

LEONARDO

inside the mind
OF A GENIUS (HD)

The definitive Leonardo in HD.

Told with exclusive access to his greatest collection of notes,
drawings, letters and thoughts – The Codex Atlanticus.

4 x 60 minutes

diverse

zodiak

DE AGOSTINI

THE CODEx ATLANTICUS

THE MOST VALUABLE BOOK IN THE WORLD...

The Codex Atlanticus is the world's largest and most valuable collection of Leonardo Da Vinci's manuscripts. At 1119 pages, it is an extraordinary collection of his greatest thoughts, ideas and drawings.



When Leonardo died these notebooks took on legendary status, and were so valuable that they were used as bargaining tools to secure political favours, were treasured by royal courts, and were even stolen out of Italy by Napoleon.

INCREDIBLE CONTENT...

The Codex contains much of Leonardo's most celebrated work, including engineering drawings, weapons designs, artistic drafts, and architectural plans. However, there is still much of the Codex's rich content that is not familiar to the general public.



Plans for a children's book about giants, compilations of his favourite books, his CV, letters to friends and patrons and even shopping lists are just a few of the personal details that reveal a previously unseen, very human side to Leonardo.

Even small annotations, such as Leonardo's workings to solve the simple sum, $100 - 16 = 84$, tell us so much about the man. He might have been a genius but he was flawed at mental arithmetic!

Since 1637 this priceless collection of personal manuscripts has been bound together and locked away in the Ambrosiana library in Milan – until now.

VITAL RESTORATION PROCESS...

Last year academics noticed that the pages of the Codex were beginning to deteriorate, and an essential and painstaking, restoration process took place.



For the first time in years the pages of the Codex were unbound and each individual sheet restored and then HD digitized.

This unprecedented event has allowed for fascinating new research to be carried out on the manuscripts and the opportunity to display the now separated pages to the general public.

Twenty four themed exhibitions, staggered over the next six years, will introduce fans to a wealth of new and exciting content and a hitherto untold side to Leonardo.

And it is this unseen Leonardo that is the subject of our series.

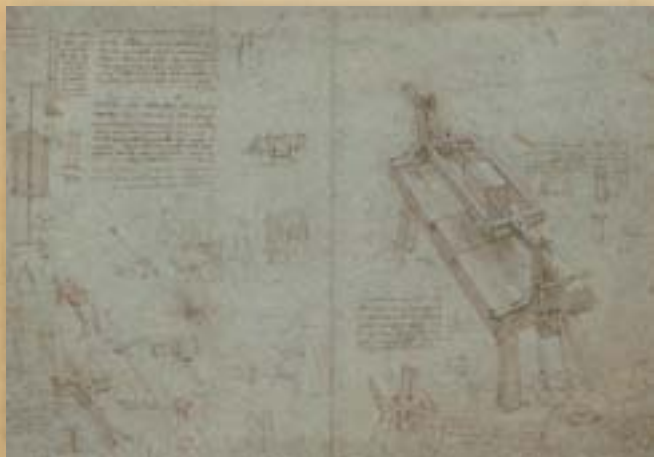
the series

the real Leonardo...

Taking full advantage of our unparalleled access to Leonardo's masterwork the Codex Atlanticus, our presenter will embark on an enthralling journey to peel away myths and pretensions and discover the real Leonardo.

Our presenter will immerse himself in the historic jewels of Renaissance Italy and France to place Leonardo's life within a historical context like never before. The detail in the manuscripts will finally reveal Leonardo as an observer of his time rather than the commonly perceived isolated genius, disconnected from the real world.

The Codex will show how he was acutely aware of the political, cultural and economic events unfolding around him. He designed spectacular war machines because he was working for a tyrant and spying for Machiavelli, he suffered from depression and lamented the evil of mankind, and he chastised his young assistant for stealing money intended to buy clothes.



Our presenter will retrace Leonardo's footsteps, walking through the monasteries where he worked, the libraries where he studied and the landscapes that he sketched, the Codex acting as a constant guide, providing detailed references to everything that he saw.

The complexity, contradictions and fallibility of Leonardo the man is a fascinating story, and one that only serves to place the breadth of his genius in an even more staggering light.

But this story can only be told with our key points of exclusivity and access:

the original manuscripts

Over hundreds of years, academics and the world's top experts have had to apply months and even years in advance to be able to look at and handle just one page of the Codex. Our presenter has been granted the incredible opportunity to literally leaf through the entirety of the world's most valuable manuscripts at will.

the exhibitions

For the first time the original separated pages can be compared side by side. This has allowed researchers the chance to compile the upcoming exhibitions and verify or alter Codex content and Leonardo chronology. This new and extremely detailed research is being conducted by one of the world's leading Leonardo experts, Professor Marani.

Professor Marani has agreed to bring his consummate expertise to this series as leading consultant.

exclusive HD images

Unbinding the Codex has allowed researchers to digitize the manuscripts, page by page, to preserve them for future generations and open them up to proper academic scrutiny. Faded annotations can be reinterpreted and the most miniature of drawings can finally come to life.



We have exclusive access to all 1119 HD images, ensuring that this is a visually spectacular series.

And the HD Images are not the only visual treats that will bring this series to life...

vision impossible

The series will also feature incredible ‘vision impossible’ images of some of Leonardo’s art works, including a 16 billion pixel version of The Last Supper. Shot at an incredibly high level of detail, we can surf through the picture and spot previously unseen strokes, imagery and clues that illustrate Leonardo’s revered technique.



The technology has already revealed a church bell tower, flowers on the walls and incredibly gold flake in the robes of the disciples – Leonardo claimed that using gold flake was cheating!



The next painting to get the “vision impossible” treatment is Ritratto di Musico, a painting in the Ambrosiana library, tentatively attributed to Leonardo. Could “vision impossible” finally verify the artist?

3D ANIMATION

Spectacular 3D animation will bring Leonardo’s beautiful drawings off the page and to life, right in front of our presenter’s eyes. They will come alive in real time, and allow our presenter to walk around and interact with them.



Exploding bombard cannons will billow smoke, the cogs will turn on his heavy-duty crane and his breath-taking geometric patterns will spring from the pages. Retaining the look of the original sketches, it will be as though Leonardo drew them himself!

episode guide

From his birth in a small village to the high-point of his career in Florence and Milan to his eventual death in a French royal palace, each of the four episodes features a defining age in Leonardo's life. The content is guided by the revelations our presenter finds in the Codex Atlanticus.

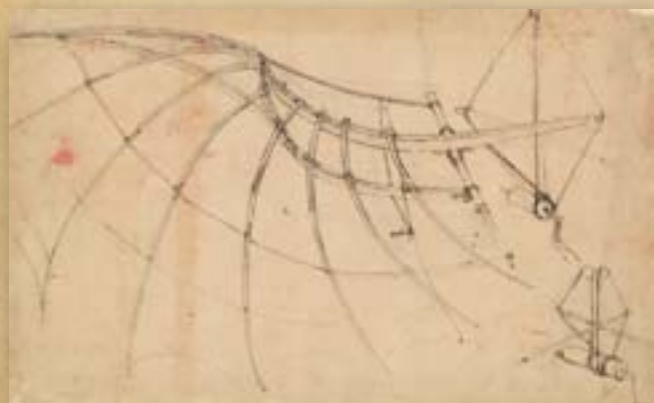
episode 1 (1452 – 1481):

From Apprentice to Master

Our series opens with our presenter walking through the magnificent countryside of Tuscany and to a sleepy village just outside Florence; he's here to uncover the formative years of Leonardo's life.

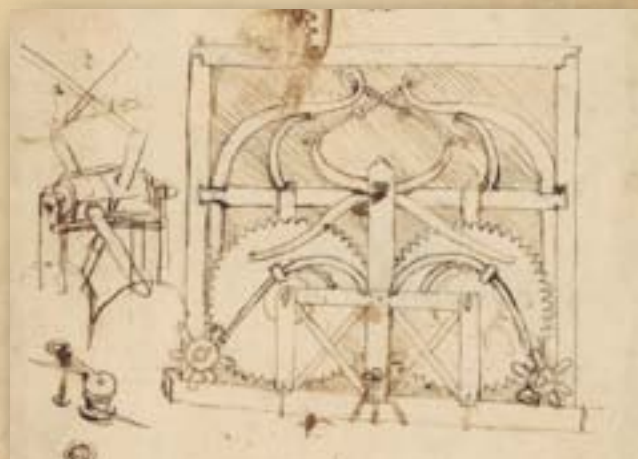
Born illegitimate to a lawyer and a peasant girl, Leonardo does well to secure a position as an apprentice at the workshop of renowned Florentine artist 'Verrocchio'. A precocious talent, he makes his name by helping his master place a giant copper sphere on top of the dome of Florence Cathedral using ingenious cranes and lifting equipment.

At the age of 25 Leonardo begins writing the Codex Atlanticus, his greatest collection of thoughts, drawings and inventions. Our presenter uses the guide to uncover some of his most celebrated designs including those for cranes, flying machines, an automatic 'car' and printing presses.



But the Codex also reveals much about his fascinating personal life, including his close relationship with his patrons, the powerful Medici family. When Leonardo is accused of sodomy and arrested, the Medici act to have the charges dropped and so spare him the fate of a long time behind bars and possible execution! The Codex also shows how Leonardo begins to mingle and compete with many of the

'old masters'. We know that he battled for commissions with amongst others, Botticelli, Perugino and Ghirlandaio and was often not successful. The Codex highlights the everyday frustrations of an ambitious young man desperately trying to better himself.



Whilst now pushing science and engineering far beyond the boundaries of the day, our presenter reveals that by his twenties, Leonardo had also started painting some of the greatest masterpieces of the Renaissance. Our presenter visits the Uffizi to see some of his collaborative masterpieces, including the 'Baptism of Christ' and the 'Annunciation'.

By the age of 29 Leonardo's livelihood appears to be flourishing, he has the patronage of the Medici and a number of successful major works secured; but the Codex will reveal that things aren't quite as secure as they appear...

episode 2 (1482-1499):

The Renaissance Man

The Codex indicates that Leonardo's career began to stall in Florence in his early 30's. Concerned he writes a letter to the Duke of Milan, Ludovico Sforza, listing his talents, inventions and a list of the war machines that he can build. *'I can contrive an infinite variety of machines for attack or defence'*, boasts Leonardo.

Taking a musical instrument he had designed as a gift, Leonardo leaves Florence and travels to Milan to woo the thriving court of the Duke.

Following the Codex our presenter travels to Milan and visits the Santa Maria delle Grazie convent, to see Leonardo's most famous Milanese work, the 'Last Supper'. Our incredible 'vision impossible' allows our presenter to study Leonardo's technique like never before.



The Codex also reveals that whilst in Milan Leonardo developed a flourishing interest in architecture theatre and anatomy. In fact Leonardo could be often found at the Milanese morgue studying the cadavers.

The Codex also reveals more detail about Leonardo's personal life. We are introduced to a 10 year-old mischievous boy 'Salai' who joins Leonardo's household at this time. He becomes a companion and probable lover for the rest of

Leonardo's life. In the Codex Leonardo lists the lavish gifts that he has bought Salai including jewellery, bows and arrows and a silver brocade.

Leonardo was the ultimate Renaissance man, constantly trying to better himself. With no formal education Leonardo thought that by learning Latin would he could distance himself from his meagre upbringing and begin to access the academic texts of the day. The Codex contains a list of his favourite books that show the breadth of knowledge that he is trying to acquire in the fields of theology, letter writing (something he always had problems with) and science.

But the Codex also shows that at this time he had a playful side! The Atlanticus contains a fantasy story about a giant appearing in the Orient that Leonardo planned to develop into a story for children.

By now Leonardo has secured legendary status and Leonardo begins the biggest project of his life; building a giant bronze horse in honour of the Duke's father.



But it proves problematic and the Codex contains a draft letter to the Duke in which Leonardo pleads poverty and excuses himself for delays in completing work.

Sadly Leonardo never gets to finish the piece and a life-size clay model of the great horse is destroyed when French soldiers invade Milan. With his patrons ousted, Leonardo details his plans to flee Milan in a coded message within the Codex; listing what objects he will take with him and what supplies to buy.

Leonardo flees Milan and begins a period of nomadic travel around northern Italy....

episode 3 (1500-1506):

The Nomadic Genius

Europe is at war and the power of its royal courts is shifting all the time. Consequently, Leonardo must look further afield for work and patrons, and the Codex provides detailed evidence of Leonardo's new life as the ultimate freelancer.

Following Leonardo, our presenter leaves Milan and takes a tour of Northern Italy, the first stop are the canals and lagoons of Venice where Leonardo's first big project is as a military engineer designing defences against the invading Turks



Whilst in Venice the Codex also shows how he devised a system of removable dykes to protect the city from sea attack and incredibly a diving suit to be used in the destruction of enemy ships entering Venetian waters



It is evident from the Codex that Leonardo's family life becomes disrupted at this time and a very human side to the genius appears on the pages. On the back of a sheet that featuring the design for a floating bridge are three enigmatic lines from a draft letter to Leonardo's father, *'Dearest father, on the last day of last month I received the letter you wrote to me, which gave me great pleasure quickly followed by sadness. Pleasure because as far as I understood you are well, for which I thank God, I was sorry hearing of your hardship.'*

Later in the Codex Leonardo makes a the not-unusual note of some money that he lent to Salai but didn't get fully repaid, a list of travel expenses, and then a more serious one that records the death of his father: *'Wednesday at 7 o'clock ser Piero da Vinci died, on 9 July 1504...'*

A great shift appears to take place in Leonardo's life at this time and the Codex indicates that Leonardo begins to get disillusioned with painting. He states that he has become frustrated with being asked to finish works whose difficulties he felt he had 'solved'.

Dissatisfied he decides to leave Venice and embarks upon the most complex period of his life. Leonardo decides to accept employment from the military tyrant Cesare Borgia who is carving a kingdom for himself in Northern Italy.

Borgia was one of the most ruthless men of his era and employs Leonardo as his head military engineer. The Codex shows how Leonardo is charged with travelling around Borgia's territory, designing fortresses and siege engines



However, at the same time Leonardo chooses to pass on this information to Florentine spy Machiavelli.

We are unsure as to the reasons behind the decisions made by Leonardo at this time but the Codex suggests that after becoming dissatisfied with painting, he wished to have time to pursue his scientific pursuits. Perhaps he felt that the freedom given to him by Borgia would let him do this.

Whatever the reason, within a year, he had left Borgia's employment to return to Milan.

episode 4 (1507 – 1519):

By Royal Appointment

The Codex has led our presenter back to Milan to tell the final chapter in Leonardo's life. Since Leonardo left, Milan has been invaded and is now ruled by the French. The Codex contains details of Leonardo's return, including a fascinating draft letter in which Leonardo mentions a legal battle with his brothers over their uncle's inheritance. He also mentions that he will send Salai ahead of him to prepare for his arrival.

In Milan Leonardo gets straight to work for his new masters. The Codex mentions designs for a 'garden of wonders' for the new governor, and a treatise on the anatomy of the horse. Leonardo also directs the festivities to honour the King of France and consults the clergy on the choir stools in Milan Cathedral.

However, The Codex also gives us an insight into the everyday niggles and frustrations that faced the aging Leonardo at this time. He complains about the behaviour of one of his young workers, the German painter Giorgio, '*He gets his pay immediately at the beginning of the month and is very prompt in cashing it in...*' but was apparently not so prompt in his work! Leonardo also writes that he suspects that he has divulged some of his inventions to a competitor.

In 1513, Leonardo moves to Rome at the invitation of the Pope's brother. Based in the Vatican, the Codex shows that he studies solutions to geometric problems



but becomes frustrated in losing commissions to other artists such as Michelangelo and Raphael.

The now older and more reflective Leonardo also writes a very curious line in the Codex; '*The Medici created me and destroyed me*' – perhaps referring to the doctors that had helped him be born but he thought were now threatening his health.

After three unhappy years in Rome Leonardo is employed by the King of France, as 'First painter, engineer and architect to the King'. Leonardo crosses the Alps with his assistants on mules, leaving his Italian homeland forever and taking his favourite picture the 'Mona Lisa' with him to France.

Our presenter follows Leonardo to the Royal Palace, 'Clos-Luce' in the Loire Region of France. With his health failing, he still produces a prodigious volume of work in the Codex, studying topography, water channels and designing fountains and magnificent buildings.



On April 23rd 1519, Leonardo dies in the palace aged 67. The Codex contains Leonardo's last dated note. At the end of a page of studies in geometry he writes a worthy epitaph: '*I shall continue*'.

diverse production

Diverse is one of the most recognisable and trusted brands in British television. Building on a 25 year track record for quality and craftsmanship, the company delivers innovation and excellence across a broad range of genres.

Recent hit factual transmissions include returning series *Bear Grylls' Man vs. Wild* and *Born Survivor* (Discovery/C4), *Tribal Wives* (BBC2), *The Frankincense Trail* (BBC2), *Mrs Mandela* (BBC 4), *Gonzo: The Life of Hunter S. Thompson* (BBC2), *Dispatches: Kids Don't Count* (C4) and *Rocket Science* (BBC2).

In October 2006 Diverse joined Zodiak Entertainment. As a leading company in the international media industry, Zodiak Entertainment is the group that co-ordinates all DeAgostini's activities in the production and distribution of content for television and new media.

Diverse is committed to making intelligent, stylish and emotionally compelling television, driven by editorial and visual originality.

Digital and Non linear Opportunities

We plan a whole range of ancillary, non-TV related opportunities to be tied in to this series.

We would look to exploit our content and the incredible HD images of the Codex both online and as downloadable phone applications. Launched at the same time as the series, viewers would be able to scan Leonardo drawings and letters in their own time at a level of detail never experienced before!

From the diving suit to the automatic car, viewing images on these applications would provide the ultimate, intimate, Leonardo experience.

The series web site will also offer unseen and unique content to the TV series, and direct viewers to further platforms of interactive Leonardo related entertainment.

Online and print projects will also be planned. These could be in conjunction with the various contributors to the series, such as Milan's National Museum of Science and Technology, The Ambrosiana Library and our academic consultants.

