians, which order that women "be subject in everything to their husbands."[73]

Clement, Bishop of Rome, writes in his letter to the unruly church in Corinth that women are to "remain in the rule of subjection"[74] to their husbands. While in earlier times Christian men and women sat together for worship, in the middle of the second century—precisely at the time of struggle with gnostic Christians—orthodox communities began to adopt the synagogue custom, segregating women from men.[75] By the end of the second century, women's participation in worship was explicitly condemned: groups in which women continued on to leadership were branded as heretical.

What was the reason for these changes? The scholar Johannes Leipoldt suggests that the influx of many Hellenized Jews into the movement may have influenced the church in the direction of Jewish traditions, but, as he admits, "this is only an attempt to explain the situation: *the reality itself is the only certain thing.*"[76] Professor Morton Smith suggests that the change may have resulted from Christianity's move up in social scale from lower to middle class. He observes that in the lower class,

where all labor was needed, women had been allowed to perform any services they could (so today, in the Near East, only middle-class women are veiled).

Both orthodox and gnostic texts suggest that this question proved to be explosively controversial. Antagonists on both sides resorted to the polemical technique of writing literature that allegedly derived from apostolic times, professing to give the original apostles' views on the subject. As noted before, the *Gospel of Philip* tells of rivalry between the male disciples and Mary Magdalene, here described as Jesus' most intimate companion, the symbol of divine Wisdom:

> . . . the companion of the [Savior is] Mary Magdalene. [But Christ loved] her more than [all] the disciples and used to kiss her [often] on her [mouth]. The rest of [the disciples were offended by it . . .]. They said to him, "Why do you love her more than all of us?" The Savior answered and said to them, "Why do I not love you as [I love] her?"[77]

The *Dialogue of the Savior* not only includes Mary Magdalene as one of three disciples chosen to receive special teaching but also praises her above the other two, Thomas and Matthew: ". . . she spoke as a woman who knew the All."[78]

Other secret texts use the figure of Mary Magdalene to suggest that women's activity challenged the leaders of the orthodox community, who regarded Peter as their spokesman. The *Gospel of Mary* relates that when the disciples, disheartened and terrified after the crucifixion, asked Mary to encourage them by telling them what the Lord had told her secretly, she agrees, and teaches them until Peter, furious, asks, "Did he really speak privately with a woman, (and) not openly to us? Are we to turn about and all listen to her? Did he prefer her to us?" Distressed at his rage, Mary replies, "My brother Peter, what do you think? Do you think that I thought this up myself in my heart, or that I am lying about the Savior?" Levi breaks in at this point to mediate the dispute: "Peter, you have always been hot-tempered. Now I see you contending against the woman like the adversaries. But if the Savior made her worthy, who are you,

indeed, to reject her? Surely the Lord knew her very well. That is why he loved her more than us."[79] Then the others agree to accept Mary's teaching, and, encouraged by her words, go out to preach. Another argument between Peter and Mary occurs in *Pistis Sophia* ("Faith Wisdom"). Peter complains that Mary is dominating the conversation with Jesus and displacing the rightful priority of Peter and his brother apostles. He urges Jesus to silence her and is quickly rebuked. Later, however, Mary admits to Jesus that she hardly dares speak to him freely because, in her words, "Peter makes me hesitate; I am afraid of him, because he hates the female race."[80] Jesus replies that whoever the Spirit inspires is divinely ordained to speak, whether man or woman.

Orthodox Christians retaliated with alleged "apostolic" letters and dialogues that make the opposite point. The most famous examples are, of course, the pseudo-Pauline letters cited above. In I and II Timothy, Colossians, and Ephesians, "Paul" insists that women be subordinate to men. The letter of Titus, in Paul's name, directs the selection of bishops in terms that entirely exclude women from consideration. Literally and figuratively, the bishop is to be a father figure to the congregation. He must be a man whose wife and children are "submissive [to him] in every way"; this proves his ability to keep "God's church"[81] in order, and its members properly subordinated. Before the end of the second century, the *Apostolic Church Order* appeared in orthodox communities. Here the apostles are depicted discussing controversial questions. With Mary and Martha present, John says,

> When the Master blessed the bread and the cup and signed them with the words, "This is my body and blood," he did not offer it to the women who are with us. Martha said, "He did not offer it to Mary, because he saw her laugh." Mary said, "I no longer laugh; he said to us before, as he taught, 'Your weakness is redeemed through strength.' "[82]

But her argument fails; the male disciples agree that, for this reason, no woman shall be allowed to become a priest.

We can see, then, two very different patterns of sexual attitudes emerging in orthodox and gnostic circles. In simplest form, many gnostic Christians correlate their description of God in both masculine and feminine terms with a complementary description of human nature. Most often they refer to the creation account of Genesis 1, which suggests an equal or androgynous human creation. Gnostic Christians often take the principle of equality between men and women into the social and political structures of their communities. The orthodox pattern is strikingly different: it describes God in exclusively masculine terms, and typically refers to Genesis 2 to describe how Eve was created from Adam, and for his fulfillment. Like the gnostic view, this translates into social practice: by the late second century, the orthodox community came to accept the domination of men over women as the divinely ordained order, not only for social and family life, but also for the Christian churches.

Yet exceptions to these patterns do occur. Gnostics were not unanimous in affirming women—nor were the orthodox unanimous in denigrating them. Certain gnostic texts undeniably speak of the feminine in terms of contempt. The *Book of Thomas the Contender* addresses men with the warning "Woe to you who love intimacy with womankind, and polluted intercourse with it!"[83] The *Paraphrase of Shem*, also from Nag Hammadi, describes the horror of Nature, who "turned her dark vagina and cast from her the power of fire, which was in her from the beginning, through the practice of darkness."[84] According to the *Dialogue of the Savior*, Jesus warns his disciples to "pray in the place where there is no woman," and to "destroy the works of femaleness . . ."[85]

Yet in each of these cases the target is not woman, but the power of sexuality. In the *Dialogue of the Savior*, for example, Mary Magdalene, praised as "the woman who knew the All," stands among the three disciples who receive Jesus' commands: she, along with Judas and Matthew, rejects the "works of femaleness"—that is, apparently, the activities of intercourse and

procreation.[86] These sources show that some extremists in the gnostic movement agreed with certain radical feminists who today insist that only those who renounce sexual activity can achieve human equality and spiritual greatness.

Other gnostic sources reflect the assumption that the status of a man is superior to that of a woman. Nor need this surprise us; as language comes from social experience, any of these writers, whether man or woman, Roman, Greek, Egyptian, or Jewish, would have learned this elementary lesson from his or her social experience. Some gnostics, reasoning that as *man* surpasses *woman* in ordinary existence, so the *divine* surpasses the *human*, transform the terms into metaphor. The puzzling saying attributed to Jesus in the *Gospel of Thomas*—that Mary must become male in order to become a "living spirit, resembling you males. For every woman who will make herself male will enter the Kingdom of Heaven"[87]—may be taken symbolically: what is merely human (therefore *female*) must be transformed into what is divine (the "living spirit" the *male*). So, according to other passages in the *Gospel of Thomas*, Salome and Mary become Jesus' disciples when they transcend their human nature, and so "become male."[88] In the *Gospel of Mary*, Mary herself urges the other disciples to "praise his greatness, for he has prepared us, and made us into *men*."[89]

Conversely, we find a striking exception to the orthodox pattern in the writings of one revered father of the church, Clement of Alexandria. Clement, writing in Egypt c. 180, identifies himself as orthodox, although he knows members of gnostic groups and their writings well: some even suggest that he was himself a gnostic initiate. Yet his own works demonstrate how all three elements of what we have called the gnostic pattern could be worked into fully orthodox teaching. First, Clement characterizes God in feminine as well as masculine terms:

> The Word is everything to the child, both father and mother, teacher and nurse . . . The nutriment is the milk of the Father . . . and the Word alone supplies us children with

> the milk of love, and only those who suck at this breast are truly happy. For this reason, seeking is called sucking; to those infants who seek the Word, the Father's loving breasts supply milk.[90]

Second, in describing human nature, he insists that

> men and women share equally in perfection, and are to receive the same instruction and the same discipline. For the name "humanity" is common to both men and women; and for us "in Christ there is neither male nor female."[91]

As he urges women to participate with men in the community, Clement offers a list—unique in orthodox tradition—of women whose achievements he admires. They range from ancient examples, like Judith, the assassin who destroyed Israel's enemy, to Queen Esther, who rescued her people from genocide, as well as others who took radical political stands. He mentions Arignote the writer, Themisto the Epicurean philosopher, and many other women philosophers, including two who studied with Plato, and one trained by Socrates. Indeed, he cannot contain his praise:

> What shall I say? Did not Theano the Pythagorean make such progress in philosophy that when a man, staring at her, said, "Your arm is beautiful," she replied, "Yes, but it is not on public display."[92]

Clement concludes his list with famous women poets and painters.

But Clement's demonstration that even orthodox Christians could affirm the feminine element—and the active participation of women—found little following. His perspective, formed in the cosmopolitan atmosphere of Alexandria and articulated among wealthy and educated members of Egyptian society, may have proved too alien for the majority of Western Christian communities which were scattered from Asia Minor to Greece, Rome, and provincial Africa and Gaul. The majority adopted instead the position of Clement's severe and provincial contemporary, Tertullian:

> It is not permitted for a woman to speak in the church, nor is it permitted for her to teach, nor to baptize, nor to offer [the eucharist], nor to claim for herself a share in any masculine function—least of all, in priestly office.[93]

Their consensus, which ruled out Clement's position, has continued to dominate the majority of Christian churches: nearly 2,000 years later, in 1977, Pope Paul VI, Bishop of Rome, declared that a woman cannot be a priest "because our Lord was a man"! The Nag Hammadi sources, discovered at a time of contemporary social crises concerning sexual roles, challenge us to reinterpret history—and to re-evaluate the present situation.

EXHIBIT E

THE HOLY GRAIL

By the Authors of
THE MESSIANIC LEGACY
MICHAEL BAIGENT,
RICHARD LEIGH,
AND HENRY LINCOLN

the Slavonic Josephus was a forgery, for example, whose interests would it have served? Its description of Jesus as a king would hardly have been acceptable to a thirteenth-century Jewish audience. And its depiction of Jesus as human would hardly have pleased thirteenth-century Christendom. What is more, Origen, a Church Father writing in the early third century, alludes to a version of Josephus that denies Jesus's Messiahship.[18] This version—which may once have been the original, authentic, and "standard" version—could well have provided the text for the Slavonic Josephus.

THE GNOSTIC WRITINGS

The revolt of A.D. 66–74 was followed by a second major insurrection some sixty years later, between 132 and 135. As a result of this new disturbance all Jews were officially expelled from Jerusalem, which became a Roman city. But even as early as the first revolt history had begun to draw a veil over events in the Holy Land, and there are virtually no records for another two centuries. Indeed, the period is not dissimilar to Europe at various points during the so-called Dark Ages. Nevertheless, it is known that numerous Jews remained in the country, though outside Jerusalem. So, too, did a number of Christians. And there was even one sect of Jews, called the Ebionites, who, while adhering generally to their faith, at the same time revered Jesus as a prophet—albeit a mortal one.

Nevertheless, the real spirit of both Judaism and Christianity moved away from the Holy Land. The majority of Palestine's Jewish population dispersed in a diaspora like that which had occurred some seven hundred years before, when Jerusalem fell to the Babylonians. And Christianity, in a similar fashion, began to migrate across the globe—to Asia Minor, to Greece, to Rome, to Gaul, to Britain, to North Africa. Not surprisingly, conflicting accounts of what had happened in or around A.D. 33 began to arise all over the civilized world. And despite the efforts of Clement of Alexandria, Irenaeus, and their kin, these accounts—officially labeled "heresies"—continued to flourish. Some of them undoubtedly derived from some sort of first-hand knowledge preserved both by devout Jews and by groups like the Ebionites, Jewish converts to one or another form of Christianity. Other accounts were patently based on legend, or rumor, or an amalgamation of current beliefs—such as Egyptian, Hellenistic, and Mithraic mystery traditions. Whatever their specific sources,

they caued much disquiet to the "adherents of the message," the coalescing orthodoxy that was endeavoring to consolidate its position.

Information on the early "heresies" is meager. Modern knowledge about them derives largely from the attacks of their opponents, which naturally makes for a distorted picture—like the picture that might emerge of the French Resistance, for instance, from Gestapo documents. On the whole, however, Jesus seems to have been viewed by the early "heretics" in one of two ways. For some he was a full-fledged god, with few, if any, human attributes. For others he was a mortal prophet, not essentially different from, say, the Buddha—or, half a millennium later, Muhammad.

Among the most important of the early heresiarchs was Valentinus, a native of Alexandria who spent the latter part of his life (A.D. 136–65) in Rome. In his time Valentinus was extremely influential, numbering such men as Ptolemy among his following. Claiming to possess a body of "secret teachings" of Jesus, he refused to submit to Roman authority, asserting that personal gnosis took precedence over any external hierarchy. Predictably enough Valentinus and his adherents were among the most belabored targets of Irenaeus' wrath.

Another such target was Marcion, a wealthy shipping magnate and bishop who arrived in Rome around 140 and was excommunicated four years later. Marcion posited a radical distinction between "law" and "love," which he associated with the Old and New Testaments respectively; certain of these Marcionite ideas surfaced a full thousand years later in such works as the *Perlesvaus*. Marcion was the first writer to compile a canonical list of biblical books—which in his case excluded the whole of the Old Testament. It was in direct response to Marcion that Irenaeus compiled his canonical list, which provided the basis for the Bible as we know it today.

The third major heresiarch of the period—and in many ways the most intriguing—was Basilides, an Alexandrian scholar writing between A.D. 120 and 130. Basilides was conversant with both Hebrew Scriptures and Christian Gospels. He was also steeped in Egyptian and Hellenistic thought. He is supposed to have written no less than twenty-four commentaries on the Gospels. According to Irenaeus he promulgated a most heinous heresy indeed. Basilides claimed that the Crucifixion was a fraud, that Jesus did not die on the cross, and that a substitute—Simon of Cyrene—took his place instead.[19] Such an assertion would seem to be bizarre. And yet it has proved to be extraordinarily persistent and tenacious. As late as the seventh century the Koran maintained precisely the same argument—that a

substitute, traditionally Simon of Cyrene, took Jesus' place on the cross.[20] And the same argument was upheld by the priest from whom we received the mysterious letter discussed in Chapter 1—the letter that alluded to "incontrovertible proof" of a substitution.

If there was any one region where the early heresies most entrenched themselves, it was Egypt, and more specifically Alexandria—most learned and cosmopolitan city in the world at the time, the second largest city in the Roman empire and a repository for a bewildering variety of faiths, teachings, and traditions. In the wake of the two revolts in Judaea, Egypt proved the most accessible haven for both Jewish and Christian refugees, vast numbers of whom thronged to Alexandria. It was thus not surprising that Egypt yielded the most convincing evidence to support our hypothesis. This was contained in the so-called Gnostic Gospels, or, more accurately, the Nag Hammadi scrolls.

In December 1945 an Egyptian peasant, digging for soft and fertile soil near the village of Nag Hammadi in upper Egypt, exhumed a red earthenware jar. It proved to contain thirteen codices—papyrus books or scrolls—bound in leather. Unaware of the magnitude of the discovery, the peasant and his family used some of the codices to stoke their fire. Eventually, however, the remainder attracted the attention of experts; and one of them, smuggled out of Egypt, was offered for sale on the black market. Part of this codex, which was purchased by the C. G. Jung Foundation, proved to contain the now famous Gospel of Thomas.

In the meantime the Egyptian government nationalized the remainder of the Nag Hammadi collection in 1952. Only in 1961, however, was an international team of experts assembled to copy and translate the entire corpus of material. In 1972 the first volume of the photographic edition appeared. And in 1977 the entire collection of scrolls appeared in English translation for the first time.

The Nag Hammadi scrolls are a collection of biblical texts, essentially Gnostic in character, which date, it would appear, from the late fourth or early fifth century—from about A.D. 400. The scrolls are copies, and the originals from which they were transcribed date from much earlier. Certain of them—the Gospel of Thomas, for example, the Gospel of Truth, and the Gospel of the Egyptians—are mentioned by the very earliest of Church Fathers, such as Clement of Alexandria, Irenaeus, and Origen. Modern scholars have established that some if not most of the texts in the scrolls date from no later than A.D. 150. And at least one of them may include material

that is even older than the four standard Gospels of the New Testament.[21]

Taken as a whole, the Nag Hammadi collection constitutes an invaluable repository of early Christian documents—some of which can claim an authority equal to that of the Gospels. What is more, certain of these documents enjoy a claim to a unique veracity of their own. In the first place, they escaped the censorship and revision of later Roman orthodoxy. In the second place, they were originally composed for an Egyptian, not a Roman, audience, and are not therefore distorted or slanted to a Romanized ear. Finally, they may well rest on first-hand and/or eyewitness sources—oral accounts by Jews fleeing the Holy Land, for instance, perhaps even personal acquaintances or associates of Jesus, who could tell their story with a historical fidelity the Gospels could not afford to retain.

Not surprisingly the Nag Hammadi scrolls contain a good many passages that are inimical to orthodoxy and the "adherents of the message." In one undated codex, for example, the Second Treatise of the Great Seth, Jesus is depicted precisely as he is in the heresy of Basilides—escaping his death on the cross by dint of an ingenious substitution. In the following extract Jesus speaks in the first person:

> I did not succumb to them as they had planned . . . And I did not die in reality but in appearance, lest I be put to shame by them . . . For my death which they think happened [happened] to them in their error and blindness, since they nailed their man unto their death . . . It was another, their father, who drank the gall and the vinegar; it was not I. They struck me with the reed; it was another, Simon, who bore the cross on his shoulder. It was another upon whom they placed the crown of thorns . . . And I was laughing at their ignorance.[22]

With convincing consistency certain other works in the Nag Hammadi collection bear witness to a bitter and ongoing feud between Peter and the Magdalen—a feud that would seem to reflect a schism between the "adherents of the message" and the adherents to the bloodline. Thus, in the Gospel of Mary, Peter addresses the Magdalen as follows, "Sister, we know that the Saviour loved you more than the rest of women. Tell us the words of the Saviour which you remember—which you know but we do not."[23] Later Peter demands indignantly of the other disciples, "Did he really speak privately with a woman and not openly to us? Are we to turn about

and all listen to her? Did he prefer her to us?"[24] And later still, one of the disciples replies to Peter, "Surely the Saviour knows her very well. That is why he loved her more than us."[25]

In the Gospel of Philip the reasons for this feud would appear to be obvious enough. There is, for example, a recurring emphasis on the image of the bridal chamber. According to the Gospel of Philip, "the Lord did everything in a mystery, a baptism and a chrism and a eucharist and a redemption and a bridal chamber."[26] Granted, the bridal chamber, at first glance, might well seem to be symbolic or allegorical. But the Gospel of Philip is more explicit, "There were three who always walked with the Lord; Mary his mother and her sister and Magdalen, the one who was called his companion."[27] According to one scholar the word "companion" is to be translated as "spouse."[28] There are certainly grounds for doing so, for the Gospel of Philip becomes more explicit still:

> And the companion of the Saviour is Mary Magdalen. But Christ loved her more than all the disciples and used to kiss her often on her mouth. The rest of the disciples were offended by it and expressed disapproval. They said to him, "Why do you love her more than all of us?" The Saviour answered and said to them, "Why do I not love you like her?"[29]

The Gospel of Philip elaborates on the matter. "Fear not the flesh nor love it. If you fear it, it will gain mastery over you. If you love it, it will swallow and paralyze you."[30] At another point this elaboration is translated into concrete terms. "Great is the mystery of marriage! For without it the world would not have existed. Now the existence of the world depends on man, and the existence of man on marriage."[31] And toward the end of the Gospel of Philip there is the following statement. "There is the Son of man and there is the son of the Son of man. The Lord is the Son of man, and the son of the Son of man is he who is created through the Son of man."[32]

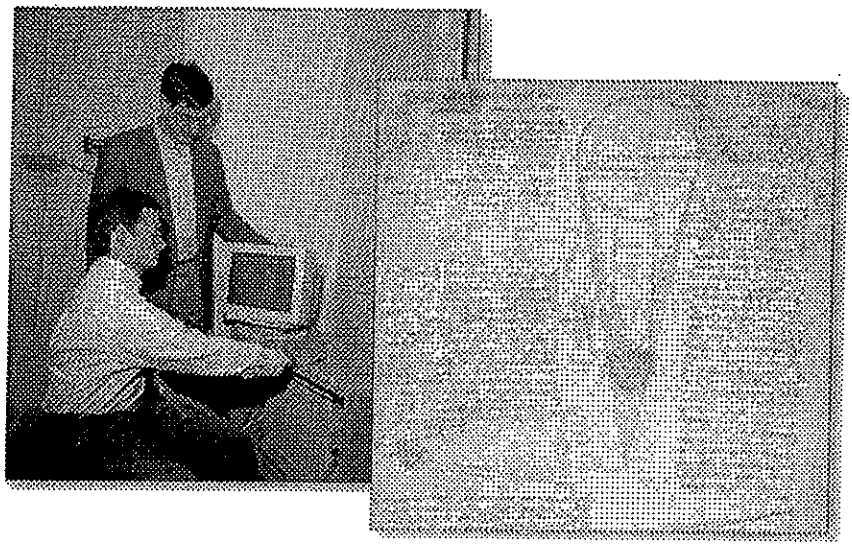
EXHIBIT F

Automated Test
- *LabVIEW™*
- *FieldPoint™*
- *SCXI™*

LabVIEW™ and FieldPoint™ Monitor Leonardo da Vinci Manuscript

by Joe Shuster, Chief of Information Technology, Seattle Art Museum

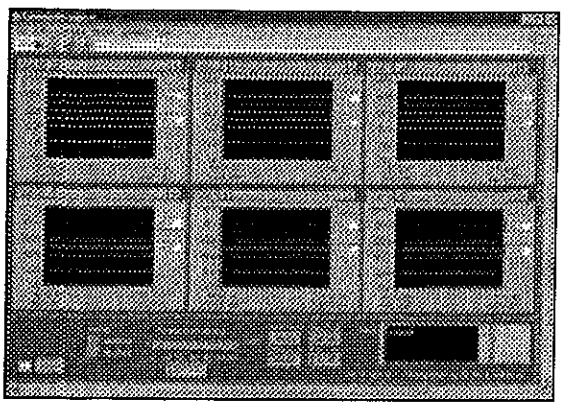
The Challenge: Monitoring a rare da Vinci manuscript at a special exhibit in the Seattle Art Museum.
The Solution: Using National Instruments LabVIEW software and FieldPoint hardware to create a monitoring system for these documents.



Top image, Joe Shuster (seated) and Mike Abel (standing) inspect temperature and humidity parameters generated by LabVIEW and FieldPoint.

Leonardo da Vinci, famed artist and innovator, might be intrigued if he realized his ideas, captured on medieval parchment, are protected today by a high-tech solution of the late twentieth century. Using a computer-based system, we at the Seattle Art Museum monitored the integrity of a priceless Leonardo da Vinci manuscript.

The manuscript, owned by Bill Gates of Microsoft, was the centerpiece of a special exhibit hosted by the museum Oct 23, 1997 to Jan 4, 1998. National Instruments supported the museum by providing a monitoring system consisting of LabVIEW software and FieldPoint hardware. The system, which runs off a Pentium PC, monitors the temperature and humidity of the six kiosks containing the manuscript pages. Each of the kiosks has a massive inner chamber with the specially monitored environment to protect the manuscript. Having this system prevents the rare text from both molding and deformation.



Flatlines on this screen indicate that temperature and humidity for the six kiosks are in the proper ranges. LabVIEW software and FieldPoint hardware make up this computer-based system.

LabVIEW software controls the system from a desktop Pentium PC connected to the FieldPoint modules via a simple 4-wire RS-485 network. We were impressed with its ease of installation – the whole process took only a few hours.

Our quest at the Seattle Art Museum for a modern monitoring approach started late last summer. We looked at a number of solutions that were significantly more expensive – by using a LabVIEW-based data acquisition system, we save money and also have compatibility for the future.

About the System

The six separate kiosks each contain sensors for temperature and humidity; these sensors provide 4-20 mA output signals, which are digitized by the National Instruments FieldPoint remote I/O modules. LabVIEW software controls the system from a desktop Pentium PC connected to the FieldPoint modules via a simple 4-wire RS-485 network. We were impressed with its ease of installation – the whole process took only a few hours.

In addition to monitoring the environmental parameters of the Leonardo da Vinci documents, the monitoring computer attaches to a phone link so that LabVIEW can automatically dial a museum staff member's pager number should an "out-of-range" parameter occur. Another monitoring capability is that the computer occupies a node on the museum's local area network, so museum staff can remotely check on manuscript conditions as well as generate reports.

Gail Joice, Senior Deputy Director at the Seattle Art Museum, said that "This system gives us a great opportunity to use a high-tech solution, which is particularly appropriate considering Leonardo's own interest in innovation. Overall, we were very pleased with the quick response from National Instruments."

Accuracy and Protection

The computer monitor in the carefully hidden "control room" displays the desired flatlines, indicating that the temperature and humidity levels are steady and not spiking. We see several benefits in our computer-based approach. Overall, this system offers greater accuracy in

centralized data tracking. Another convenient benefit is the real-time tracking it offers. Finally, its expandability is a great advantage for our future museum exhibits.

About the Codex

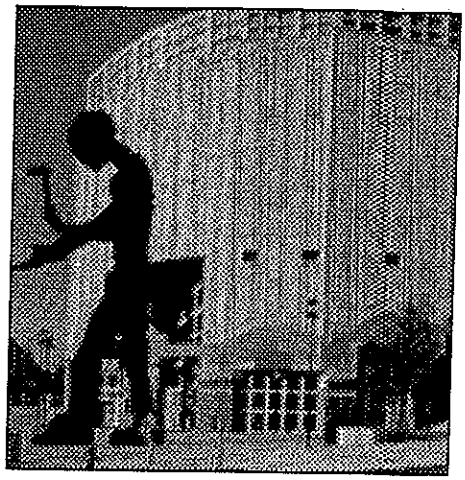
The centerpiece manuscript, called the Codex Leicester, was written circa 1508-1510. It consists of 18 loose, double sheets of illustrations that encompass water, light, gravity, and fossils -- all in Leonardo's trademark mirror script. The codex is presented here as a product of Leonardo's life-long attempt to understand the world by studying its physical manifestations, an approach that fueled both this artistic and scientific work. Leonardo himself clearly integrated his scientific observations with his works of art; for example, his reflections in the codex on why the sky is blue are demonstrated in his use of atmospheric perspective in painting. He also connected the flow patterns of water with the way he painted and drew human hair.

About the Exhibit

The exhibition has two principal themes: the fusion of art and science in Leonardo's work and his enduring inspiration for later artists, who responded both to his many artistic innovations and to the unprecedented esteem given him by his contemporaries at a time when painters were considered mere craftsmen.

Thus far, the exhibit has appeared in Italy, France, and the American Museum of Natural History in New York City. Along with the Codex Leicester, the exhibit features several other works from Leonardo as well as works from his contemporaries. The Seattle Art Museum received record attendance from this exhibit.

Seattle Art Museum personnel stand in front of the da Vinci manuscript pages.



The Seattle Art Museum received record attendance from the Leonardo da Vinci exhibit.

We looked at a number of solutions that were significantly more expensive -- by using a LabVIEW-based data acquisition system, we save money and also have compatibility for the future.

For more information, contact Joe Shuster, Seattle Art Museum, (206) 654-3215, e-mail joshu@cyperspace.com

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EXHIBIT G

The New York Times
nytimes.com

March 17, 2003

Spinning a Thriller From the Louvre

By JANET MASLIN

The word for "The Da Vinci Code" is a rare invertible palindrome. Rotated 180 degrees on a horizontal axis so that it is upside down, it denotes the maternal essence that is sometimes linked to the sport of soccer. Read right side up, it concisely conveys the kind of extreme enthusiasm with which this riddle-filled, code-breaking, exhilaratingly brainy thriller can be recommended.

That word is wow.

The author is Dan Brown (a name you will want to remember). In this gleefully erudite suspense novel, Mr. Brown takes the format he has been developing through three earlier novels and fine-tunes it to blockbuster perfection. Not since the advent of Harry Potter has an author so flagrantly delighted in leading readers on a breathless chase and coaxing them through hoops.

The first book by this onetime teacher, the 1998 "Digital Fortress," had a foxy heroine named Susan Fletcher who was the National Security Agency's head cryptographer. The second, "Deception Point," involved NASA, a scientific ruse in the Arctic and Rachel Sexton, an intelligence analyst with a hairdo "long enough to be sexy, but short enough to remind you she was probably smarter than you."

With "Angels and Demons," Mr. Brown introduced Robert Langdon, a Harvard professor of art history and religious symbology who is loaded with "what his female colleagues referred to as an `erudite' appeal." No wonder: the new book finds the enormously likable Langdon pondering antimatter, the big-bang theory, the cult of the Illuminati and a threat to the Vatican, among other things. Yet this is merely a warm-up for the mind-boggling trickery that "The Da Vinci Code" has in store.

Consider the new book's prologue, set in the Grand Gallery of the Louvre. (This is the kind of book that notices that this one gallery's length is three times that of the Washington Monument.) It embroils a Caravaggio, an albino monk and a curator in a fight to the death. That's a scene leaving little doubt that the author knows how to pique interest, as the curator, Jacques Saunière, fights for his life.

Desperately seizing the painting in order to activate the museum's alarm system, Saunière succeeds in buying some time. And he uses these stolen moments — which are his last — to take off his clothes, draw a circle and arrange himself like the figure in Leonardo's most famous drawing, "The Vitruvian Man." And to leave behind an anagram and Fibonacci's famous numerical series as clues.

Whatever this is about, it is enough to summon Langdon, who by now, he blushes to recall, has been described in an adoring magazine article as "Harrison Ford in Harris tweed." Langdon's latest manuscript, which "proposed some very unconventional interpretations of established religious iconography which would certainly be controversial," is definitely germane.

Also soon on the scene is the cryptologist Sophie Neveu, a chip off the author's earlier prototypes: "Unlike the waifish, cookie-cutter blondes that adorned Harvard dorm room walls, this woman was healthy with an unembellished beauty and genuineness that radiated a striking personal confidence." Even if he had not contrived this entire story as a hunt for the Lost Sacred Feminine essence, women in particular would love Mr. Brown.

With Leonardo as co-conspirator, since his life and work were so fraught with symbols and secrets, Mr. Brown is off to the races. Google away: you may want to investigate the same matters that Langdon and Agent Neveu pursue as they tap into a mother lode of religious conspiracy theory. The Priory of Sion, the Knights Templar and the controversial Vatican prelature called Opus Dei are all invoked, as is the pentacle, the Divine Proportion, the strange sex rites glimpsed in the film "Eyes Wide Shut" and the Holy Grail. If you think the Grail is a cup, then Mr. Brown — drawing upon earlier controversial Grail theories involving 19th-century discoveries by a real Saunière — would like you to think again.

As in his "Angels and Demons," this author is drawn to the place where empirical evidence and religious faith collide. And he creates a bracing exploration of this realm, one that is by no means sacrilegious, though it sharply challenges Vatican policy. As Langdon and Sophie follow clues planted by Leonardo, they arrive at some jaw-dropping suppositions, some of which bring "The Da Vinci Code" to the brink of overkill. But in the end Mr. Brown gracefully lays to rest all the questions he has raised.

The book moves at a breakneck pace, with the author seeming thoroughly to enjoy his contrivances. Virtually every chapter ends with a cliffhanger: not easy, considering the amount of plain old talking that gets done. And Sophie and Langdon are sent on the run, the better to churn up a thriller atmosphere. To their credit, they evade their pursuers as ingeniously as they do most everything else.

When being followed via a global positioning system, for instance, it is smart to send the sensor flying out a 40-foot window and lead pursuers to think you have done the same. Somehow the book manages to reconcile such derring-do with remarks like, "And did you know that if you divide the number of female bees by the number of male bees in any beehive in the world, you always get the same number?"

"The Da Vinci Code" is breezy enough even to make fun of its characters' own cleverness. At one point Langdon is asked by his host whether he has hidden a sought-after treasure carefully enough. "Actually," Langdon says, unable to hide his grin, "that depends on how often you dust under your couch."

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