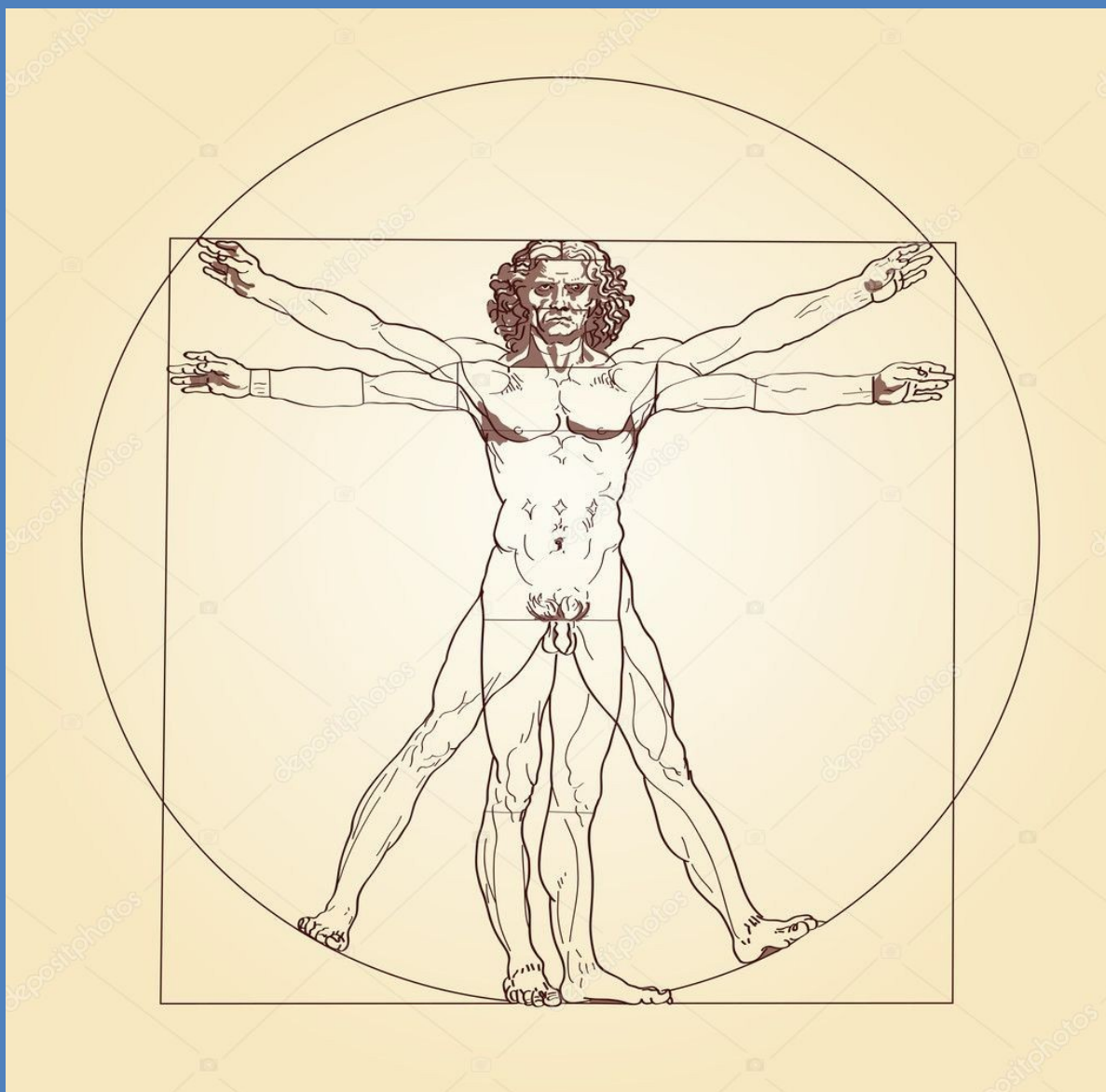


Celebriamo Leonardo 500

WE CELEBRATE LEONARDO DA VINCI 500 YEARS AFTER HIS DEATH



EVENT OFFICIAL INTRODUCTION 2019 - ITALY

ORGANIZED BY THE PARTNER:

Lomonon Group SE

PROMOTED BY:

WORLD DIGITAL FOUNDATION

(Member of "Discovery Kepler")

(A Scientific Foundation for the International Organisation)

HQ. Adress: Corso Principe Oddone nr.18 -

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CELEBRIAMO LEONARDO 500

(WE CELEBRATE LEONARDO DA VINCI 500 YEARS AFTER HIS DEATH)

1519-2019

THE NATIONAL INSTITUTIONAL EVENT FOR 500 YEARS CELEBRATIONS FROM THE ITALIAN GENIUS LEONARDO DA VINCI'S DEATH

“Once you have tasted flight, you will forever walk the earth with your eyes turned skyward, for there you have been, and there you will always long to return”

Leonardo Da Vinci

(The Atlantic Code)



29 NOVEMBER – 1st DECEMBER 2019

ROYAL CASTLE OF MONCALIERI

TURIN - ITALY

Castello di Moncalieri (Torino)

(ITALIA)



THE EVENT'S LOCATION PROFILE

The castle of Moncalieri is a Palace in the town of Moncalieri in the province of Turin (Italian Piedmont region). Along with other Royal residences of the Savoy dynasty in 1997, the year inscribed in the UNESCO world Cultural Heritage site by UNESCO. The first building on this site was a fortress built on a hill approximately 1,100 th year on the orders of Tom Zavoiskogo. The main task of the fortress was controlling the southern approach to Turin. In the mid-17th century Yolanda of Valois, wife of Duke Amadeus IX, turned the building into a charming country residence.

By the architect Carlo di Castellamonte, the fortress was expanded considerably, and the interiors redesigned by local artists. In this castle hosted the wedding of Maria Victoria Francesca of Savoy and Prince of Carignano. Here, in 1781, the year Maria Carolina of Savoy married Anton of Saxony. Saw the castle and sad days in 1785, the year here died Marie Antoinette Spanish, wife of Victor Amadeus III, king of Sardinia. The king followed his wife ten years later. Representatives of the Savoy dynasty was very fond of the castle of Moncalieri and willingly used it. In 1798, the year it was the first castle occupied by the French army of Napoleon. The French held it until 1814, the year. Later, the king of Sardinia, Victor Emmanuel I gave the castle to his nephew Karl albert, Prince of Carignano, who turned it into a family home - there took place the training of the young Dukes and duchesses. And the king Victor Emmanuel II even prefer this castle to the

Royal Palace Palazzo Reale in Turin. On his orders in the castle of Moncalieri was a personal apartment. From 1921, the year the castle of Moncalieri is the headquarters of the 1st battalion of the carabinieri, but the historical premises of the castle are free to explore. Today the castle of Moncalieri is a building in the shape of a horseshoe facing South, with four massive square towers at the corners. The wings have five storeys with strong buttresses. Two smaller sections are located along the side and form two courtyards. The South facade is notable for the Italian garden and two small cylindrical tower is all that remains of the castle of the 15th century. On the North side is also home to the Belvedere.



WORLD DIGITAL FOUNDATION

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CELEBRIAMO LEONARDO 500

1519-2019

WE CELEBRATE LEONARDO DA VINCI 500 YEARS AFTER HIS DEATH

Dear Guests, Sirs and Madams,

We have the pleasure to welcome you at this first cultural event's day "CELEBRIAMO LEONARDO 500" to celebrate Leonardo Da Vinci fifty hundreds years after his death. This scientist has been considered a Universal Genius and our Foundation is honoured to dedicate to Leonardo Da Vinci her important tribute.

We also wish to welcome the Civil and Military Authorities, all Guests coming from Italy and abroad. Moreover, our special thanks to the Media operators that will attend this important event.

Leonardo da Vinci was born on 15 april 1452 and died on 2 mai 1519.

People largely know Leonardo as a painter despite the success he had in other disciplines as well. His most famous paintings are rich in creative lighting, expression of emotions, and the use of the human form figuratively in the compositions. The most famous paintings and drawings are the *Mona Lisa*, the *Last Supper*, and the *Virgin of the Rocks*, and *Baptism of Christ* that he worked on together with Verrocchio. Other paintings include the *Virgin Mary*, *Virgin and Child with St. Anne*, *The Annunciation*, *Madonna of the Carnation*, *Ginevra de' Benci*, *The Adoration of the Magi* (Unfinished), *St. Jerome in the Wilderness* (Unfinished), *Portrait of a Musician* (Unfinished), *Lady with an Ermine*, and *St. John the Baptist* among others. Leonardo wrote journals, notes and made drawings that reflected his wide range of ideas. The most notable of this collection is the *Vitruvian Man*. Leonardo was a master of *topographic* anatomy evidenced in his many published and unpublished works detailing the human skeleton, muscles, the heart, sex organs, and sinews. His studies also explored human emotions, expression, and aging. In engineering, he wrote about a flying machine and aerodynamics in the *Codex on the Flight of Birds*, hydraulic pumps, music instruments, bridges, the parachute among others.

Finally, we wish to thank our Board of Directors in charge of the World Digital Foundation and all our partners and operators which helped us during this important event 's planning about Leonardo Da Vinci 500 Years Celebrations. All italian people must be proud of this universal genius.

Ing. Maurizio Magistrelli

General Director

Eugenio Paolo Ferraro

Secretary General



CELEBRIAMO LEONARDO 500

1519-2019

WE CELEBRATE LEONARDO DA VINCI 500 YEARS AFTER HIS DEATH

Remembering the genius of Leonardo da Vinci, five hundred years after his death - highlighting his extraordinary creative talent, that of a man who dedicated his entire life to art, innovation and science: this is the intent of the City of Torino in collaboration with the Regione Piemonte, the Royal Museums and the Torino Museums Foundation. The celebrations dedicated to Leonardo are for Torino - a city that houses a very precious collection of autograph drawings including his "Portrait of a man in red chalk", considered to be his self-portrait, in the Royal Library of Piazza Castello - a great opportunity to enhance and promote throughout the world the historical heritage of the Renaissance: from art to literature, from music to science and architecture and, more generally, to the art of living.

TIMETABLE FRIDAY 29 NOVEMBRE 2019

"THE OPENING CEREMONY"



H. 21,00 – THE ORCHESTRA PERFORMANCE By :

(The Historical Fanfara Orchestra by the italian

"Royal" policemen, year 1883)

LOCATION : "LA CAVALLERIZZA" (Castle of Moncalieri)

H.22,00/22,30 – Welcome Cocktail (FOR INVITED GUESTS ONLY)



A TRIBUTE TO LEONARDO BY GIORGIO VASARI

Giorgio Vasari (1511-1574) wrote the lives of hundreds of artists – some he commissioned and then he put under his name -which he published first in 1550, and then in a second revised edition in 1568. It is still a very important tool for studying artists of the Italian, or better say, Tuscan Renaissance. Modern art historians tend to think that he did not write all of them personally and a case in point might be this famous life of Leonardo Da Vinci (1452 – 1519). In it he presented Leonardo as a sort of heretic. The second edition dated 1568 by the Giunti is a very much edited and tamed down biographical sketch. Giorgio Vasari never met Leonardo personally and several of the mistakes present in both editions can be seen as a proof that he was only collecting gossips, perhaps unable to check the facts.

The greatest gifts are often seen, in the course of nature, rained by celestial influences on human creatures; and sometimes, in supernatural fashion, beauty, grace, and talent are united beyond measure in one single person, in a manner that to whatever such an one turns his attention, his every action is so divine, that, surpassing all other men, it makes itself clearly known as a thing bestowed by God (as it is), and not acquired by human art. This was seen by all mankind in Leonardo da Vinci, in whom, besides a beauty of body never sufficiently extolled, there was an infinite grace in all his actions; and so great was his genius, and such its growth, that to whatever difficulties he turned his mind, he solved them with ease. In him was great bodily strength, joined to dexterity, with a spirit and courage ever royal and magnanimous; and the fame of his name so increased, that not only in his lifetime was he held in esteem, but his reputation became even greater among posterity after his death.

Truly marvellous and celestial was Leonardo, the son of Ser Piero da Vinci; and in learning and in the rudiments of letters he would have made great proficience, if he had not been so variable and unstable, for he set himself to learn many things, and then, after having begun them, abandoned them. Thus, in arithmetic, during the few months that he studied it, he made so much progress, that, by continually suggesting doubts and difficulties to the master who was teaching him, he would very often bewilder him. He gave some little attention to music, and quickly resolved to learn to play the lyre, as one who had by nature a spirit most lofty and full of refinement: wherefore he sang divinely to that instrument, improvising upon it. Nevertheless, although he occupied himself with such a variety of things, he never ceased drawing and working in relief, pursuits which suited his fancy more than any other. Ser Piero, having observed this, and having considered the loftiness of his intellect, one day took some of his drawings and carried them to Andrea del Verrocchio, who was much his friend, and besought him straitly [sic] to tell him whether Leonardo, by devoting himself to drawing, would make any proficience. Andrea was astonished to see the extraordinary beginnings of Leonardo, and urged Ser Piero that he should make him study it; wherefore he

arranged with Leonardo that he should enter the workshop of Andrea, which Leonardo did with the greatest willingness in the world. And he practised not one branch of art only, but all those in which drawing played a part; and having an intellect so divine and marvellous that he was also an excellent geometrician, he not only worked in sculpture, making in his youth, in clay, some heads of women that are smiling, of which plaster casts are still taken, and likewise some heads of boys which appeared to have issued from the hand of a master; but in architecture, also, he made many drawings both of ground-plans and of other designs of buildings; and he was the first, although but a youth, who suggested the plan of reducing the river Arno to a navigable canal from Pisa to Florence. He made designs of flour-mills, fullingmills, and engines, which might be driven by the force of water; and since he wished that his profession should be painting, he studied much in drawing after nature, and sometimes in making models of figures in clay, over which he would lay soft pieces of cloth dipped in clay, and then set himself patiently to draw them on a certain kind of very fine Rheims cloth, or prepared linen; and he executed them in black and white with the point of his brush, so that it was a marvel, as some of them by his hand, which I have in our book of drawings, still bear witness; besides which, he drew on paper with such diligence and so well, that there is no one who has ever equalled him in perfection of finish; and I have one, a head drawn with the style in chiaroscuro, which is divine.

And there was infused in that brain such grace from God, and a power of expression in such sublime accord with the intellect and memory that served it, and he knew so well how to express his conceptions by draughtmanship, that he vanquished with his discourse, and confuted with his reasoning, every valiant wit. And he was continually making models and designs to show men how to remove mountains with ease, and how to bore them in order to pass from one level to another; and by means of levers, windlasses, and screws, he showed the way to raise and draw great weights, together with methods for emptying harbours, and pumps for removing water from low places, things which his brain never ceased from devising.

It is clear that Leonardo, through his comprehension of art, began many things and never finished one of them, since it seemed to him that the hand was not able to attain to the perfection of art in carrying out the things which he imagined; for the reason that he conceived in idea difficulties so subtle and so marvellous, that they could never be expressed by the hands, be they ever so excellent. And so many were his caprices, that, philosophizing of natural things, he set himself to seek out the properties of herbs, going on even to observe the motions of the heavens, the path of the moon, and the courses of the sun.



CELEBRIAMO LEONARDO 500

1519-2019

WE CELEBRATE LEONARDO DA VINCI AFTER 500 YEARS FROM HIS DEATH

SATURDAY 30 NOVEMBER 2019

TIMETABLE:

H.9,00-10,00 – GUESTS ACCREDITATION AND “WELCOME COFFEE”

H.10,00 – 11,00 : THE EVENT OFFICIAL OPENING

“CELEBRIAMO LEONARDO 500”

***WITH THE INSTITUTIONAL GREETINGS BY THE GOVERNMENT REPRESENTATIVES,
MILITARY AND CIVIL AUTHORITIES.***

H.11,00 -13,30 INTERNATIONAL OPENING CONFERENCE

“ LEONARDO DA VINCI: THE REVEALED MISTERY!”

The Return of the Universal Italian Genius after 500 Years

H. 13,30-14,30 - WELCOME LIGHT LUNCH

H. 14,30 – 19,00 - CONFERENCE AFTERNOON SESSION

H. 19,30 - CALL FOR PRESS CONFERENCE (MEDIA CENTRE)

***MANY INTERNATIONAL IMPORTANT EXPERTS OF ART HISTORY BUT
ALSO MILITARY HISTORIANS WILL BE OUR SPECIAL GUESTS AND
SPEAKERS DURING THE EVENT .***

INTRODUCTION

Leonardo da Vinci was a painter, sculptor, architect, inventor, military engineer and draftsman – the epitome of a “Renaissance man.” With a curious mind and keen intellect, da Vinci studied the laws of science and nature, which greatly informed his work. His ideas and body of work have influenced countless artists and made da Vinci a leading light of the Italian Renaissance.

In the early 1480s, many years before he painted the world-famous pieces for which he is now best known—the Mona Lisa being just one—Italian polymath Leonardo Da Vinci sought a job at the court of Ludovico Sforza, the then de facto ruler of Milan. Fully aware that Sforza was looking to employ military engineers, Leonardo drafted an application letter that put his seemingly endless engineering talents front and centre, by way of a 10-point list of his abilities; interestingly, his artistic genius is merely hinted at towards the very end. It is believed that the final document, pictured above and translated below, was penned not in Leonardo’s hand, but by a professional writer. The effort paid off, and he was eventually employed. A decade later, it was Sforza who commissioned him to paint The Last Supper.



DURING THE TWO DAYS EVENT GUESTS WILL BE INVITED AT THE EXHIBITION OPENING “A SPECIAL TRIBUTE TO LEONARDO”, WITH HIS AVAILABLE PATENTS AND ARTWORKS REPRODUCTIONS.

Nr. FOUR EXHIBITIONS ABOUT MODERN AND CONTEMPORARY FINE ART AND COMICS ART WILL BE PUT ON FOR THE EVENT. AS FAR AS THE COMICS ART IS CONCERNED, GUESTS WILL HAVE THE OPPORTUNITY TO VISIT ONE BY THE OLD MASTER LUCIANO GATTO (DISNEY & CO) AND AN OTHER ONE BY THE ASTORINA PUBLISHERS.



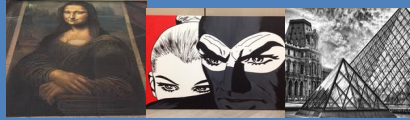
THE ORIGINAL TRIBUTE TO LEONARDO DA VINCI BY THE COMICS WORLD

In the year of Leonardo Da Vinci Celebrations, 2019, the international Publishers for Kids such as Disney & CO and many others pay tribute to Leonardo da Vinci, the genius of the Italian Renaissance born in Vinci in 1452 and who died in Amboise in 1519. On the occasion of the 500th anniversary of his death, there are indeed many initiatives and exhibitions dedicated to Leonardo.

To celebrate this anniversary, for instance, Geronimo Stilton, born from an idea by Elisabetta Dami, worked with her Italian publisher, Edizioni PIEMME and the Leonardo da Vinci Museum, to create a particular volume entitled *The Secret of Leonardo*. It's a hilarious book and full of mysteries that see Geronimo Stilton, Ben and Trappy's nephews and friends of Leonardo International Club, grappling with an adventure entirely dedicated to the artist and set in the places of the birthplace of the Vinciano, with incursions into the Leonardian Museum and the Leonardian Library.

The Geronimo Stilton book dedicated to Leonardo will subsequently be presented month after month in the various countries in which it will be published. In particular, the next May 19, the volume will be presented by Geronimo Stilton "in fur and moustache" just aVinci, at the Leonardian Museum. On June 15th it will be the turn of the Louvre in Paris, where the Director of the Echo of the Rodent will be the protagonist of a special signature-copy right in the museum that preserves, among other works, the Gioconda by Leonardo. Also in France, there will also be presentations in Amboise, a town in the Loire Valley where Leonardo died down 500 years ago, and in the context of the traditional, literary festival of Blois, Les Rendez-vous de l'histoire.

Translated into 49 languages and with 161 million copies sold worldwide, Geronimo Stilton, the journalist mouse most loved by children, is a global phenomenon that has spread all over the world from Italy. Furthermore, for several years now, Geronimo Stilton has been collaborating with Italian museums, as was the case with the MUDEC in Milan and the Unesco site of Pompeii, Herculaneum, Torre Annunziata, the Galata-Museo del Mare in Genoa, the Rovereto Civic Museum Foundation.



**A SPECIAL TRIBUTE TO LEONARDO DA VINCI FROM THE
ARTISTIC COMICS WORLD WITH THE
“ASTORINA” PUBLISHERS !**

During the two day's event, some original artistic conferences will take place and the artists and authors coming from the contemporary graphic novels art and the classic Fine art experts or art history experts will be all involved.

A Thematic Art Exhibition will be hosted into a specific area with the support of the Italian Publishers “ASTORINA”, called “I’M LEONARDO” and a second one by the Master Luciano Gatto, one of the main graphic novels’ historical authors in Italy and abroad.



H. 19,00 : DURING THE EVENT, GUESTS WILL BE INVITED TO THE

“DIABOLIK HAPPY HOUR” WITH LEONARDO.

DURING THIS FANTASTIC EVENT GUESTS WILL TASTE THE ITALIAN “APERITIVO” AND THEY ALSO WILL MEET THE MODERN CONTEMPORARY ARTISTS . MOREOVER, ALL THE INTERESTED ART COLLECTORS MIGHT ALSO RECEIVE SOME ARTISTIC GADGETS BY THE ATTENDANTS ARTISTS OR AUTHORS WHICH WILL BE HOSTED IN THE LOUNGE CALLED “I’M LEONARDO”

“DIABOLIK AND EVA KANT CHARACTERS BY “ASTORINA PUBLISHERS”

One of the most popular series in the history of Italian comics, Diabolik was created in 1962 and consists of more than 800 volumes, leading to the birth of the fumetti neri comics subgenre. The series is named after its protagonist, an anti-heroic thief, inspired by several previous pulp fiction characters from Italy and other countries. Its stories consist of monthly black-and-white, digest-sized volumes.

The series takes place in the fictional town Clerville and stars the titular Diabolik, initially represented as a ruthless and cruel thief who does not hesitate to murder anyone in order to accomplish his deeds, aided by his partner and lover Eva Kant. Over the time, the character evolved his personality, developing healthy roots and ethical principles such as honor, the sense of friendship and gratitude, and respect for noble souls, robbing and killing also other criminals. Throughout his adventures, he is pursued mainly by the Inspector Ginko.

The series sold more than 150 million copies, becoming one of the best-known and best-selling comics series from Europe. Its success had also inspired a live action movie, a radio show, an animated television series, video games, novels, and countless parodies

H. 20,30 - “EXCLUSIVE SOCIAL EVENT”

(FOR INVITED GUESTS ONLY)

DINNER WITH LEONARDO



You will be invited to live an unforgettable emotional experience with Tastes and Flavors in the Renaissance.

THE LEGEND ABOUT LEONARDO EXPERT ALSO IN THE CULINARY ART

This might be simply a Legend or not but it seems that Leonardo da Vinci was an all-round genius also as “CHEF”. According to Giorgio Vasari (1511-1574), author of the Lives of the Most Excellent Painters, Sculptors, and Architects, he was a truly amazing painter, sculptor, theoretician on the subject of art, musician, writer, mechanical engineer, architect, and scenographer, who had an expert knowledge of artillery, an inventor and a scientist.

However, the man whose best-known painting is The Last Supper, on which he labored for three whole years, had a life-long interest in food and food preparation. According to some sources, a vegetarian, he was certainly as much an innovator in the kitchen as he was in other spheres and was, for several years, the Grand Master of Ceremonies at the court of Ludovico Sforza, known as “il Moro”, who was the Duke of Milan, and his patron.

Thanks to Leonardo’s Codex Atlanticus, which is held in the Biblioteca Ambrosiana in Milan, we can surmise that he was well-acquainted with herbs and spices, experimenting with them, as he did with everything else. Among these were turmeric, aloe, saffron, poppy seeds, cornflowers, juniper, mustard seed oil, and flax-seed oil. Interspersed between notes and sketches related to mechanics, anatomy, and geometry, we also find ideas for making a cook’s life easier. Among the more curious of Leonardo’s inventions for the cook of the day was a pepper-grinder inspired by the shape of the lighthouse at La Spezia, on the Ligurian coast, a wind-powered egg-slicer, a mechanically-operated spit roast powered by the heat of the flames, devices for peeling and chopping various ingredients, as well as precursors of the modern-day corkscrew. In his typical fashion, Leonardo Da Vinci covered the range, and also looked at how wine-production could be optimized. Well-versed in botany, he owned land in Florence and also had a vineyard in Milan given to him by Duke Ludovico il Moro, in 1499, shortly after the completion of the painting of The Last Supper. In a well-known letter, Leonardo provides instructions to the farmer on how to ensure that the vineyard gave of its best. Moreover, meticulous notebooks kept by da Vinci, some of which survive today, reveal why he was so suited to this new cultural perspective. They also give great insight into his relationship with food, nutrition and the kitchen. He started writing the notebooks at age thirty-seven and kept up with them until his death thirty years later. Mainly a random assortment of thoughts, notes and drawings, much like diaries, they were written in “mirror script” from right to left, with the letters themselves drawn backward. As you can imagine, his method for keeping his thoughts private made the notebooks even more difficult for scholars to translate.

When da Vinci passed, he left between 50 and 120 notebooks to his prized student, Francesco Melzi. There are only 28 or so left today. Here is a passage from one of his notebooks regarding health and cooking:

**If you want to be healthy observe this regime.
Do not eat when you have no appetite and dine lightly,
Chew well, and whatever you take into you
Should be well-cooked and of simple ingredients.
He who takes medicine is ill advised
Beware anger and avoid stuffy air.
Stay standing a while when you get up from a meal.**



LEONARDO'S GOOD TABLE MANNERS

Leonardo da Vinci, who organized some royal banquets charged by Ludovico Il Moro, wrote some little books about manners in the table that are full of humour and irony but also have some true advice:

- No guest must sit over the table, or with the back to the table, or on the lap of any other guest.
- You should not put your head on the plate to eat.
 - You must not put pieces of your own food, even less if it is half-chewed, in the plates of your neighbor without asking him first.
 - It is not polite to wipe away your knife in the clothes of your neighbour.
 - You must not bite a fruit and then return it to the dish it came from.
 - You should not spit over the table.
 - You should not pinch or hit your neighbor. Or make eyes or horrible faces.
 - You must not put your finger on your nose or ear while eating.
 - You should not sculpt the food, light it in fire or practice your knots on the table (unless my lord requests so).
 - You should not play the lute or any other instrument that could annoy your neighbour (unless my lord requires so).
 - You should not sing or make obscene jokes if you are sitting next to a lady.
 - You should not make lewd suggestions to the pages of my lord or caress their bodies. Or set on fire your companion while at the table.
 - You must not hit the servants (unless in self-defense).

During this event, guests will live the emotions to go back to the Renaissance Period at the Court of the “Sforza Dynasty” with the terrible Ludovico il Moro and Leonardo Da Vinci.

H.23,00 /23,30– END OF THE FIRST DAY'S EVENT.



CELEBRIAMO LEONARDO 500

1519-2019

WE CELEBRATE LEONARDO DA VINCI 500 YEARS AFTER HIS DEATH

TIMETABLE FOR SUNDAY 1st DECEMBER 2019

H.9,30 -10,00 GUESTS ACCREDITATION AND WELCOME COFFEE

H. 10,00 - 19,00 CONFERENCE

“ LEONARDO DA VINCI: THE REVEALED MISTERY!”

The Return of the Universal Italian Genius after 500 Years

(LEONARDO'S CODEX)

H.13,00 - 14,00 Break Lunch

H.19,00 - CONFERENCE CLOSING AND SPECIAL THANKS AND GREETINGS BY THE PRESIDENT AND GENERAL DIRECTOR OF THE WORLD DIGITAL FOUNDATION.

INTRUDUCTION

After Leonardo Da Vinci's death all the manuscripts containing his studies, projects, theories, personal facts, curiosities and thoughts of a lifetime were inherited by his pupil Francesco Melzi, who brought them back from France to Italy.

The existing manuscripts and notebooks is considered to be about one fifth of the whole bulk of papers left by Leonardo; the rest is held to have been lost. Following the death of Melzi in 1570, the manuscripts were either stolen, sold, handed over to others, given away, misappropriated or lost, all due to the negligence of his son Orazio.

CODEX ARUNDEL LOCATION: British Museum (London);

CODEX ASHBURNHAM LOCATION: Institut de France in Paris;

CODEX ATLANTICUS LOCATION: Biblioteca Ambrosiana in Milan (ITALY);

CODEX FORSTER LOCATION: Victoria and Albert Museum - London;

CODEX OF THE INSTITUTE OF FRANCE LOCATION: Institut de France in Paris;
CODEX LEICESTER (Hammer Codex) LOCATION: Bill Gates' Private Collection – Seattle (USA);
CODEX MADRID LOCATION: Biblioteca Nazionale of Madrid;
CODE X TRIVULZIANO LOCATION: Biblioteca of the “Castello Sforzesco” , Milan (ITALY);
CODEX WINDSOR LOCATION: Windsor Royal Castle, England;
CODEX ON THE FLIGHT OF BIRDS LOCATION: “Biblioteca Reale in Turin (ITALY)”

DR. LUCA CARICATO WILL BE ONE OF OUR IMPORTANT EXPERTS OF ART HISTORY AND MOREOVER OF LEONARDO DA VINCI CODEX.

DURING THE TWO DAYS' CONFERENCE, MANY IMPORTANT SPEAKERS WILL SUBMIT SOME INTERESTING REPORTS RELATED TO LEONARDO INNOVATION TECHNOLOGY 'S CONCEPT ALSO AS FAR AS THE MILITARY FIELD IS CONCERNED.



As a brilliant designer, technician and artist, Leonardo Da Vinci knew how to appeal to the leaders of his day. A well-known 1482 letter to Ludovico II Moro Sforza, Duke of Milan, one of Italy's most powerful military leaders, was in essence a job application.

In it, Leonardo promised a raft of new technological possibilities in warfare, boasting he could create an infinite variety of machines for attack or defence:

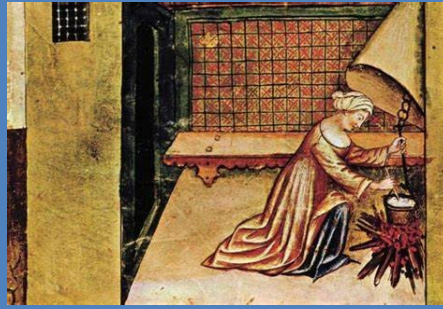
I have methods for making very light and strong bridges, easily portable, and useful whether pursuing or evading the enemy; and others more solid, which cannot be destroyed by fire or assault ...

If the place under siege cannot be reduced by bombardment, because of the height of its banks or the strength of its position, I have methods for destroying any fortress or redoubt even if it is founded upon solid rock ...

I will make armoured cars, totally unassailable, which will penetrate the ranks of the enemy with their artillery, and there is no company of soldiers so great that it can withstand them.



H. 19,30 – TILL THIS TIME, ALL THE EXHIBITIONS' VISIT WILL BE STILL AVAILABLE “A SPECIAL TRIBUTE TO LEONARDO”, WITH HIS PATENTS AND ARTWORKS REPRODUCTIONS FOR GUESTS .



H- 20,00 – EXCLUSIVE SOCIAL EVENT

“HAPPY HOUR “ WITH LEONARDO

(The Renaissance Happy Hour Only for Invited Guests)

«il vino è bono, ma perciò l'acqua avanza»

(Wine is good and therefore none drinks water)

Leonardo da Vinci

Leonardo was one of the world's greatest geniuses and Italy's most famous Renaissance man, but have you ever wondered what was on da Vinci's menu when he put down his paintbrush and picked up his fork ?. Which Drink might have appreciated Leonardo for an “HAPPY HOUR” that is also called in Italy “APERITIVO” ?. WINE, of course. The poliedric vegetarian Leonardo da Vinci, was an expert in an array of fields, from inventing to painting to – our favorite – winemaking! It's true: the Italian master's specialties extended into the viticultural. In fact, da Leonardo owned several vineyards in central and northern Italy; his letters to friends, family, and farm managers prove him to have been an ardent wine taster, producer, and even cultivator. LEONARDO DA VINCI will invite you to enjoy and taste the italian “Aperitivo” or “Happy Hour” that you won't never forget.

LEONARDO'S VINEYARD STORY

Leonardo moved to Milan in the 1480s. In 1495 Ludovico Maria Sforza, the Duke of Milan, commissioned *The Last Supper*. Leonardo finished the painting in 1497, and the Duke gave him a 16-perch vineyard that year, reportedly as part payment. “Perch” is an old European land-measuring term that dates back to Roman times. It is a little hard to pinpoint the size because the various kingdoms measured differently. One scholar estimated the vineyard was two or three acres, about 165 by 660 feet. Leonardo kept detailed notes about the vineyard in his notebooks, suggesting that it was worth just over 1,931 gold ducats.

A 16th-century map of Milan shows the vineyard with one tree in the center of the walled garden and additional fields nearby. Leonardo's property included a small house, either a residence or perhaps a farm building. Imazio said the vineyard gift was important to Leonardo because only landowners could be citizens of Milan at the time. The French invaded the city in the summer of 1499, deposed the Duke,

and ultimately confiscated the vineyard, so Leonardo left for Venice. In 1507 the French asked him to return to Milan and formally returned the vineyard property.

Leonardo appears to have lived in Milan for a few years before leaving permanently in 1513. He died in France in 1519. His will left equal shares of the vineyard to his apprentice and alleged lover Gian Giacomo Caprotti, known as Salai, and his servant Giovanbattista Villani. Over the centuries the house fell into ruin. In 1920 a new owner began restorations, and took pictures of the remaining vines. A fire, urban sprawl, and Allied bombings during World War II brought new devastation. The vineyard disappeared.



H. 19,00 – LOUNGE “I AM LEONARDO” :

THE DIABOLIK HAPPY HOUR WITH LEONARDO

(ONLY FOR ACCREDITED PARTICIPANTS)

DURING THIS FANTASTIC EVENT, GUESTS WILL TASTE THE ITALIAN “APERITIVO” AND THEY ALSO WILL MEET THE CONTEMPORARY ARTISTS. MOREOVER, ALL THE INTERESTED ART COLLECTORS MIGHT ALSO RECEIVE SOME ARTISTIC GADGETS BY THE ATTENDANTS ARTISTS OR AUTHORS WHICH WILL BE HOSTED IN THE LOUNGE CALLED “I AM LEONARDO”.

H. 21,30 – THEATRE PLAY



THE PARADISE PARTY

13th January 1490

(LA FESTA DEL PARADISO)

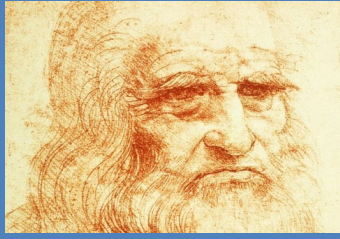
by Leonardo Da Vinci

A THEATRE PLAY BY CHIARA GROPPA'S ITALIAN DANCE ACADEMY

On 13th January 1490, Leonardo produces the stage set for Bernardo Bellincioni's La Festa del Paradiso (The Paradise Party) performed in the Castello Sforzesco, Milan, to celebrate the wedding of Gian Galeazzo Sforza and Isabella of Aragon. For the "PARADISE PARTY", Leonardo built incredible stage sets. This was an incredible spectacle: a mountain was split in two and inside it there was a beautiful model of the heaven. Actors in fancy costumes represented the different planets. The twelve signs of the zodiac were lit by torches. Everything turned around and around.

Leonardo da Vinci was an Italian Renaissance polymath: painter, sculptor, architect, musician, mathematician, engineer, inventor, anatomist, geologist, cartographer, botanist, and writer. His genius, perhaps more than that of any other figure, epitomized the Renaissance humanist ideal. Leonardo has often been described as the archetype of the Renaissance Man, a man of "unquenchable curiosity" and "feverishly inventive imagination". He is widely considered to be one of the greatest painters of all time and perhaps the most diversely talented person ever to have lived. According to art historian Helen Gardner, the scope and depth of his interests were without precedent and "his mind and personality seem to us superhuman, the man himself mysterious and remote".

***H. 23,00 – EVENT'S END AND GREETINGS TO THE GUESTS WITH
LEONARDO'S WILL READING BY THE EVENT'S "TESTIMONIAL" TO THE
THIRD MILLENNIUM GENERATION.***



LEONARDO DA VINCI

15 APRIL 1452 – 2 MAI 1519

Leonardo da Vinci (1452-1519) was born in Anchiano, Tuscany (now Italy), close to the town of Vinci that provided the surname we associate with him today. In his own time he was known just as Leonardo or as “Il Florentine,” since he lived near Florence and was famed as an artist, inventor and thinker.

*Da Vinci received no formal education beyond basic reading, writing and math, but his father appreciated his artistic talent and apprenticed him at around age 15 to the noted sculptor and painter Andrea del Verrocchio, of Florence. For about a decade, da Vinci refined his painting and sculpting techniques and trained in mechanical arts. When he was 20, in 1472, the painters’ guild of Florence offered da Vinci membership, but he remained with Verrocchio until he became an independent master in 1478. Around 1482, he began to paint his first commissioned work, *The Adoration of the Magi*, for Florence’s San Donato, a Scopeto monastery.*

However, da Vinci never completed that piece, because shortly thereafter he relocated to Milan to work for the ruling Sforza clan, serving as an engineer, painter, architect, designer of court festivals and, most notably, a sculptor. The family asked da Vinci to create a magnificent 16-foot-tall equestrian statue, in bronze, to honor dynasty founder Francesco Sforza. Da Vinci worked on the project on and off for 12 years, and in 1493 a clay model was ready to display. Imminent war, however, meant repurposing the bronze earmarked for the sculpture into cannons, and the clay model was destroyed in the conflict after the ruling Sforza duke fell from power in 1499. Although relatively few of da Vinci’s paintings and sculptures survive—in part because his total output was quite small—two of his extant works are among the world’s most well-known and admired paintings.

*The first is da Vinci’s “*The Last Supper*,” painted during his time in Milan, from about 1495 to 1498. A tempera and oil mural on plaster, “*The Last Supper*” was created for the refectory of the city’s Monastery of Santa Maria delle Grazie. Also known as “*The Cenacle*,” this work measures about 15 by 29 feet and is the artist’s only surviving fresco. It depicts the Passover dinner during which Jesus Christ addresses the Apostles and says, “One of you shall betray me.” One of the painting’s stellar features is each Apostle’s distinct emotive expression and body language. Its composition, in which Jesus is centered among yet isolated from the Apostles, has influenced generations of painters.*

*When Milan was invaded by the French in 1499 and the Sforza family fled, da Vinci escaped as well, possibly first to Venice and then to Florence. There, he painted a series of portraits that included “*La Gioconda*,” a 21-by-31-inch work that’s best known today as “*Mona Lisa*.” Painted between approximately 1503 and 1506, the woman depicted—especially because of her mysterious slight smile—has been the subject of speculation for centuries. In the past she was often thought to be Mona Lisa Gherardini, a courtesan, but current scholarship indicates that she was Lisa del Giocondo, wife of Florentine merchant Francisco del Giocondo. Today, the portrait—the only da Vinci portrait from this period that survives—is housed at the Louvre Museum in Paris, France, where it attracts millions of visitors each year. Around 1506, da Vinci returned to Milan, along with a group of his students and disciples, including young aristocrat Francesco Melzi, who would be Leonardo’s closest companion until the artist’s death. Ironically, the victor over the Duke Ludovico Sforza, Gian Giacomo Trivulzio, commissioned da Vinci to sculpt his grand equestrian-statue tomb. It, too, was never completed (this time because Trivulzio scaled back his plan). Da Vinci spent seven years in Milan, followed by three more in Rome after Milan once again became inhospitable because of political strife.*

Da Vinci’s interests ranged far beyond fine art. He studied nature, mechanics, anatomy, physics, architecture, weaponry and more, often creating accurate, workable designs for machines like the bicycle, helicopter, submarine and military tank that would not come to fruition for centuries. He was, wrote Sigmund Freud, “like a man who awoke too early in the darkness, while the

others were all still asleep.” Probably because of his abundance of diverse interests, da Vinci failed to complete a significant number of his paintings and projects. He spent a great deal of time immersing himself in nature, testing scientific laws, dissecting bodies (human and animal) and thinking and writing about his observations. At some point in the early 1490s, da Vinci began filling notebooks related to four broad themes—painting, architecture, mechanics and human anatomy—creating thousands of pages of neatly drawn illustrations and densely penned commentary, some of which (thanks to left-handed “mirror script”) was indecipherable to others. The notebooks—often referred to as da Vinci’s manuscripts and “codices”—are housed today in museum collections after having been scattered after his death. The Codex Atlanticus, for instance, includes a plan for a 65-foot mechanical bat, essentially a flying machine based on the physiology of the bat and on the principles of aeronautics and physics. Other notebooks contained da Vinci’s anatomical studies of the human skeleton, muscles, brain, and digestive and reproductive systems, which brought new understanding of the human body to a wider audience. However, because they weren’t published in the 1500s, da Vinci’s notebooks had little influence on scientific advancement in the Renaissance period.

Leonardo left Italy for good in 1516, when French ruler Francis I generously offered him the title of “Premier Painter and Engineer and Architect to the King,” which afforded him the opportunity to paint and draw at his leisure while living in a country manor house, the Château of Cloux, near Amboise in France. Although accompanied by Melzi, to whom he would leave his estate, the bitter tone in drafts of some of his correspondence from this period indicate that da Vinci’s final years may not have been very happy ones. (Melzi would go on to marry and have a son, whose heirs, upon his death, sold da Vinci’s estate.) Leonardo died at Cloux (now Clos-Lucé) in 1519 at age 67. He was buried nearby in the palace church of Saint-Florentin.



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