

Da Vinci's Mental Code: Sacred Geometrics Identified within Psychology

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Abstract

Objective: Based upon notions to a mental vision of the *Vitruvian Man*, to determine if any obvious asymmetries exist within Leonardo da Vinci's timeless schematic—which is famous for its highly symmetrical presentation. **Methods:** A qualitative analysis performed upon a *Vitruvian Man* print (taken from the namesake Wikipedia article) to: closely examine if the man's head is positioned to noticeably tilt toward either direction—left or right—of a dissecting line superimposed for equally splitting (vertically) the circle in the schematic; and, to closely examine the man's eyes for any artistic asymmetry therein drawn. **Results:** The man's head is determined tilting toward his right half/hemisphere of the circle. Also noticeable: the man's right eye appears being of a much brighter look relative to a darkness observable about his left eye; and, an outline to an inverted equilateral triangle is identifiably shaded surrounding his left eye, whereas a more contrastingly circular shape appears as so shaded around his right eye. **Discussion:** Once a certain awareness is drawn to such artistic anomalies, they can become so clearly observable that one may wonder if Leonardo da Vinci did as much intentionally. And if so, then why? This paper details a hypothesis necessarily built upon the assumption that Leonardo intentionally embedded such cues within his *Vitruvian Man* whereby speculations toward a hemispheric brain theory can be established of such cryptic nature, given a then-pronouncedly authoritarian Catholic Church, whereupon he may have figured it possible to receive credit posthumously if ever such notions were proven valid. Incidentally, the concerning analysis as to why the *Vitruvian Man's* head tilts in such a fashion aligns with Dr. Iain McGilchrist's peer-reviewed findings to a hemispheric hypothesis.

Keywords

Vitruvian Man, Hemispheric Brain Theory, Da Vinci Code, Sacred Geometry, Leonardo Da Vinci, Dr. Iain McGilchrist

1. Introduction

The following quote is taken from the Wikipedia article entitled *Vitruvian Man* (Figure 1):

The *Vitruvian Man* is often considered an archetypal representative of the High Renaissance, just as Leonardo himself came to represent the archetypal “Renaissance Man” (Holberton, 2003). It holds a unique distinction in aligning art, mathematics, science, classicism, and naturalism (Marani, 2003). The art historian Ludwig Heinrich Heydenreich, writing for *Encyclopaedia Britannica*, states, “Leonardo envisaged the great picture chart of the human body he had produced through his anatomical drawings and *Vitruvian Man* as a *cosmografia del minor mondo* (“cosmography of the microcosm”). He believed the workings of the human body to be an analogy, in microcosm, for the workings of the universe.” (Heydenreich, 2022) (Martin) Kemp calls the drawing “the world’s most famous drawing” (Kemp, 2019), while Bambach describes it as “justly rank[ing] among the all-time iconic images of Western civilization” (Bambach, 2019).

If anything, many people sense that Leonardo da Vinci created the *Vitruvian Man* to highlight certain observable mathematical symmetries & patterns which occur naturally within the physical realm—possibly linked to Sacred Geometric perspective. Some of these observations were previously recorded and showcased by the Ancient Roman architect Marcus Vitruvius Pollio.

Working together with Leonardo da Vinci at the Duca Place in Milan, Pacioli’s work was in part responsible for an iconic work, which re-emerges from this ground as Leonardo’s famed Vitruvian Man. It holds to the same virtues and geometries of Euclidian elements, and notably the square and circle. When Luca and Leonardo left for Milan heading for Florence in 1499, they carried with them all this knowledge. The “Divine Cut” was by now called Divine Proportion or the Golden Mean and it was this, which entered into the Italian Renaissance and set into motion revolutions in science, and the arts (Dey, 2012).



Figure 1. Vitruvian man.

It is proposed that mathematical principles to said “Divine Proportion” are unavoidably congruent with facets to Sacred Geometric perspective.

In nature we find patterns, designs and structures from the most minuscule particles, to expressions of life discernible by the human eyes, to the greater cosmos. These inevitably follow geometrical archetypes, which reveal the nature of each form and its vibrational resonances (Rawles, 1997).

With regard to the *Vitruvian Man* schematic, in addressing any bits theoretically relating to the more enigmatic non-physical realm—of which Leonardo may have associatively embedded within the piece; perhaps to a so-called Da Vinci Code—there exists much less widely agreed upon interpretations to any such type cues, hints and/or encryptions having possibly been drawn intentionally.

However, as is detailed throughout this article, certain contentions build upon an understanding that Leonardo da Vinci indeed did encode such type bits within his *Vitruvian Man* schematic for addressing mathematical symmetries & patterns suspected to occur naturally, as well, within the non-physical realm; to a mental or psychological realm.

The belief that a god created the universe to a geometric plan has ancient origins. Plutarch attributed the belief to Plato, writing that “Plato said God geometrizes continually” (*Convivialium disputationum*, liber 8, 2). In modern times, the mathematician Carl Friedrich Gauss adapted this quote, saying “God arithmetizes” (Goldstein et al., 2007).

The preceding contention proposed is enveloped within a larger assumption that given the *Vitruvian Man* schematic is suspected to display dual messaging on mathematical symmetries & patterns discernible to both the physical and non-physical realms, that a dualistic connection may have likewise been suspected (by Leonardo) as existent between the realms to the physical and non-physical—possibly of that to panpsychism (further discussed below)—whereby the counterpart realms conceptually could be considered of polar opposite force (countering polarities) to the same “thing”; the “thing” in such case being the entirety of the cosmos encompassing our full respective and collective human experience—including however as much may manifest mentally of conceptual relation to so-called Spiritual Realm(s).

Aristotle cites Thales as the author of the statement “all things are full of gods” implying a panpsychism with strong pantheistic contents. In a related but distinct morphology, Cicero (d. 43 BCE) attributes similar panspiritual beliefs to Pythagoras (d.c. 500 BCE) whose mathematical theory infused the whole of nature with divine number and forms, universally spiritualizing nature... Plato (d. 348 BCE) envisioned the world as wrapped in a loving soul to mediate the Platonic Forms... Sir Isaac Newton (d. 1727), as a practicing alchemist who believed in the immanence of divinity within nature, extolled the Universal Ruler who “governs all things” and who is

“everywhere present” substantially, in whom all things were contained and moved, “but in a manner not at all corporeal, utterly unknown to us.” (Irwin, 2016)

Within such noetic domains, this article was carefully written full of contentions and intention to elucidate that contained within the *Vitruvian Man* artwork/schematic there not only exists the more overt (widely accepted) depictions regarding Sacred/Divine Geometrical symmetries & patterns more clearly observable to the physical realm, but that the schematic also contains more covert (or enigmatic) messaging regarding such symmetries & patterns Leonardo da Vinci may have resolved existed in realms to the non-physical.

2. Materials & Methods

Micro-Macro Dual Analysis to Vitruvian Man

Vitruvian Man is not any random body, pursuing the definition given by Vitruvius, Leonardo has depicted an ideal human being. The human body, which Vitruvius advises that one should follow the proportions of while building, is not any ordinary man but rather, the Idea of man. Only this fixed ideal model could be the measure for architecture. Thus, Renaissance intellectuals and architects believed in micro and macro cosmos theory that human body (micro cosmos) is the analogy for the universe (macro cosmos) (Gönül, 2012).

The above quote touches on an all-encompassing said “micro and macro” cosmic construct conceptually apparent to observing the *Vitruvian Man* schematic.

The following ten assumptions are provided for not only further detailing and analyzing such a micro-macro cosmic notion to the *Vitruvian Man* piece in its entirety, but also will argue the proposition that Leonardo encoded messaging to Sacred Geometric perspective regarding mathematical symmetries & patterns (such shape or form) theoretically definable to the non-physical realm.

NOTE: the following assumptions are presented and discussed within a conceptual understanding for that wherever a duo of hemispheres to brain there also may logically correspond a duo of sources/forces to unconscious mind of opposite, opposing or counterbalancing mental polarity.

2.1. Assumption One—Vitruvian Man’s Eyes Were Intentionally Drawn to Offset in Contrasting Fashions; Dark to Light

It has been considered before that a good way to understand someone best is by studying deeply their eyes for a close look (micro). If so, then should not a similar gaze be set into the eyes of the *Vitruvian Man*?

Has as much yet been done sufficiently?

By closely examining the face of the *Vitruvian Man*, his right eye can be observed looking much brighter in comparison to his left eye (micro).

Are we to believe that Leonardo da Vinci—renown for his highly detail-oriented craft—accidentally created such optical asymmetry per his otherwise symmetrically shaped (on the whole), timeless piece?

If not, then what practically can be drawn (macro) from positively determining that such plain to see disparity was of intentional design?

Such an observation may relate to the following two ideas discussed:

1) An artistic commentary pertaining to so-called Cosmic Duality (micro-macro)—comprising a duo of opposite, opposing or counterbalancing ends/polarities—of a conceptual spectrum to Mental Universe arguably before referred to respectively by each: Native North American cultures (as Light to Dark); Abrahamic cultures (as Good to Evil); Chinese cultures (as Yang to Yin); Buddhist cultures (as Eternalism to Annihilationism); Greco-Roman cultures (as Above to Below); and, New Age cultures (as Positive to Negative);

NOTE: such a notion may somehow connect metaphysically to certain folk-like scenes where an Enlightening Angel (considered as so closer to the maximum Creator force; macro) is comparatively depicted attempting to offer more sage-like advice into a human's right ear, whereas a more Devilish Intelligence (as the *Bible* has the spirit of this world "Satanic"; micro) would be thus competing to illuminate opposing counsel into an opposite left ear.

2) And/or, relating to a possible hemispheric speculation—of which Leonardo may have entertained around 500 years ago—whereby such a carefully embedded hint, to arguably such a considerably technical concept, would thusly have been deemed worthy enough for inclusion as so blended within his *Vitruvian Man* schematic; while perhaps back then Leonardo had not been so keen for taking certain theories public in the face of an awfully authoritarian Catholic Church, if the Inquisition sentencing of Galileo (in subsequent years) for his scientific pronouncements was to any such indication.

NOTE: this speculative analysis is offered while appreciating that the House of Medici not only supplied four different Catholic popes during the 16th and 17th centuries CE, but for also that the Medici served as a common employer to Leonardo da Vinci, Michelangelo and others of such Italian Renaissance notoriety ([Encyclopaedia Britannica](#), [Medici Family](#)).

Moreover, to the notion of said "possible hemispheric speculation", such theory is proposed within an understanding that Leonardo most likely would have been aware of the dual distinction physically to hemispheres of brain granted the 'cutting work' (pun intended) he was known in the flesh for having done upon human anatomy.

Furthermore, it is possible that Leonardo could have thusly found measures of satisfaction or amusement in holding a belief that at some point in the future—when less potentially dangerous to do so—in some probable way his artis-

tic encryption may become decoded for establishing a broader acceptance that he, as well, had figured before upon such a scientific theory, at least to some degree.

And, finally, per Assumption One, the presumption is that Leonardo intentionally drew the upper portion to the man's right eye to look somewhat as dark as he drew the man's left eyeball for creating a cursory illusion of symmetry seen between the *Vitruvian Man's* eye regions.

2.2. Assumption Two—The Vitruvian Man's Head Was Intentionally Drawn to Tilt towards His Right Half/Hemisphere of the Circle in the Schematic

If the circle in the *Vitruvian Man* schematic is dissected vertically as judiciously as possible into two equal halves/hemispheres then noticeable becomes that the majority of his head is positioned tilting slightly more (than left) towards his right half/hemisphere of the circle, thus displaying that it is possible such a Leaning Head of Vitruvia (if you will) could be enigmatically yet directly linked to his right eye appearing more (than his left eye) enlightened, of a proposal which may relate to the following two ideas:

NOTE: **Figure 2** per this paper shows a print of the *Vitruvian Man* schematic revealing a snapshot of such discussed analysis.

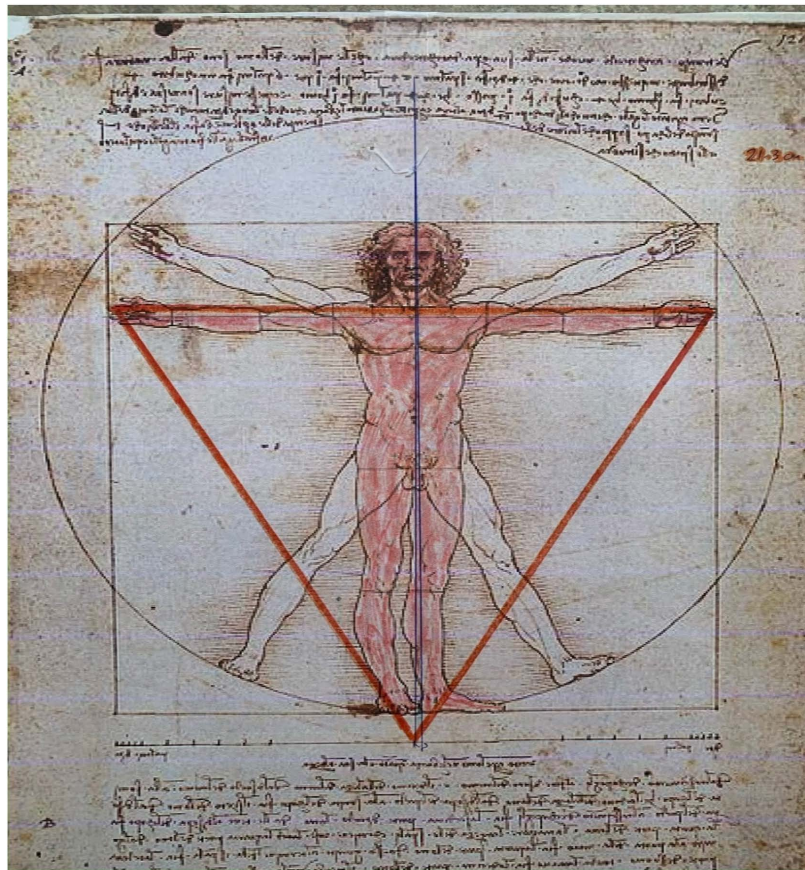


Figure 2. A print of the Vitruvian Man schematic.

1) An artistic device to a Da Vinci-fashioned—given such reputation—encrypted variety of super-subtle- even subliminal-impression, cue or nod for heeding any sort of foregoing Angelic (macro) advice possible to perceive, imagine, or sense beyond as much Devilishly (micro) so offered from such an opposite polarity; and/or

2) Associated to Leonardo somehow theoretically estimating such distinction, between the duo of brain hemispheres, in a general assessment for how the duo function differently (micro-macro) whereby such artistic subtlety could have purposely been as so incorporated—along with him designing such optical asymmetry—per efforts to consciously (or somehow unconsciously) suggest that one is wiser for making attempts, in whatever way possible, to assure, in however it can be managed, that an individual over time should error cumulatively more, by however slight the majority amount, toward whatever decision-making elements would functionally/electrochemically be associated to one’s right hemisphere (macro) over as much to that of a left hemisphere (micro).

NOTE: Dr. Iain McGilchrist discusses associable scientific theory per his book *The Matter With Things*

2.3. Assumption Three—Contrasting Outlines to Geometric Shapes Were Intentionally Shaded Surrounding the Opposite Eyes to the Vitruvian Man

An inverted equilateral triangle appears identifiably able to be outlined surrounding such a shaded area about the *Vitruvian Man*’s left eye (micro), of a comparatively darker shade, whereas a more circular shape appears as so shaded around his right eye (macro), seeming to be of a relatively lighter tone, possibly relating to the following two ideas:

1) An embedded cue to an artistic, cryptic commentary [granted whatever Church-related social pressures prevailed back then to explicitly (or implicitly) discourage more open-minded, free-rolling discussion] theoretically designed for hinting upon a Sacred Geometric approach for perceiving such isolated patterned shapes to the opposite, counterpart hemispheres to brain—whereby the equilateral triangle (micro) and circle (macro) oppositely could be coined the “default behaviourally patterned archetype geometric shape(s)”—for lack of a better term—to the left and right hemispheres respectively... further discussed below;

NOTE: wherein such analysis has been applied regarding the 2D forms of the equilateral triangle and circle, as much can also be applied theoretically toward their respective 3D forms in the tetrahedron and sphere

Further to this notion of said “default behaviourally patterned archetype geometric shape(s)”, such a speculation has hereby been proposed within a theoretical context whereby each hemisphere could possibly be imagined completely (100%) separated away electrochemically from its opposite hemisphere, thus

each hemisphere proposed as being so utterly cut off from the other that any natural such offsetting affects (considered germane to each/opposite hemisphere) would thereby be considered in no way whatsoever blending, negotiating, or interrelating with its counterpart archetype form or shape.

NOTE: the preceding narrative is proposed per a general understanding that an innate electrochemical structure exists wherein each hemisphere serves in such a way as an offsetting/balancing counterpart to the other

2) And/or, as much artistically embedded to “geometrically correlate” (if you will) with the aforesaid Cosmic Duality (micro-macro) whereby certain manifestations of circular shape (i.e., envisioned, imagined or depicted angelic halos and/or human auras) tend to cosmically correlate with what might be considered human behavior/action of the highest degrees of metaphysical dynamism—arguably of such polar extreme linguistically before referred to as either Light, Good, Yang, Above, Eternal, or Positive—whereas the equilateral triangle (or whatever variety of pyramid symbolism) would be the geometric shape more as so correlating with such behavior/action characterized by the fewest degrees of such dynamism—arguably of as much paradoxically before so referred to as either Dark, Evil, Yin, Below, Annihilating, or Negative.

NOTE: the preceding narrative could be considered of Sacred Geometric perspective to such metaphysical analysis concerning cognitive process, mentalism, and/or the recognition of dual polarity sensed therein—further discussion to as much found in section 4 of this paper (entitled “Results & Discussion”)

Mathematically moreover, with respect to geometric shapes forming where all its constituent sides are equal-in-length and straightedged, such a shape does not exist of less dynamism than an equilateral triangle—of a geometric minimum (micro)—in that it only consists of three such sides whereas such a shape does not exist of more dynamism than does a circle—of a geometric maximum (macro)—as it is arguably valid to conceptualize a circle comprising an infinite number of equal-in-length, straightedged sides given the following narrative:

As per a sort of “geometric morphing process” (such an incremental, logical graduating path) for which an equilateral triangle conceptually must ascend along toward inevitably becoming a circle, it thusly must first mathematically transform into an octagon (along such a procedural path) whereby five additional such sides, equal-in-length and straightedged, are step-by-step symmetrically incorporated into such shape(s).

Thereby once an octagon forms, arguably the first quite circular-looking shape appears along this Triangle’s Morphing Journey Toward Circlehood (if you will) as this notional process can theoretically continue indefinitely given the concept that one additional such side can always (or eternally) be added to such geometric shape(s) within this journey across such a logical path—thereby mattering not conceptually how infinitesimally small/short the side’s length could be imagined for incorporating granted such sides naturally become smaller/shorter in

length with each additional side incorporated into such shape(s); as said “geometric morphing process” proceeds eternally heading toward “Circlehood”, which has no end according to such theory.

NOTE: with respect to the notion of said “geometric morphing process”, such a graduating path can in part be considered on visual display—in 3D detail—per the following Wikipedia webpage entitled “Platonic solid”

https://en.m.wikipedia.org/wiki/Platonic_solid

2.4. Assumption Four—A Riddle Format Exists to the Vitruvian Man Schematic

Assumption Four formed from asking the following question:

Where is the equilateral triangle?

For as much to make logical sense perhaps it is necessary to consider that a first-time observer to the *Vitruvian Man* schematic at some point may begin to wonder why an equilateral triangle is not provided in the drawing to go along with the already-drawn circle and square.

NOTE: such a “first-time observer” would be considered a person that had not received previous advisement regarding a particular way for viewing the *Vitruvian Man* artwork/schematic.

Within consideration for general happenings to this world, the preceding proposal is deemed reasonable by assuming the first geometric shapes so many humans begin to play and/or associate with are indeed the equilateral triangle, square and circle.

Bottom line?

The crux to Assumption Four revolves around a proposal which accordingly was developed from pondering best sorts of ways to marry, merge or reconcile such a narrative with an acceptance that an identifiable equilateral triangle was intentionally shaded surrounding the *Vitruvian Man*’s left eye.

In following such line of thinking, the suspicion became that some sort of encoded, cryptic riddle format could be germane to Da Vinci’s *Vitruvian Man* schematic.

In other words, along such train of thought, if one were to believe that an equilateral triangle should be attempted to be drawn/superimposed upon the schematic—as so fashioned to fit the relative size of the already-drawn circle and square—while simultaneously working to suppose any sort of logic for why Leonardo figured it necessary to design such “geometric eye shading” (if you will), then to determine such points as possible cues or hints to some sort of riddling format seems a reasonable proposition.

Thus, it is proposed as a prudent play to inquisitively quest for a reconciling notion to resolve such an assumed riddling format by way of “hunting”—within the *Vitruvian Man* schematic—for an equilateral triangle which sensibly forms to fit between any three logical connecting-points (of a logic determined simply by way of observing the schematic for three such points) sized for matching that

relative to the already-drawn circle and square.

Such a “hunting” scenario carried through inevitably found only one equilateral triangle able to so sensibly form between any three such logical connecting-points, perhaps not so coincidentally framed in:

*An inverted condition/state; and of

*A size matching that relative to the circle and square.

NOTE: details are provided below regarding precisely where the three said “logical connecting-points” situate within the artwork—as viewable per **Figure 2** to this paper—which connect together in a manner referred to, for the purposes of this report, as the Large Form, Inverted Equilateral Triangle

To reiterate, this as so for “hunted” equilateral triangle is found to logically frame itself in a fashion fitted to:

*Logically and/or relatively size-match the already-drawn circle and square; and to

*Conditionally match the inverted state of the foregoing shaded area surrounding his left eye.

NOTE: all other “hunting” attempts to draw/superimpose a considered-to-be necessarily Large Form equilateral triangle, between any three such logical connecting-points, forms isosceles triangles

This only Large Form, Inverted Equilateral Triangle was discovered to build between the following three logical connecting-points:

*Two such points—per its base—connect between where the man’s middle fingertips are touching the square, while within his “T” bodily pose;

*The third such point—the triangle’s tip—is located at the centre-point of the scored, horizontal line situated below the square—which perhaps served as a leading reason for why Leonardo even considered it necessary at all to include this scored, horizontal line.

2.5. Assumption Five—The Archetype Geometric Shape of the Circle in the Schematic Has Macrocosmic Metaphoric Significance

That his intention in part for drawing the archetype geometric shape of the circle (within the *Vitruvian Man* schematic) was for it to macrocosmically stand metaphorically for interpretive value toward so-called Spiritual Realm of the highest/maximum metaphysical dynamism, given that:

- 1) The man makes connection with the perimeter of the circle with all his hands and feet in his “X”-pose, as so theorized to comparatively signify a bodily position of more chaotic, free spiritual expression; and
- 2) The fact that the mathematical centre-point of said circle is the man’s navel (of the gut region), while considering the metaphysical significance of the expression “trust your gut”.

2.6. Assumption Six—The Identifiable Outline to a Circle Shaded Surrounding His Right Eye Has Microcosmic Metaphoric Significance

That this contrastingly shaded archetype geometric shape, identifiably seen around his right eye, is positionally meant in part to metaphorically represent such a behaviourally patterned shape to an electrochemically isolated hemisphere of brain situated behind that eye—his right hemisphere (microcosmic to an individual's so-called Mental Universe); or the shape to that associated consciously or unconsciously to such an isolated right hemisphere, given that:

- 1) An acceptance that a right hemisphere of brain serves as the electrochemical connection & relay center (if you will) for all things relating to a spiritually chaotic seeking, human's conscience and/or higher consciousness; and
- 2) The right hemisphere has been scientifically proven to relate comparatively more (over the left hemisphere) to original source for electrochemical impulse known for stimulating greater intensifications for revisiting or re-considering whenever an individual may feel to have anything in particular absolutely settled as unquestionable fact within thyself—whereby absolutism is understood of a more tried-and-true path leading to dark acts becoming manifest within the physical realm (over working to assure more time is spent individually in mental states of curious quest).

2.7. Assumption Seven—The Archetype Geometric Shape of the Equilateral Triangle Dually Has Microcosmic Metaphoric Significance in Its Form Identifiably Outlined about His Left Eye

That this contrastingly shaded archetype geometric shape, identifiably seen surrounding his left eye, is positionally meant in part to metaphorically represent such a behaviourally patterned shape to an electrochemically isolated hemisphere of brain situated behind that eye—his left hemisphere (microcosmic to an individual's so-called Mental Universe); or the shape to that associated consciously or unconsciously to such an isolated left hemisphere—whereby if Sacred Geometrics identifies the circle (or sphere) as that patterned to such a right hemisphere, then logically its polar opposite, counterpart (in such an equally isolated left hemisphere) behaviourally may figure patterned to that of the opposite archetype geometric shape in an equilateral triangle (or tetrahedron), given that:

- 1) The left hemisphere has scientifically proven being of electrochemical impulse to a human's most basic functions, concerns and/or needs (meaning pertaining primarily for attendance to self-centric focus within the physical realm) including, but not limited to: calculation; absolutist formation to opinion; abilities to rationalize anything conceptually to serve thyself; sexual impulses; to seek complete control over all things to any given

environment found operating within; and/or, euphemistically known for “triangulating upon” (if you will) any given thing or enemy perceived or identified as a threat and/or enemy; and

2) Demands for excessive/imbalanced degrees of physical order are associated to impulses sent to the body from the conscious or unconscious left hemisphere of brain.

2.8. Assumption Eight—A Conceptual Understanding That Wherever a Duo of Hemispheres to Brain There Also May Logically Correspond a Duo of Sources/Forces to Unconscious Mind of Opposite, Opposing or Counterbalancing Mental Polarity

The great psychoanalyst Carl Jung stated that “The unconscious mind of man sees correctly even when conscious reason is blind and impotent” (Jung, 1970), and that:

The psychological rule says that when an inner situation is not made conscious, it happens outside, as fate. That is to say, when the individual remains undivided and does not become conscious of his inner opposite, the world must perforce act out the conflict and be torn into opposite halves (Jung, 1959).

For efforts to properly consider these quotations, within the context of such proposed hypotheses to the *Vitruvian Man* schematic, may they serve arguably as evidence to a possibly likeminded understanding for the contention that such opposites, opposing or counterbalancing forces/sources to psychology [as Leonardo may have seen it through geometric shape(s)] involve as much to the conscious and/or unconscious business respective to each counterpart hemisphere.

2.9. Assumption Nine—The Square Drawn to the Vitruvian Man Schematic Metaphorically Is Meant to Represent the Physical Realm

That the square in the schematic was drawn to metaphorically represent the physical realm of our existence, for the following three reasons:

- 1) Given that the man makes connection with the perimeter of the square (with both his hands and feet) in the more physically orderly T-pose;
- 2) Given that the dimensions for the perimeter of a square usually/naturally form when the physical dimensions of a human body are measured against themselves in terms of length-of-width by length-of-height (meaning per a measure of a body’s wingspan perpendicular to a measure of its height); and
- 3) Given that the mathematical centre-point of the square, within the *Vitruvian Man* schematic, is the man’s reproductive organ—which may be considered evidence for this assumption given that men, historically, much of the time, have been identified as being physically led by this organ as a cen-

tre-point or “engine” (for lack of a better term) for their conscious patterns of thought... given that in order for the human specie to continue, reproduction is of a paramount importance whereby if men cease to be led (in certain specific ways, within any given moment) by their reproductive organ as a “centre point” for conscious thought, in this way, as so contended, then such physical reproduction would cease to be as would the human specie (at least from a 500 year old perspective, around when the *Vitruvian Man* schematic was created).

2.10. Assumption Ten—The Fact That the Tip of the Aforementioned Only Large Form, Inverted Equilateral Triangle (as So Logically Able to Form Superimposed upon the Schematic) Breaches the Already-Drawn Circle Is Meant to Signify Warning

Arguably metaphoric to where the contended archetype geometric shape to a left hemisphere breaches the perimeter of said circle, the fact that the foregoing draws to occur perhaps provides additional indicator to messaging concerning potential danger which could manifest through patterned hemispheric/electro-chemical imbalance, of such high degree, that the persona becomes of a metaphysical sense to being “larger than life” whereby seeming real enough to a point of behavioural disorders forming within—such as megalomania, social pathology, psycho pathology, any variety of narcissistic disorder, god-complexes, etc., where one’s personality (or persona) may as so grow to a position (or point) beyond where any material connection can be reasonably expected to maintain or sustain meaningfully with forces/sources considered of guide toward higher consciousness and/or of such more enlightened dimensionality; as to the *Vitruvian Man* schematic wherein the persona’s shape (metaphorically representative to the superimposed inverted equilateral triangle) has conceptually grown to a point where it is unable to be contained within the perimeter of the circle—aforesaid as associative to so-called Spiritual Realm—thereby of impression visually indicative to mindsets of “elitism” and/or “broken away from humanity.”

3. Theory

While of course it may be impossible to fully verify that any sort of aforesaid “riddling format” exists germane for a complete understanding of the *Vitruvian Man* schematic, the fact that the outlined shape of what is determinably shaded around his left eye in such a way matches this to-be-superimposed equilateral triangle arguably serves as evidence that Leonardo da Vinci chose to employ some sort of crafty measure to at least indicate that something more may meet the eye when it comes to completely identifying all that he had ultimately resolved to artistically integrate into his artwork for any particular observer to interpret. Regarding more broadscale discussions concerning whether or not the foregoing observations and/or theory truly matters is perhaps more of a mystery.

4. Results & Discussion

4.1. Results: Sacred Geometry as a Metaphysical Philosophy

By regarding (or viewing) the cross-culturally verified duo of such opposite, opposing or counterbalancing polarities to a cognitive spectrum (or that to so-called Mental Universe) as a corresponding duo of previously discussed “default behaviourally patterned archetype geometric shape(s)” —as so posed to such a discussed Sacred Geometric perspective—perhaps more of an agreeable way universally presents for the very Dualism to which most time-tested metaphysical approaches, around the world, have made such historical attempts for conceptualizing and understanding before linguistically, as aforementioned to Section 2.1 to this paper (Assumption One).

Nevertheless, this at least may have been the way Leonardo da Vinci perceived the geometric shape to the opposite polar ends to the same Dualism which may be omnipresent for us all to physically and mentally exist amid.

4.2. Discussion: Details to the Author’s Related Realization

This final discussion is deemed of prudence provided it offers some background toward explaining about how such realizations came to be concerning the *Vitruvian Man* schematic, and for why *Da Vinci’s Mental Code: Sacred Geometrics Identified within Psychology* was chosen for the title of the paper.

Per efforts to fully disclose, the report is based upon a vision to the *Vitruvian Man* which mentally surfaced for the author in the wake of a “personal event” experienced during the year 2018; which transpired before the author even knew the artwork so readily by name, given how the author was prior to such an in-currence.

As a result—and for the author’s broader story—ultimately a belief developed such that the *Vitruvian Man* schematic was suspected to contain somewhat obscure messaging considered worthy enough for Leonardo da Vinci to artistically embed such previously discussed details, relevant to the foregoing hypotheses posed, as he may have seen it wise or clever to encode as much.

Over the past five years or so, the author has essentially been working on improving the state of this paper since coming to certain realizations concerning the *Vitruvian Man* in the wake of experiencing a family crisis/breakdown and a corresponding “event”. While not claiming nor looking to imply influences of the supernatural, it was during an intense mediation relating to such matters (arguably of desperation expressed through the form of prayer) whence such a mental image came about—an “event” incidentally incurred around Leonardo da Vinci’s 500th posthumous year; unbeknownst to the author granted back then, within such moments experienced, it wasn’t so easy for the author to recall Leonardo’s timeless artwork by name, but only by image.

Pertinent to such discussion, it may be of material value to understand that even beyond such an “event” underwent by the author (and such the subsequent then-new compulsion experienced for studying the *Vitruvian Man* schematic),

the only reason the author inevitably even considered to see if the man's head in the artwork was tilting toward either direction was because, over time, the author had ultimately come to discover, realize and/or notice clear differentiation in behaviour selected (for a chosen enactment into the physical realm) which could finally result in whether a migraine may develop either within the author's left hemisphere of brain or within the opposite right hemisphere.

Ergo, it was personally identified that such associated behaviour linked to left hemisphere migraines had/has to do with some sort of imbalanced hemispheric (possibly electrochemical) bipolar affect so deemed connected to excessive passions involving (but not considered limited to):

- A wanting for endless acknowledgment from others;
- Craving to always be seen as correct per any such behaviour so selected/chosen for enactment into the physical world; and/or
- To receive "adequate praise" (as so insatiably never enough) per whatever variety of perceived accomplishments which may have been actuated and/or imagined.

NOTE: as the author nears wrapping up five decades in life, an acute awareness inevitably was gained (occurring toward the end of such a second decade in experience) about the relatively high degree in bipolar function respective to the concerning brain—as had previously been known of that characteristic to the author's mother.

Whereas concerning whether a migraine could potentially develop within the author's right hemisphere, as much was conversely so deemed linked to such behaviour associated to an effect relating to an imbalanced hemispheric (possibly electrochemical) bipolar affect as so involving (but not considered limited to):

- Any sort of excessive concern (imbalanced, runaway compassion) for others beyond as much for thyself.

By these findings, it was determined reasonable to linguistically wrap up the foregoing narrative by where so-called Cosmic Duality (such opposite, opposing, or counterbalancing polar ends to such a thing) are assigned the dual labels of Excessive Self-Centrism/Excessive Selfishness as a counterpart source/force to such a source/force of Excessive Selflessness.

To an overall analysis about migraines experienced by the author, per either hemisphere, both seemingly were/are of imbalanced decision-making regarding such so chosen behaviour (as so selected for enactment into the physical world or realm) of which much the author has learned over time for how to personally smooth out more effectively in ways (or fashions) that have resulted in a mitigation in the frequency to such migraines, per *either* hemisphere.

Either way, it all inevitably compelled the author to acquire an enlarged version (at a local printshop) of the *Vitruvian Man* schematic for a physical drawing/superimposing of such a vertical dissecting-line, along with other as so discussed analyses; please find one such related photo per [Figure 2](#).

Conflicts of Interest

The author declares no conflicts of interest regarding the publication of this paper.

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