

disintegrating into the corruption of the modern era, he believes his faith demands that he take all measures to obtain an artifact so valuable to the Church that it will give The Elect Brothers extreme leverage over the Vatican.

240. There is a shapeshifter in both novels. They are similar characters in that they are both anti-church, upper-class, blueblood, come from a family of privilege, were educated at the finest schools etc. As a shapeshifter, Teabing tricks Opus Dei, Langdon and Neveu in an ultimately unsuccessful attempt to obtain the Grail relics and documents for himself. As a shapeshifter, Kimball tricks the Legation, the Brothers, Steele and Storm in an ultimately unsuccessful attempt to obtain the documents for himself.

241. In *Da Vinci Code*, the Church has suppressed the truth about Mary Magdalene and Jesus' bloodline for 2000 years. This is principally because they fear the power of the sacred feminine, which they have demonized as Satanic. In *Da Vinci Legacy*, The Church has suppressed the truth about St. Peter and his true inheritors of spiritual power and bloodline for 2000 years. This is because the orthodox ruling structure fears losing its power.

242. In *Da Vinci Code*, Sophie Neveu and her brother are descendants of the original bloodline of Jesus and Mary Magdalene (their last name was changed to hide their ancestry). In *Da Vinci Legacy*, Brother Gregory and the other Elect Brothers of St. Peter are descendants of the original bloodline of St. Peter.

243. The heroes in both novels share the following characteristics:

- Specialty of hero: In *Da Vinci Code*, Expert in Constantine, Leonardo and the Goddess. In *Da Vinci Legacy*, Leonardo Da Vinci Scholar expert (DVL:15, 16,63,64).
- Eyes are blue in both novels.

- Face: Strong jaw (DVC:8). Muscular square jaw (DVL:140)
 - Good physical shape in both novels.
 - Current appearance: Fatigued, graying hair, looking older. "The past year had taken a heavy toll on him" (DVC:ch1)" Fatigued, looking older, bags under eyes, past months not kind to him (DVL:114)
 - Attractiveness: Intriguing, women love him (DVC:9). Intriguing, women love him (DVL:63)
 - Presence: In much demand as a conference speaker (DVC:7,8,448). In much demand as a conference speaker 77-80
 - Presence – 2: "captivating" (DVC:9) CONTEXT: at podium. "captivating" (DVL:midCh8) CONTEXT: at podium.
 - Lost love: As book opens, haunted by lost love (DVC:16). As book opens, haunted by lost love (DVL:16, 23, 114).
 - Emotional state: Lost love created emotional void (DVC:Ch6). Lost love created emotional void, (DVL:23).
 - Finding love: By end of book, finds love (Heroine, Sophie). By end of book, finds love (Heroine, Suzanne).
 - In both novels, the motivation of the hero was to protect the heroine.
 - In both novels, another motivation was to avoid being killed.
244. The heroines in both novels share the following characteristics:
- Both heroines have green eyes.

- Eyes: identical words: Sophie Neveu entered, her green eyes flashing fear. (DVC:ch12). "Why did you do that?" she asked sharply, her green eyes flashing bright with the anger she battled to contain. (DVL: middle ch11).
- Hair: "thick burgundy hair" --(DVC:50). auburn (DVL:18).
- Physical appearance: Distinctive, robust, not thin or "waifish" (DVC:50). Ample figure (DVL:77).
- Outstanding psychological characteristics: Capable, strong, resourceful woman who saves hero at least once. Capable, strong, resourceful woman who saves hero at least once.
- Hero recognizes heroine's extraordinary abilities: Hero recognizes that the heroine is highly capable of taking care of the both of them. (DVC:86). Hero recognizes that the heroine is highly capable of taking care of the both of them. (DVL:180).
- Jumping at ideas: At the heroine's suggestion (Sophie), the reluctant and confused hero (Langdon) simulates his escape from the Louvre restroom when she throws a bar of soap, containing a tracking device, out the window. (DVC:86). At the heroine's suggestion (Suzanne) and the reluctant and confused hero (Davis) escape from the Brotherhood's monastery by jumping off the roof into Lake Como. (DVL:263).
- Haunted by the past: ... were trying to speak to her and offer some kind of resolution to the emptiness that had "haunted her all these years." (DVC: Ch69). The television show, and her conduct, "came back to haunt her." (DVL: Ch8).

245. Both novels tell of similar conflicts.

- In *Da Vinci Code*, the hero and heroine seem to be caught between two opposing camps, The Vatican and Opus Dei, who want control of the Grail Documents. In the end, however, we find that both groups have been manipulated by a third-party shapeshifter (Teabing) who wants the Grail documents for his own personal motivations.
- In *Da Vinci Legacy*, the hero and heroine seem to be caught between two opposing camps, The Elect Brotherhood of St. Peter and the Bremen Legation, who want control of the Da Vinci Documents. In the end, however, we find that both groups have been manipulated by a third-party shapeshifter (Kimball) who wants the Da Vinci documents for his own personal motivations.

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