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La Gioconda

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La Gioconda

A Thesis

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Fine Arts
in
Film, Theatre and Communication Arts
Creative Writing

by

Nikkole Ruley Jones

B.A. University of Massachusetts, Dartmouth 2005

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BLACK SCREEN:

SUPER: FLORENCE, ITALY 1495

FADE IN:

INT. GHERARDINI RESIDENCE BEDROOM - NIGHT

Wood cracks as a fiery blaze gives a flickering glow to a small room. LISA, 15, slender in frame with jet black tendrils down her back, ignites a splint of wood and lights a candle on the floor. She brings the splint down to her pink lips and blows.

As the smoke finds its way over to her sleeping siblings, Lisa uses the charred end to continue a sketch of a thin, muscular man on a piece of canvas.

LUCIA, 13, wakes up as their brother CARLO, 10, continues to sleep. The room is small with no furniture except for the 3 makeshift beds and a few rocks and sticks in the corner with faces drawn on them. Lucia turns to face Lisa.

LUCIA
(whispering)
If Mama and Papa catch you, they
will double your housework for
seven days!

LISA
Shhh... Papa says I must practice
to be great.

LUCIA
Mama and Papa have already begun
making arrangements for your
future.

LISA
That doesn't change anything for
me, Lucia.

Lucia sits up in the bed.

LUCIA
That changes everything!

LISA
Quiet, Lucia.

Footsteps. Lucia quickly lies down. Scrambling to hide all the evidence, Lisa grabs the canvas, smearing her picture in the process.

Lisa quickly lies down. GIORGIO, early 50s, short, and round enters the room with a candle in hand. He scans the room, his eyes stop at Lisa with black smudges on her face. He smiles and leaves. Lisa and Lucia open their eyes.

LUCIA

Lisa?

LISA

Yes?

LUCIA

What do you picture your wedding day to be like?

Both girls lie on their back looking up at the ceiling.

LISA

First, my dress will be made of blue silk. My hair will have braids with jewelry woven in. There will be a field of pink, yellow, and blue flowers surrounding me.

Lisa smiles as she imagines this.

LISA (CONT'D)

The Duke will be wearing--

LUCIA

Duke?!

LISA

Yes, Duke. He will be so handsome, wearing silk fabrics. He will help me paint masterpieces just like Andrea del Verrochio!

Lucia yawns, and closes her eyes. Lisa continues to ramble on.

INT. GHERARDINI KITCHEN - MORNING

Lisa's mother, ALDA, early 40s, looks aged and has dark circles under her eyes. Her dark hair is out of her face.

She wears an apron as she stirs the contents in a kettle hanging over a fire. Giorgio sits at a table. They speak softly to one another.

Lucia sits quietly in the corner knitting.

ALDA
How much are we offering?

GIORGIO
One-seventy florins and the farm. I cannot afford to give any more.

ALDA
(kneading dough)
Adriana Manzo's dowry was far more than one-hundred seventy florins.

GIORGIO
It will take me years to earn enough to raise my offer. Lisa will be useful to no man at the age of twenty.

ALDA
We will be patient. Lisa will be spoken for.

Lisa enters the living room groggy with the black smudge on her face.

Alda looks up.

ALDA (CONT'D)
What is this?!

She approaches Lisa, wiping her hands on her apron then licks her thumb. Lisa pulls away. Alda wipes the smudge with her wet finger and studies it. Lucia chuckles.

ALDA (CONT'D)
Drawing again.
(To Giorgio)
She'll never marry if she continues this. No man wants a talented woman unless she is a talented wife and mother.

Giorgio laughs.

GIORGIO
Come here my sweet Lisa.

Lisa goes to her father. He takes her hands in his.

GIORGIO (CONT'D)
You will be an amazing artist
someday. I am certain of it.

He winks at her.

ALDA
Please, Giorgio. Stop filling her
head with fantasies. The sooner
Lisa assumes her role as a wife,
the better off we will all be.

There is a knock at the door. Giorgio goes to the door and
opens it. He is given a letter by a MESSENGER.

MESSENGER
Signore Gherardini.

GIORGIO
Thank you, Sir.

Giorgio closes the door and opens the letter. He reads it
and looks at Alda.

GIORGIO (CONT'D)
Well, my love, she may realize her
role sooner than we think.

Alda shrieks in excitement. Lisa looks up at her father.

EXT. GHERADINI RESIDENCE - ONE WEEK LATER

Lucia picks flowers as Lisa sits in the garden.

LUCIA
These are pretty, Lisa.

Lisa looks at the flowers that Lucia has chosen. She shrugs.

LUCIA (CONT'D)
Do you think he will possess the
wealth of the Medici family?

LISA
That is preferable. If so, I would
sit in a room and paint until I
grow old.

They laugh. Lucia's smile fades.

LUCIA
Are you nervous?

LISA
I have not been, until now.

LISA (CONT'D)
Leaving you worries me.

LUCIA
We can still see each other.

LISA
I will come visit everyday!

(Beat)

LUCIA
Come, let me try these in your
hair.

Lisa bends down as Lucia tucks flowers into her braided hair.
She turns her sister around to face her.

LUCIA (CONT'D)
Beautiful.

They embrace. Alda comes out of the house.

ALDA
Lisa, come now. The Priest and
your betrothed will be here any
moment.

The sisters continue to hug until Alda breaks them apart.

ALDA (CONT'D)
Come now!

Lisa looks back over her shoulder at Lucia.

INT. GHERARDINI RESIDENCE - CONTINUOUS

Alda, Giorgio, Lisa, Lucia and Carlo sit in the living room
when a carriage pulls up. Alda jumps up and begins to primp
Lisa while Giorgio goes to the door.

EXT. GHERARDINI RESIDENCE - CONTINUOUS

The PRIEST, FRANCESCO, 35, his mother, MAURA, and father,
MARCELLO get out of the carriage. Giorgio approaches. He
and Marcello kiss on the cheek.

MARCELLO
May I present to you my son,
Francesco del Giocondo.

INT. GHERARDINI RESIDENCE - CONTINUOUS

Francesco walks through the door. Lisa forces a smile.
Francesco's facial hair covers his mouth. He is overweight.
The only attractive things are his clothes. Lisa and Lucia
make eye contact.

The NOTARY arrives.

GIORGIO
My wife, Alda, daughter, Lucia,
son, Carlo, and your betrothed,
Lisa.

Lisa bows her head.

FRANCESCO
Pleasure.

GIORGIO
(To Francesco)
We have much to discuss before the
betrothal ceremony.

Giorgio leads Francesco, his father and the Notary. The door
is closed behind them. Carlo frowns.

CARLO
Is Lisa married?

LUCIA
Not yet, Carlo.

CARLO
I hope that is not the man Lisa is
marrying. He is old.

LUCIA
Manners, Carlo.
(to Lisa)
How much do you think he will pay?

Lisa begins to answer as the door opens. Alda perks up when
the men come out. She looks at Giorgio for any hint of
satisfaction. He winks at her.

LUCIA (CONT'D)
(under her breath)
Must have been a lot.

NOTARY

Let us begin the ceremony.

Francesco and Lisa stand in front of the Notary. The family gathers around. Lisa looks at her father, worry in her eyes.

NOTARY (CONT'D)

Francesco, do you wish to have this woman as your wife, to love her, honor her, keep her and protect her, in health and sickness, as a husband should his wife, to keep from all other women except her, as long as your lives shall last?

FRANCESCO

I do.

NOTARY

Lisa, do you wish to have this man as your husband, to love him, honor him, obey and serve him, in health and sickness, as a wife should her husband, to keep from all other men except him, as long as your lives shall last?

Lisa looks at the notary, then back at her father who nods his head.

LISA

I...I...do.

The Notary continues to recite the vows.

NOTARY

You are now committed to one another under contract.

Francesco and Lisa kiss. Lucia wraps her arms around Carlo as they watch the ceremony unfold.

CARLO

Are they married *now*?

LUCIA

Not for another forty days, Carlo. This is just the betrothal ceremony. Sir Francesco has only promised himself to Lisa. The wedding ceremony will take place later.

ALDA
I have prepared a feast in
celebration of Francesco and Lisa.

CARLO
(to Lucia)
So, Lisa can change her mind?

INT. GHERARDINI RESIDENCE - LATER

Everyone in the room is laughing and talking, except Lisa.

INT. GIOCONDO RESIDENCE - MORNING

Lisa stands in her linen undergarments, as Alda patches a hole in them.

The only light in the room is a beam of sunlight. A blue wedding dress and a petticoat lie on the bed. A blue veil hangs on the bedpost.

ALDA
My sweet Lisa. You must be strong
for me, for your family. Think of
Papa. It is time for you to mature
and take on some responsibility.

Alda continues to sew.

ALDA (CONT'D)
I will make you attractive to your
betrothed today. And tonight...

Alda spins Lisa around and cups her face.

ALDA (CONT'D)
...you will become a woman.

Lisa's somber mood tells it all.

ALDA (CONT'D)
(softly)
Why so sad? You will have
everything I have ever dreamed of
and more. Thoughts like that
should make you smile, Lisa

LISA
I do not want to get married to a
man who has had many before me.

ALDA
Hold your tongue! You will not
shame this family with your casual
remarks! You will marry, you will
sleep with your husband, and you
will bear as many children as he
desires.

Alda gathers herself, smiles, and kisses Lisa on the cheek.

ALDA (CONT'D)
This is how it is, and how it will
always be.

EXT. COURTYARD OF GIOCONDO RESIDENCE - DAY

Lisa is wearing the wedding dress. She carries a bouquet of
herbs as she walks through the courtyard towards Francesco
who now sports a freshly shaven face.

Lisa's tears have dried and her eyes are swollen. She looks
at the guests through her veil as she slowly passes by and
locks eyes with her mother once she reaches the altar. Alda
smiles and nods her head in approval.

Francesco looks at his beautiful bride. Lisa looks at the
Priest.

PRIEST
Marriage! Marriage brings this man
and this woman together under God's
holy ordinance in the presence of
these witnesses.

Lisa glances at her father who drops his head. The clouds
part briefly and a flicker of sunlight catches Lisa's eye.
She looks up into the sky and closes her eyes as the warm sun
beams down onto her face.

PRIEST (CONT'D)
Let us proceed.

EXT. COURTYARD OF GIOCONDO RESIDENCE - LATER

Music is playing. Francesco and Lisa greet guests as they
pass through the receiving line. Lisa kisses them on the
cheek. In the distance she sees her friend, FLORIANA, 15,
approaching.

Floriana is chubby and very pretty. Her red locks flow down
her back. The bottom of her dress is muddy from her long
walk. Her shoes are worn with holes in them.

Lisa starts to walk towards her but Francesco SQUEEZES her arm tightly. Lisa stops.

Floriana waves and walks up to Lisa. The girls embrace. Francesco looks Floriana up and down, frowning at her shoes.

LISA
This is my husband, Francesco.

FLORIANA
I need a moment with your wife.

Floriana whisks Lisa away before Francesco can object. They walk down a hill and sit in the grass.

FLORIANA (CONT'D)
Lisa, you are a wife now! I wish I could be as happy as you, Lisa.

LISA
You will be happier than me, I am certain of it.

FLORIANA
Be thankful that you married well and can take care of your family forever. I don't have that security.

Lisa doesn't say anything.

FLORIANA (CONT'D)
It will get better. You may not see it now, but things will get better. Will I see you for our morning studies?

Alda walks up to the girls.

ALDA
There you are! Lisa, this is your wedding day, come celebrate!

She grabs Lisa's hand.

INT. LISA'S BEDROOM - NIGHT

Lisa is lying on her back while Francesco kisses her neck and lips. Her body is tense and she awkwardly kisses him back. The bed is draped with bold fabrics and the furniture in the room is upholstered.

FRANCESCO
Relax, Lisa. You are my wife, and
I would never do anything to hurt
you.

Francesco continues to kiss Lisa. He removes her clothing
and reveals her body, taking a moment to study her.

FRANCESCO (CONT'D)
Beautiful.

Francesco forces himself inside Lisa. Lisa's hands feel
around for something to grab on to. Her face tenses in pain
as she mouths a prayer. Francesco is aggressive. He
finishes and climbs off of Lisa, panting.

LISA
(whispering)
St. Maria, have mercy on me.

FRANCESCO
There will be plenty of time for
prayers. This is not that time.

Lisa continues to pray.

INT. MRS. GALLO'S LIVING ROOM - MORNING

Floriana sits at a desk working on needlepoint. Her teacher,
MRS. GALLO, middle-aged with a hard face, hovers over her.

MRS. GALLO
Where is Lisa?

Floriana looks out the window.

FLORIANA
She may not come today, ma'am.

Mrs. Gallo taps Floriana.

MRS. GALLO
Back to your lesson.

INT. GIOCONDO RESIDENCE - MORNING

Francesco is in the bed asleep next to Lisa. Lisa is awake,
lying on her side mumbling prayers. She reaches down in
between her legs and brings them back up. Blood.

INT. BATHING ROOM - CONTINUOUS

The door of the bathing room swings open and Lisa stands in the doorway. She rushes to the tub filled with water as she removes her nightgown. Lisa takes a cloth and begins to clean herself vigorously.

Once she is finished, she stares at the reflection of her body in the water.

INT. DINING ROOM - LATER

Lisa sits alone at a small table. Lots of sunlight pours into the small room. A rich green fabric covers the table. Her bread and cider are untouched.

GIUSEPPINA, 25, a tall plain servant with dark hair and striking light eyes, is nearby. A cradle holding her baby boy, BARTHOLOMEW, sits on the floor. Francesco enters the room.

FRANCESCO

Amore!

Lisa's jumps.

FRANCESCO (CONT'D)

You woke ahead of me.

LISA

I could not rest my thoughts.

He kisses Lisa on the forehead before removing his outer garment and handing it to Giuseppina.

LISA (CONT'D)

How was your travel?

Francesco takes a seat at the table. Giuseppina appears from the kitchen and places his bread and cider in front of him.

FRANCESCO

My clients are very pleased with the fabrics I have chosen for them. However, these matters do not concern you. I am more interested in when you will give me a son.

LISA

I will pray to Saint Gerard.

FRANCESCO
Very well then. Cheers to our
first born.

Francesco bumps his cup against Lisa's cup. He takes a sip
and continues eating.

INT. BEDROOM - LATER

Lisa enters the bedroom. She looks down the hallway before
closing the door behind her. She kneels down and reaches
under the bed for a small box, removes coins and slips them
into her garment.

EXT. GHERARDINI RESIDENCE - DAY

Lisa arrives in a carriage outside of her parent's cottage.
Smoke is coming out of the chimney. She knocks on the door
before entering.

LISA
Mama! How are you?

Alda looks up from cooking, and wipes her hands on her apron
before kissing Lisa on both cheeks.

ALDA
Very well, Lisa!

LISA
Where is Papa? And the others?

ALDA
At the market. Come, we have a lot
to discuss. Any grandchildren on
the way?

Alda rubs Lisa's stomach and walks her over to a chair.

ALDA (CONT'D)
Wine?

LISA
No, thank you.

ALDA
Ah, so I do have grandchildren on
the way?

LISA
No, mama.

ALDA
Tell me, how is Francesco?

LISA
Busy. He left this morning to see
if any merchants in Livorno were
interested in his fabrics. I
brought this for you and Papa.

Lisa hands her mom a sack. Alda opens it and pours 100
florins into her hand.

ALDA
He is a good man, Lisa.

LISA
I do not paint anymore.

ALDA
You are a wife. And an ungrateful
one.

Giorgio, Carlo, and Lucia walk through the door with
packages.

LISA
Papa!

GIORGIO
Lisa, how are you?

She kisses him.

LISA
Well.

She kisses Carlo and Lucia. Lucia is withdrawn and her head
is lowered.

LISA (CONT'D)
What is wrong, Lucia?

ALDA
She has been promised to Mario De
Luca.

Lisa looks at her father.

LISA
Papa, no. Mario has five children!
Surely someone else can carry this
burden!

GIORGIO

Lisa!

Lisa backs down. Alda throws her arms up in the air.

ALDA

I give up!

(to Giorgio)

She is your child.

(to everyone)

Come. Eat.

LUCIA

I am fine, Lisa. Please, do not
worry.

Lisa walks away.

INT. GIOCONDO RESIDENCE - DAY

Lisa and Floriana are sitting in the living room working on their needlepoint together. Floriana is much further along in her cross pattern. The room is furnished with a table and two chairs.

LISA

What next, Floriana?

FLORIANA

Bring the needle underneath and
over to this point.

Floriana demonstrates. Lisa copies her.

Francesco enters the room. The girls stop working.

FRANCESCO

Hello, Floriana.

FLORIANA

Good afternoon, Signore del
Giocondo.

He looks down at their needlework.

FRANCESCO

This can wait. Join me upstairs.

Lisa looks at Floriana embarrassed.

Francesco leaves the room.

LISA
I'll have to finish this tomorrow.

FLORIANA
But, you are so far behind, Lisa!

Lisa walks off and turns the corner.

LISA (O.S.)
Tomorrow!

Floriana is left in the room. Alone.

EXT. MARKETPLACE - LATER

Lisa walks through the marketplace visiting different vendors lined up on either side of the road. The place is buzzing with locals, animals run around, and VENDORS call out to promote their product.

CLOTHING VENDOR
Linens for sale!

PRODUCE VENDOR
Fresh produce and seeds for a
bountiful harvest!

PAINT VENDOR
New pigment! Paint like the great
master Verrochio himself!

Lisa turns her attention to the PAINT VENDOR and walks over to his cart.

PAINT VENDOR (CONT'D)
Can I help you, young lady?

LISA
I would like to buy some pigment
and canvas.

PAINT VENDOR
Color?

LISA
This one looks nice.

Lisa picks up a black pigment. The Vendor looks at Lisa questioningly.

LISA (CONT'D)
For my brother.

PAINT VENDOR
Artist in the making, is he? Tell
your brother to come fetch the
pigment himself.

Just as Lisa is leaving the cart, she overhears a
conversation between two middle-aged GENTLEMEN walking by.

GENTLEMAN #1
I have heard great things about the
Florence art school.

GENTLEMAN #2
My son begins his lessons in one
week.

GENTLEMAN #1
Where exactly is this school?

GENTLEMAN #2
Two miles from the cathedral. They
are accepting new students.

Lisa continues on her way.

INT. GIOCONDO RESIDENCE - EARLY MORNING

Lisa sits in a room on the floor using a piece of charcoal to
begin drawing a picture on a piece of wood. She starts with
a circle and adds eyes, a nose, and mouth. She takes a
moment to think about her next move.

Lisa flips the wood over and starts again. This time she
draws a side profile and adds the facial features. She steps
back to take a look at it.

LISA
Francesco!

No Response.

LISA (CONT'D)
Francesco!

FRANCESCO (O.S.)
Yes, I am coming.

He enters the room.

Lisa points to her drawing with a big smile on her face.

LISA
Tell me what you think.

Francesco takes a moment to study the drawing. He looks at Lisa and begins to laugh.

FRANCESCO
You can not be serious.

Lisa looks back at her "masterpiece."

FRANCESCO (CONT'D)
Perhaps you can knit an outer
garment for our future children. I
will have Guiseppina teach you.

Francesco leaves. Lisa smears the drawing with her fingers.

EXT. MEDICI ART SCHOOL OF FLORENCE - NEXT DAY

Lisa walks past a tall church with the heads of the apostles carved into the wood. There are no other buildings around. She continues to walk until she comes upon the school.

INT. MEDICI ART SCHOOL OF FLORENCE - CONTINUOUS

Lisa enters the building to a corridor of paintings. She slowly walks up each piece. The vibrant colors seem to jump off the canvas. Lisa is mesmerized until her concentration is broken.

GUSTAVO
Can I help you?

The soundtrack of angels singing in Lisa's head ends abruptly. GUSTAVO, a young man, approaches Lisa.

LISA
Yes, can you give me information
about the art apprenticeships?

GUSTAVO
Sir Bianchi's workshops?

LISA
Yes.

GUSTAVO
For whom are you asking?

LISA
For a friend.

GUSTAVO
The workshops are for males.

LISA
I understand that. When do they
take place?

Gustavo looks at the black under Lisa's nails and stained
hands.

GUSTAVO
Have your friend come inquire.

He walks Lisa out.

EXT. MEDICI ART SCHOOL OF FLORENCE - CONTINUOUS

Lisa stops and looks through a window to observe a workshop
in session. The INSTRUCTOR, 43, gray hair, long unshaven
face, stands in front of the class. The students sit on
wooden benches with easels set up in front of them.

A male MODEL is shirtless on a stool with his side profile
facing the students.

INSTRUCTOR
The bone structure is very
important for this profile.
Dip the brush in your white pigment
to paint the parts of his face that
catch the light.

Lisa's eyes meet with the Instructor. She jumps back until
she hears the Instructor talking again and watches the rest
of the session.

INT. GIOCONDO RESIDENCE DINING ROOM - EVENING

Francesco and Lisa sit at the dinner table. A feast of
cooked vegetables and quail awaits them.

FRANCESCO
Where were you today?

LISA
At the cathedral, praying.

FRANCESCO
To Saint Gerard?

LISA
Among others.

Francesco sits in heavy contemplation before speaking again.

FRANCESCO
We are leaving for Prato in the morning.

Lisa sits up in her chair alarmed.

FRANCESCO (CONT'D)
I have an interested buyer there that could be a potential partner.

LISA
I do not mind being here in the house.

FRANCESCO
I need you where I can keep my eye on you. That way my wife will not roam aimlessly around the village. We will depart early in the morning.

Francesco wipes his mouth with the back of his hand and leaves the dinner table.

EXT. PRATO INN - DAY

Francesco and Lisa arrive in Prato. The countryside stretches for miles with rolling hills. Everything is green and the streams glisten as sunlight hits them.

Francesco helps Lisa down from the carriage. The Driver carries their luggage for them.

INT. PRATO INN - CONTINUOUS

Lisa and Francesco are greeted by Julio.

JULIO
Signore Giocondo, we have been expecting you.

FRANCESCO
My wife, Signora del Gioconda.

Julio bows his head.

JULIO
Pleasure. This way please.

Julio shows them to their room.

INT. ROOM - CONTINUOUS

The driver sits the luggage down inside. Francesco gives him some coins and he leaves.

JULIO
Is there anything else I can do for you, Signore?

FRANCESCO
Are there any events tonight?

JULIO
There is a garden walk in the main square at the Piazza de Duomo tonight five kilometers south of Prato. There is also an art viewing at the Ramano Residence three kilometers north. Should I prepare a carriage for you?

FRANCESCO
Yes, thank you.

JULIO
I placed some hot stones in the water for the Lady.

LISA
Thank you.

Julio leaves. Lisa walks around the room furnished with a bed, sitting area, and a wash tub filled with water.

Francesco watches her from across the room. He walks towards her. Lisa grows tense.

FRANCESCO
Remove your clothing.

Lisa begins to remove her clothing slowly. Francesco speeds the process up by quickly untying her corset. Lisa steps into the tub.

Francesco begins to bathe her.

FRANCESCO (CONT'D)
I have a something for you.

Francesco goes to his cloak and removes the gift. He hands a rosary to Lisa. She holds it up.

FRANCESCO (CONT'D)
I figured this may aid in your
efforts of providing me with a son.

Lisa is careful to not show her disappointment.

LISA
Yes, I am sure it will.

(BEAT)

FRANCESCO
Shall we go to the garden walk?

LISA
The art viewing sounds interesting.

FRANCESCO
As you wish.

EXT. RAMANO RESIDENCE - EVENING

A carriage pulls up to the house. Francesco and Lisa get out and walk up to the house. The estate has two floors and well manicured large trees at the entrance. Each window has a lit candle glowing.

INT. RAMANO RESIDENCE - CONTINUOUS

They enter the house and are offered wine by the SERVANT. Lisa rejects the offer. Francesco accepts. The living room is crowded with guests drinking and eating. Music plays.

Paintings hang on the walls and small groups of people form in front of each portrait for a while before moving to the next. Francesco sees a former client. He excuses himself.

FRANCESCO
Excuse me, love.

Lisa walks up to one of the portraits. It is the painting of the Virgin Mary with a naked baby Jesus on her lap. Lisa's eyes study the colors, the shadowing. She takes a deep breath and tears fill her eyes.

The Art School Instructor comes up behind her.

INSTRUCTOR
This painting is called *Madonna of the Carnation*.

Lisa doesn't turn around. She catches her breath.

LISA
This is amazing! Who is this by?

STUDENT
Signore Da Vinci. Pleasure to meet
you.

Lisa turns around to discover the Instructor. LEONARDO, 43,
is wearing clothes that are dingy and stained with droplets
of paint in his beard. His eyes are a deep blue and
inviting.

LISA
You are...

LEONARDO
Signore Da Vinci. Was that you
outside of my window yesterday?

Lisa hesitates.

LISA
No, Signore.

LEONARDO
I see you have an interest in art.

Lisa looks at the painting again.

LISA
How did you make their facial
features look so real?

LEONARDO
Shadowing. Look at my face. Pay
attention to the parts that the
light hits and the parts in the
shadows.

Lisa and Leonardo stand face to face. Francesco walks up.
He clears his throat. Lisa's gaze is broken and she looks at
her husband.

LISA
Signore Da Vinci, this is my hus--

FRANCESCO
Signore del Giocondo.

Francesco extends his hand to Leonardo.

LISA
He is the artist of this painting.

Francesco looks at the portrait then turns his attention elsewhere.

LEONARDO

I would love to discuss this further with you.

FRANCESCO

That will not be necessary. I am far too busy working a respectable job.

Francesco moves Lisa away from Leonardo. She looks over her shoulder at Leonardo who is looking back at her. She quickly turns to face another painting.

INT. PRATO INN - MORNING

Francesco is fully clothed and eating breakfast at a table in the room. Lisa is in her nightgown sitting in the bed eating eggs and bread on a tray.

FRANCESCO

I'm glad you enjoyed yourself last night.

LISA

Yes, I had a pleasant time. Everyone in the room seemed to admire the artwork.

FRANCESCO

Yes, but did anyone ask the artists about their lifestyles? They are not making a name for themselves by throwing oils on a canvas, let alone a florin.

(BEAT)

FRANCESCO (CONT'D)

I see you spoke to Leonardo for a long while.

LISA

We spoke about you and your silks.

Francesco finishes eating, takes his cloak from the back of his chair, and walks towards Lisa.

FRANCESCO
Tell him to worry about the paint
in his beard and leave the silks to
me. I want you to take your time
during today's prayers.

He kisses Lisa.

FRANCESCO (CONT'D)
I will return before sundown.

EXT. PRATO MARKETPLACE - DAY

Lisa walks through the streets of Prato. A WAX VENDOR, OIL
VENDOR, and GARMENT VENDOR approach her.

WAX VENDOR
Candles for the lady?

OIL VENDOR
Oils, right this way.

GARMENT VENDOR
I have just the dress for you.

Lisa continues to walk until she hears...

PAINT VENDOR
Pigment! Many colors to choose
from!

Lisa walks towards the cart that is crowded with male
customers.

PAINT VENDOR (CONT'D)
What can I do for you, young lady?

LISA
I need some pigment.

PAINT VENDOR
There are many to choose from.

Lisa looks over the assortment of colors on the cart. She
reaches for black, while another customer reaches for red.
He looks up and smiles.

LEONARDO
Lisa.

Lisa jumps.

LISA
Signore!

LEONARDO
We meet again.

He looks down at the pigment in her hand.

LEONARDO (CONT'D)
What do you plan on doing with
that?

LISA
Oh, this? I--

PAINT VENDOR
Madame?

Lisa looks at the Vendor.

PAINT VENDOR (CONT'D)
Is this a gift for your husband or
father?

Lisa has a puzzled look on her face.

LISA
My husband.

PAINT VENDOR
Very good. What other colors do
you need?

LISA
Colors? Ah...Black is plenty.

Leonardo reaches for red, orange, yellow, green, blue and
white. He hands them to the vendor.

LEONARDO
She will take these.

PAINT VENDOR
Twenty florins.

LEONARDO
Ten florins. They were worth half
as much yesterday.

The paint vendor has been found out and is aggravated.

PAINT VENDOR
Of course. Ten florins.

Leonardo pays.

LISA
That is not necessary.

LEONARDO
I insist. I see your husband grew
tired of his respectable job.

Lisa smiles at his sarcasm.

LISA
Thank you.

EXT. PRATO - LATER

Lisa and Leonardo walk together through the village.

LEONARDO
Tell me about your technique.

LISA
With my weaving?

LEONARDO
With your painting.

Lisa stops walking.

LEONARDO (CONT'D)
I would like to see your work to
determine if my services are
something you might be interested
in.

LISA
Services?

LEONARDO
I would like to see your technique.

LISA
I do not know that I have the time
for art lessons.

LEONARDO
Next week I have a special place I
would like to take you.

LISA
Why are you doing this?

Leonardo moves in closer to her.

LEONARDO
Do you trust me?

Lisa watches Leonardo disappear into the crowd.

EXT. PRATO INN - EVENING

Lisa and Francesco load their luggage onto a carriage. The driver helps Lisa into the carriage and closes the door after Francesco gets in. The carriage pulls away from the Inn.

EXT. GIOCONDO RESIDENCE - NIGHT

Lisa and Francesco's carriage arrive. Guiseppina comes outside to carry their luggage.

INT. GIOCONDO RESIDENCE - CONTINUOUS

Lisa removes her bonnet. Francesco walks upstairs.

INT. BEDROOM - CONTINUOUS

Guiseppina sits the luggage down.

FRANCESCO
Thank you, Guiseppina.

Guiseppina looks Francesco in the eyes and opens her mouth to speak. Nothing comes out. She exits as Lisa enters the bedroom.

LISA
How much longer will Guiseppina be
with us?

Lisa begins to undress.

FRANCESCO
Until you are finished nursing our
last born son.

Francesco watches Lisa undress. She looks at Francesco out the corner of her eye and slips into her nightgown. The gown slips down, exposing her shoulder. Lisa quickly pulls it up. Francesco walks over to her and touches her neck.

LISA
Francesco, please. It's late and
we have been traveling--

FRANCESCO
Shhhh, Lisa.

He kisses her neck and turns her around to face him.

FRANCESCO (CONT'D)
You can't deny me for too long.

Francesco smiles.

LISA
I am not denying you.

He kisses her on the lips.

FRANCESCO
Do you think St. Gerard will answer
your prayers tonight?

Francesco begins to kiss Lisa down her neck.

LISA
Perhaps he will.

EXT. FLORIANA'S HOUSE - MORNING

Lisa knocks on the door and waits. Floriana answers the door.

FLORIANA
Lisa!

They embrace.

FLORIANA (CONT'D)
Come in. Can I offer you something
to drink?

LISA
Ale.

INT. KITCHEN - CONTINUOUS

Floriana pours ale into a cup and hands it to Lisa. They sit at the table.

FLORIANA
You've mentioned nothing about your
travel last week.

LISA
I went to an art display at a
beautiful house in the countryside.
I met an art Instructor there who
offered to instruct me here in
Florence.

FLORIANA
That is wonderful, Lisa. When is
your first lesson?

LISA
Tomorrow.

Floriana nods her head

LISA (CONT'D)
More importantly, have any
gentlemen called on you?

FLORIANA
My dowry is set for one-hundred
florins. The finest men in all of
Italy have crowded my doorstep.

They both laugh.

LISA
It will happen.

FLORIANA
I'm certain. What is marriage
like?

Lisa take a minute before answering.

LISA
Marriage is like an extraordinary
piece of art. The portrait is
beautiful, but the amount of time
and work that goes into producing
it is unseen.

EXT. FLORIANA'S HOUSE - LATER

Lisa hugs Floriana and walks off.

INT. GIOCONDO RESIDENCE - DAY

Lisa walks in to the house. Guiseppina hands Lisa a letter.

GUISEPPINA
This arrived for you earlier.

LISA
Thank you.

Lisa removes her outer garments before reading the letter. Lisa gasps and grabs her chest, nearly falling over. She takes her shawl and hat and rushes out of the door.

EXT. GHERARDINI RESIDENCE - LATER

A speeding carriage comes to a halt in front of the Gherardini house. Lisa jumps out before the driver has time to open the door.

INT. GHERARDINI RESIDENCE - CONTINUOUS

Lisa rushes inside the house. Alda is sitting in the living room.

LISA
Where is he?

INT. BEDROOM - CONTINUOUS

Lisa enters her parent's bedroom. Giorgio is lying in the bed on his back with his eyes closed. The small window is covered, the room is dark with a candle dimly lighting it.

Lucia is kneeling on the floor at the end of the bed with her elbows on the bed, and her hands pressed together with her eyes closed. Carlo is asleep in a chair in the corner. Lisa rushes to her father's side. Lucia opens her eyes.

LUCIA
You made it.

Lisa cries.

LISA
I do not understand, Lucia. What happened?

LUCIA
He was outside planting seeds and he collapsed. Carlo found him.

LISA
Why did you not come for me sooner?

LUCIA
You were out of town and your
servant did not know when to expect
you back. I did not know what to
do.

Giorgio stirs in his sleep.

LISA
Papa?

Giorgio opens his eyes slightly.

LISA (CONT'D)
Papa, I am here.

She tucks the blanket under his neck and holds his hand.

LISA (CONT'D)
I am here, Papa.

INT. LIVING ROOM - NIGHT

Lisa and Alda sit in chairs drinking red wine. Both look
exhausted. Oil lamps illuminate the living room.

LISA
Have the De Lucas gone back on
their word?

ALDA
The ceremony has been postponed.
We cannot afford the dowry. Lucia
has to marry before something worse
happens to your father. It would
be far worse for a widow to marry
her daughter off than--

LISA
Papa is not dead! Is money all you
really think about?

ALDA
Security, Lisa. Yes. I think
about security. You don't know
struggle. Ask your father. It
would be his dying wish to know
that Lucia was taken care of.

Lisa chokes over her tears.

ALDA (CONT'D)
You live for the present. I think
about the future.

LISA
Is Papa not in your future?

ALDA
Of course he is. I love your
father very much and the thought of
him leaving us is unbearable.

Lisa dries her tears and takes a deep breath.

LISA
I will be here as long as you need
me.

ALDA
And Francesco?

LISA
Guisseppina is with him.

Alda reaches over to grab Lisa's hand. Lisa lays her head on
Alda's shoulder.

INT. GHERADINI RESIDENCE - MORNING

Lisa and Alda are sleeping on the floor. Lisa wakes up and
looks around. She takes a blanket from a chair and spreads
it over her mother.

EXT. GHERADINI RESIDENCE - CONTINUOUS

Lisa pumps water from a well. She looks down at the ground
and stops pumping. Lisa picks up a small brown package of
seeds. She walks behind the house to get a shovel and begins
to dig up the dirt. Lisa plants the seeds.

INT. GHERADINI RESIDENCE - CONTINUOUS

Lisa enters struggling with two buckets of water. She hangs
one bucket over the fireplace.

INT. BEDROOM - CONTINUOUS

Lisa enters her father's bedroom with a cloth and bowl of
water. She takes the fabric down from the window.

Sunlight pours into the room. She wets the cloth and puts it on her father's head. Lucia enters.

LUCIA
How is he?

LISA
Not well.

LUCIA
I will pick some vegetables from the garden.

LISA
Thank you.

Lucia leaves. Lisa wets the cloth again and applies it to Giorgio's head. She stands up to leave when she notices something in her father's hand. Lisa takes the paper and opens it.

It's the picture of the Duke Lisa was drawing the night her father walked in the room. Lisa looks at her father overcome with emotion and tucks the drawing back into his hand.

EXT. GHERADINI RESIDENCE - CONTINUOUS

Lucia is in the garden digging up carrots, turnips, and onions, placing them in a basket. Lisa walks out of the house and joins her.

LISA
I did not realize I would miss home this much. How are you?

LUCIA
Not married. I do not think Mario will wait much longer.

LISA
You sound worried.

LUCIA
He was the first one to show interest.

Lucia digs up a rotten potato.

LISA
There will be others, Lucia.

LUCIA
Lisa, you have nothing to worry
about. You are married. Francesco
may not be the Duke, but be
thankful.

She tosses the potato.

LUCIA (CONT'D)
I told you that I would be happy
marrying Mario, and I will.

Lucia goes inside the house. Lisa looks up at the sun.

EXT. LEONARDO'S COTTAGE - DAY

Leonardo looks up at the sun and then in the distance. He
looks down at a small clock that he is holding.

INT. LEONARDO'S COTTAGE - CONTINUOUS

Leonardo enters the house. There are a few easels with
unfinished paintings sitting on them. The room is dusty,
dark, and crowded with junk.

LEONARDO
Manzo?

Leonardo's assistant, MANZO, mid-twenties, emerges from the
clutter. He is taller than Leonardo and unshaven.

LEONARDO (CONT'D)
There you are. Have any messages
arrived today?

MANZO
No, Sir. Not yet.

LEONARDO
Give me a hand with this.

Manzo helps Leonardo clear a space for the wings.

MANZO
Brilliant invention. What do you
plan on doing with them.

Leonardo looks up, offended.

LEONARDO
Fly, of course. What else is there
to be done with wings?

MANZO

How long will they take to finish?

Leonardo looks around at his unfinished projects.

LEONARDO

You are focused on time instead of
the technique used in achieving
some of these works. Something
like that does not happen
overnight.

INT. GHEREDINI RESIDENCE - DAY

Lisa gathers the last of her luggage. Giorgio sits in the
living room with a blanket wrapped around him. Lisa kneels
down in front of him.

LISA

I am so happy you are well again.

GIORGIO

Thanks to my wonderful family. I
love you, Lisa.

LISA

Papa, I love you too. Do not ever
frighten me again!

GIORGIO

My apologies.

LISA

Make sure you do exactly as the
Doctor has instructed.

GIORGIO

I will.

She kisses Giorgio and hugs him. Lisa turns to Carlo.

LISA

You make sure you take care of
mama.

Carlo nods his head. Lisa kisses him.

ALDA

It was nice to have you home all to
myself for so long.

Lisa and Alda hug.

LISA
Send word and I will return.

ALDA
Nonsense. You have stayed a week
too long. Your husband awaits.
Off you go.

Lucia hugs Lisa.

LUCIA
I dreaded this moment.

LISA
Me too. I will return.

Lisa slips a folded cloth into Lucia's hand. Lucia looks
down. Lisa takes her bag and leaves.

EXT. GHEREDINI RESIDENCE - CONTINUOUS

Lisa waves to her family as the carriage pulls off. Lucia
opens the cloth. Enough florins to add to her dowry offer.

INT. GIOCONDO RESIDENCE - LATER

Lisa arrives home. Francesco walks into the foyer to greet
her.

FRANCESCO
How is my wife?

LISA
My father has recovered.

She removes her hat and cape.

FRANCESCO
I spoke to Doctor Santini--

LISA
Are you not well?

FRANCESCO
I am well, but I cannot say the
same for you. Dr. Santini tells me
there is no reason why you should
not be with child.

LISA
Are you questioning my honesty,
Francesco?

Francesco moves in close to Lisa and tightens his grip on her arm.

FRANCESCO
If I find that you are purposely
doing something to keep from
bearing my children, you will
suffer the consequences.

Francesco releases his grip.

EXT. LEONARDO'S COTTAGE - DAY

Lisa approaches the cottage and knocks on the front door.
Manzo comes to the door.

MANZO
May I help you?

LISA
Is this the residence of Signore Da
Vinci?

MANZO
One moment.

Leonardo comes to the door.

LEONARDO
Lisa, I figured you had a change of
heart. Come in.

INT. LEONARDO'S COTTAGE - CONTINUOUS

Lisa enters and looks around the small cottage. She turns
and comes face to face with a life-size statue dressed in
German-Italian medieval armor.

Lisa lets out a scream. Leonardo operates one of the pulleys
attached to his invention and the statue's arm moves. Lisa
jumps back as Leonardo chuckles.

The place is crowded with a miniature helicopter, clocks,
horse figurines, and sketches. There is no place to sit
down. Leonardo brings a stool for her to sit.

LEONARDO
Have a seat.

LISA
Thank you.

LEONARDO

I see you have met Manzo. He helps
me a great deal around here. Did
you bring any of your work?

Lisa pulls five small pictures out from under her cape and
hands them to Leonardo. He studies them for a moment. The
images are all average drawings of what Lisa perceives a man
to look like. One step up from a stick figure. All pictures
are done with charcoal.

LEONARDO (CONT'D)

My, you have much to learn.

LISA

Pardon?

LEONARDO

Where is the color?

LISA

No vendor will sell to me.

LEONARDO

Put these on.

Leonardo hands Lisa a man's cloak, pants, and shirt.

LISA

I do not understand.

LEONARDO

I need you to see something and to
see it, you must be invisible. Put
these on.

Lisa takes the clothes. Manzo shows her to a room. Moments
pass before Lisa comes out with her hair tucked into a hat,
wearing pants and a shirt with a cloak. Leonardo walks up to
her with black pigment on his finger. He draws a mustache on
Lisa.

LEONARDO (CONT'D)

Now you are ready.

EXT. FLORENCE - DAY

A carriage pulls up to a small house. Lisa and Leonardo get
out.

LEONARDO

If anyone speaks to you, act mute.

LISA
Signore, where are you--

Leonardo puts a finger up to Lisa's mouth.

LEONARDO
Mute.

He knocks on the door two times, pauses, and knocks another three times. The door opens.

INT. VINCENT'S HOME - CONTINUOUS

VINCENT, 45, wearing paint-stained clothes, opens the door.

VINCENT
Who do we have here?

LEONARDO
This is Signore... Signore del...
Muto.

VINCENT
Nice to meet you. Follow me.

The house is small and everything is in order, nice and neat. They walk down the hallway to a small door. Vincent takes them down a narrow stairway and through another hallway. Voices grow louder as they continue on.

Finally, Vincent pushes a heavy door that opens to a room full of men drinking and laughing. Artwork is lined up on the walls. Wooden tables crowd the room. Men of all shapes, sizes, and age converse. Lisa takes it all in.

The place resembles a saloon.

VINCENT (CONT'D)
Attention! Attention! Signore Da Vinci has arrived. Please take your places to learn the lesson of the week.

The men scramble to find a seat and organize their pigments and brushes. Leonardo waves Lisa to sit down.

LEONARDO
This weeks lesson will focus on shadowing of the body. Our sitter today is Benito.

A young boy walks to the front removing his shirt and pants. Lisa nearly jumps out of her chair at the sight of his naked body. She lowers her head. There is pigment set up and a piece of canvas on the table.

LEONARDO (CONT'D)
Pay attention to what cannot be
seen so easily. Use your white
paint to highlight areas of the
body that reflect light. Darker
colors for the shadows.

Leonardo paints Benito sitting. His fluid strokes are imitated by the students. Once he finishes, the men applaud. Lisa looks around and slowly joins in. Leonardo bows his head.

LEONARDO (CONT'D)
Thank you.

EXT. LEONARDO'S COTTAGE - LATER

Lisa and Leonardo exit the carriage.

LEONARDO
I did not mean to overwhelm you.
Perhaps you can return tomorrow and
we will have a private lesson.

LISA
I have business with my husband
tomorrow. I can steal away for two
hours at best. It's the Sabbath.

LEONARDO
The best light is when the sun
first rises.

LISA
I will try my best, Signore.

INT. FLORIANA'S HOUSE - NIGHT

Floriana and Lisa sit on the floor. Floriana is weaving. Lisa is painting.

FLORIANA
If Francesco finds out about your
secret rendezvous with the artist--

Lisa looks up from her painting.

LISA
We paint, Floriana. That is all.
We paint.

(Beat)

FLORIANA
Why do you not want his children?

LISA
I cannot prevent myself from
carrying his child.

FLORIANA
I suppose that is true.

LISA
I need you to do me a favor, Flori.

FLORIANA
For heaven's sake.

LISA
Tomorrow morning, I need you to
frantically come to my house saying
that you need me right away to help
you.

FLORIANA
With what?

LISA
I do not know, think of something.
Make Francesco believe you.

FLORIANA
Okay, but only so that I can meet
this artist.

LISA
You can meet him tomorrow as soon
as you do your part.

FLORIANA
When shall I come?

Lisa begins packing her things up.

LISA
Just before the sun rises.

INT. GIOCONDO RESIDENCE - EARLY MORNING

Francesco is asleep in the bed. Lisa is awake mumbling prayers next to him and clutching a rosary while looking out the window. The sky is a royal blue. The silence is interrupted by banging on the front door. Francesco sits up in bed.

FLORIANA (O.S.)
Please, please I need to speak with
Lisa.

FRANCESCO
Guiseppina? What's going on?

Guiseppina opens the front door.

FLORIANA
I have an emergency! I need Lisa
at once!

GUISEPPINA
Yes, madame.

Francesco comes down the stairs.

FRANCESCO
What is the emergency?

FLORIANA
I...need...Lisa--

FRANCESCO
I understand that! Why?

FLORIANA
Because it is an emergency!

Floriana herself is now confused about why she needs Lisa so early.

FLORIANA (CONT'D)
My cow is giving birth...right now!

FRANCESCO
Why does that concern my wife?

Lisa is listening from the top of the stairs. She buries her head in her hands to keep from laughing.

FLORIANA
My mother is ill and needs her
help.

FRANCESCO
Is your mother giving birth or the
cow?

Floriana stares at him.

FLORIANA
Both?

EXT. GIOCONDO RESIDENCE - LATER

Floriana and Lisa run away from the house laughing.

LISA
You were absurd!

FLORIANA
I thought I knew what to say until
I got there.

LISA
I did not think he would believe
you.

Floriana pulls herself together.

FLORIANA
How far to Signore Da Vinci's
house?

LISA
Not much farther.

EXT. LEONARDO'S COTTAGE - MORNING

They arrive at the cottage. Leonardo answers the door.

LEONARDO
Lisa.

LISA
Signore. My friend, Floriana.

LEONARDO
Please, come in.

INT. LEONARDO'S COTTAGE - CONTINUOUS

LEONARDO
I have a place set up for you in
the back. Manzo!

Manzo emerges from upstairs.

LEONARDO (CONT'D)
Some breakfast, please.

MANZO
Yes, Signore.

EXT. LEONARDO'S COTTAGE - CONTINUOUS

Leonardo leads the girls out to the farm in the back. There is a grand object covered with fabric in the field. An easel with a canvas, a stool, and paintbrush are waiting.

LEONARDO
The sun is just about to rise.

FLORIANA
All of this? For one painting?

Manzo brings a tray with food on it. Floriana stuffs some bread in her pocket and bites into a boiled egg.

FLORIANA (CONT'D)
Lisa, mama will be worried.

Lisa hugs Floriana.

LISA
Thank you, Flori.

FLORIANA
Do well.

Floriana walks away.

LEONARDO
Your subject today will be this.

Leonardo walks over to the massive object and unveils a 24 foot clay model of a horse. Lisa is in awe of the size.

LEONARDO (CONT'D)
I call it Colossus. This was covered in bronze. However that was all taken by the Duke.

LISA
It is beautiful!

LEONARDO
Let us get to work.

They walk over to the easel.

LEONARDO (CONT'D)
Remember shading. Remember fluid
arm movements and strokes of the
brush.

Lisa begins with the horse's face, mane, then the back and tail. All the while paying attention to the sunlight hitting the statue. She uses a dark gray for shadowing and a light gray for highlighted areas. Leonardo smiles with approval.

INT. LEONARDO'S COTTAGE - LATER

Manzo hands Lisa her cape and steps out of the room.

LEONARDO
I will see you in three days time.

LISA
Thank you, Signore. I will try my
best to steal away.

LEONARDO
Very well then.

Leonardo watches Lisa disappear in the distance. Manzo watches Leonardo from the next room.

EXT. GIOCONDO RESIDENCE - DAY

Francesco is walking outside when he come across the garden. The vegetables are rotten. He bends down to pick a tomato. A worm crawls out and he drops it on the ground.

INT. GIOCONDO RESIDENCE - NIGHT

Lisa and Francesco sit at the dinner table eating.

FRANCESCO
How was your day, my love?

LISA
It was eventful. Did you have many
buyers for your fabric?

FRANCESCO
Three. Signore Gorga has more
business for me in Prato.

LISA
When do you depart?

FRANCESCO
After sun up. Guiseppina will keep
you company while I travel.

LISA
That will not be necessary.

FRANCESCO
No? I figured she could help you
with matters of the house. The
garden.

LISA
The garden is thriving.

Lisa wipes the corners of her mouth with a napkin.

FRANCESCO
Thriving you say?

LISA
I will not need Guiseppina's
company.

Francesco finishes eating, walks over to Lisa. He speaks
softly in her ear.

FRANCESCO
The vegetables in the garden have
rotted, my dear.

Lisa tenses. She turns to explain.

Francesco has left the room.

EXT. GIOCONDO RESIDENCE - EARLY MORNING

Francesco kisses Guiseppina and Bartholomew before climbing
into a carriage.

INT. BEDROOM - CONTINUOUS

Lisa wakes up in the bed alone. She walks over to the window
and sees Francesco's carriage pull off. She looks back down
and sees Guiseppina with the baby looking up at her. Lisa
steps away from the window.

INT. SITTING ROOM - DAY

Lisa sits at an easel. She dips her brush into red pigment and begins to paint. She pauses.

LISA
Guisseppina!

Guisseppina enters the room.

GUISEPPINA
My Lady?

LISA
Sit. Over there in the sun.

Guisseppina looks at the stool and walks over to it.

GUISEPPINA
Yes, my Lady.

LISA
Do not move.

Lisa studies Guisseppina's face and begins to paint.

LISA (CONT'D)
Guisseppina, how long have you
worked for my husband?

GUISEPPINA
It has been a few years. Why do
you ask?

LISA
You are quite comfortable with him.
The baby as well. Tell me about
Bartholomew's father.

GUISEPPINA
He abandoned us. Signore was
gracious enough to take us in. He
has been more of a father to
Bartholomew than his own father.

Lisa stops painting and looks Guisseppina dead in the eye.

LISA
Yet, he is not.

Guisseppina hesitates before answering.

GUISEPPINA
Yet, he is not.

Lisa resumes painting.

EXT. LEONARDO'S COTTAGE - DAY

Lisa stares at Leonardo's cottage in the distance. She looks around before walking to the door. Just as she raises her hand to knock, the door opens and she enters.

MONTAGE:

Leonardo reveals different subjects for Lisa to paint, mostly his inventions, instructing her along in the process.

Leonardo stares at Lisa as she paints the profile of a man. She uses a lighter paint for the bridge of the nose and darker paint around the nostril. Leo's eyes move from Lisa's head down to her bosom, down to the strokes of her paintbrush.

Lisa finishes a painting and Leonardo praises her technique, pointing at the picture. Lisa hugs Leonardo. They share a moment where they both stare into each other's eyes before kissing.

INT. LEONARDO'S BEDROOM - LATER

Lisa and Leonardo are on the bed partially nude. Bed linens are draped over their bodies.

LEONARDO
I would like to paint you.

LISA
An artist paints. The artist is
not the one to be painted.

LEONARDO
Not true.

LISA
I politely decline your offer to
use me as one of your subjects. I
am more than a sitter for you to
capture forever in one of your
paintings.

Leonardo laughs.

LEONARDO
That is the very reason why I
should paint you, so that I can
have you forever.

He kisses her softly.

LEONARDO (CONT'D)
Please do not sadden my heart any
more than it is to know you must
leave me tonight.

Leo gets up from the bed, sets up an easel, and puts a piece
of wooden paneling on it. He motions for Lisa to sit on a
stool. Lisa hesitantly walks over and sits.

LISA
How shall I pose?

LEONARDO
Just as you are.

Lisa relaxes.

Leo begins painting her portrait with oil paints. He starts
with her head, giving her a strong jaw line and no smile. He
moves down to her delicate shoulders and supple breasts. Leo
is focused.

LISA
How much longer?

LEONARDO
An aggressive sitter I have.

Lisa laughs.

LISA
We must resume tomorrow. The sun
is setting.

Leo's concentration is broken. He puts the brush down.

LEONARDO
I had hoped this day would never
end.

Lisa runs her hands through his hair.

LISA
I will return.

She kisses him once more before getting dressed.

INT. GIOCONDO RESIDENCE - NEXT DAY

Guisseppina serves Lisa a boiled egg and bread. She takes a sip of her cider, a bite of her bread, and frowns.

GUISEPPINA
Is something wrong, my Lady?

Lisa holds her stomach.

LISA
Not feeling well.

GUISEPPINA
Please, come lie down.

Lisa goes to stand up and faints.

GUISEPPINA (CONT'D)
My Lady!

INT. BEDROOM - AFTERNOON

DOCTOR ALDO has his spectacles on. He finishes examining Lisa in the bed. Guisseppina dips a cloth into water and applies it to Lisa's head. Lisa's eyes are barely open.

DOCTOR ALDO
It appears she is with child. She will need to rest for now. Give her this when she wakes.

Dr. Aldo hands Guisseppina a vile of liquid.

GUISEPPINA
Thank you, Doctor. I will send word to her husband.

DOCTOR ALDO
Very well then.

He packs his things and leaves.

INT. BEDROOM - NIGHT

Lisa awakens to a candle flickering and Guisseppina asleep in the corner holding Bartholomew. Lisa sits up and Guisseppina's eyes open.

GUISEPPINA
How do you feel, my Lady?

Lisa nods.

GUISEPPINA (CONT'D)
Doctor Aldo told me to give you
this when you woke.

LISA
What is it for?

GUISEPPINA
He says it will help with the
cramping from carrying a child. He
also says--

Guisseppina's words become muffled.

LISA
Child?

Lisa tries to get out of the bed and loses her balance.

GUISEPPINA
Are you alright? Come sit.

Guisseppina helps Lisa back in bed.

LISA
Child?

GUISEPPINA
Yes. You are with child. I sent
word to Signore del Giocondo.

Lisa buries her face in her hands and begins to sob.

EXT. FLORIANA'S HOUSE - DAY

Floriana and Lisa sit outside in the garden.

FLORIANA
What did Francesco have to say?

LISA
He is still in Prato.

FLORIANA
And Signore Da Vinci?

Lisa looks up at her.

LISA
This matter is no concern of his.

FLORIANA
You spend an awful amount of time
with him and--

LISA
We paint, Floriana. We paint. He
is nothing more than my instructor
and I his student.

Floriana nods her head.

LISA (CONT'D)
Have you visited Manzo recently?

FLORIANA
Manzo is far from interested in me.

LISA
Why do you say that?

FLORIANA
His attention is always on Signore
Da Vinci. Have you not noticed?

Lisa shakes her head and looks off into the distance.

EXT. LEONARDO'S COTTAGE - NEXT DAY

Lisa stands outside of the cottage knocking on the door. She
knocks a second and third time before Leo opens the door.

LEONARDO
Lisa, please come in.

Guisseppina steps out from behind a tree as Lisa enters the
cottage.

INT. LEONARDO'S COTTAGE - CONTINUOUS

Lisa paces back and forth.

LEONARDO
Lisa, is there something wrong?

LISA
I am with child.

LEONARDO
That is a blessing, Lisa. I
predict Francesco is well pleased?

LEONARDO (CONT'D)
I hope this will not interfere with
our lessons.

Lisa looks at Leo.

LISA
Lessons?

LEONARDO
Your fragile state.

Lisa can't find the words to respond.

LEONARDO (CONT'D)
Very well, I will see you in the
morning. Get some rest.

LISA
But, Signore.

LEONARDO
(sternly)
Go home to your husband, Lisa.

Leo leaves her in the room.

EXT. GIOCONDO RESIDENCE - LATER

Lisa is in the garden planting seeds as Francesco's carriage
pulls up. She wipes sweat from her forehead before looking
up. Francesco steps down from the carriage and rushes to
Lisa's side.

FRANCESCO
I departed as soon as I received
word. Are you well, my love?

LISA
Yes, I am well.

FRANCESCO
The garden can wait. Come.

He helps Lisa to her feet.

INT. GIOCONDO RESIDENCE - CONTINUOUS

Francesco sits Lisa in the living room and props her feet up.

LISA
Francesco, I am well. You treat me
as if I am giving birth tonight.

Francesco kneels and puts his head in her lap.

FRANCESCO
You have brought me so much joy.
We must celebrate. Guiseppina!

Guiseppina enters the room.

FRANCESCO (CONT'D)
Prepare a feast. Tonight we will
make a toast to my unborn son.

Guiseppina bows her head and begins to exit. Lisa stands up.

LISA
That will not be necessary. I have
a garden to tend to.

SUPER: FLORENCE, ITALY 1497

EXT. GIOCONDO RESIDENCE - DAY

Lisa and her son PIERO, 20 months, are in the garden. He has curly dark hair. Lisa picks up a vegetable and holds it up to Piero.

LISA
Po-ta-to.

PIERO
Day-do.

LISA
To-ma-to.

PIERO
May-do.

LISA
Very good, my love.

Floriana walks down the path towards Lisa's house. Piero raises his stubby finger and points in her direction. Lisa looks over.

LISA (CONT'D)
Flo-ri.

Piero doesn't attempt to repeat. Lisa picks him up and walks towards Floriana who is with child.

FLORIANA
How is my little prince feeling today?

LISA
How are you feeling?

FLORIANA
I have received orders to rest.

LISA
And yet you walked across the village to come see me.

They walk to the courtyard and sit down, Piero on Lisa's lap.

FLORIANA
Have you spoken to Signore Da Vinci?

LISA
Through letters. He was commissioned for two paintings in Milan.

FLORIANA
I am sure that will take some time.

Lisa gives a faint smile.

FLORIANA (CONT'D)
How is Francesco?

LISA
He is well. He would like to become an official of Florence.

FLORIANA
I am certain he will be elected given his status here.

Lisa's focus trails off.

FLORIANA (CONT'D)
Lisa, are you somewhere else?

Lisa stops daydreaming.

LISA
Somewhere else?

FLORIANA
Somewhere as in... Milan?

LISA
Perhaps.

INT. GHERARDINI RESIDENCE - DAY

Lisa is holding Piero as she enters her parent's home. Alda is in the kitchen.

LISA
Mama.

ALDA
Lisa! Look at my handsome grandson.

Alda wipes her hands and takes Piero. She kisses both of his cheeks.

ALDA (CONT'D)
Carlo! Come, Lisa has arrived.

Carlo, now 12, comes from the back room. He kisses Lisa on the cheek.

ALDA (CONT'D)
Tell Papa Lisa has arrived.

LISA
Where is Lucia?

ALDA
Tending to your nephew. Can I offer you something?

LISA
No, Thank you.

ALDA
What is this glow I see?

LISA
No, Mama.

ALDA
Yes, Saint Gherard appeared in my dreams last night.

LISA
Francesco travels often.

ALDA
Ah, It takes but a moment.

Lisa laughs. Giorgio enters the living room.

GIORGIO
Lisa, how are you?

LISA
Well, Father.

ALDA
She is glowing.

Giorgio waves Alda off. Alda takes Piero into the kitchen to feed him.

GIORGIO
You look well.

LISA
How are you feeling?

GIORGIO
I am old, Lisa.

LISA
You are wise.

GIORGIO
Some time has passed since you have produced a masterpiece.

LISA
I have little time to paint with Piero.

GIORGIO
Your mother can stay with Piero.

They look at Alda playing with the baby.

GIORGIO (CONT'D)
Once upon a time, my little girl smiled. This person that sits before me today has lost it. Where did it go?

Lisa shrugs her shoulders.

GIORGIO (CONT'D)
Return to your first love, my dear. You will smile again.

Giorgio kisses Lisa on the forehead.

EXT. GIOCONDO RESIDENCE - DAY

Lisa is carrying a basket of linens outside when she hunches over vomiting.

INT. GIOCONDO RESIDENCE - LATER

Lisa is in bed. Doctor Aldo is pressing on her stomach. Francesco is close by.

DOCTOR ALDO
Yes, congratulations.

Lisa looks at Francesco.

FRANCESCO
Another?

DOCTOR ALDO
Yes, another.

Doctor Aldo packs his belongings.

DOCTOR ALDO (CONT'D)
Administer this for the pain.

Doctor Aldo slips a vile into Francesco's hand.

FRANCESCO
Thank you, Doctor.

Doctor Aldo exits. Francesco kisses Lisa who stares straight ahead with no expression.

MONTAGE:

A pregnant Lisa is at the market with Piero, choosing different color pigments.

Francesco presents Lisa with a gift. Tools for weaving.

Lisa is at home painting a picture. Piero runs in the room spilling the pigment.

Lisa gives birth. Doctor Aldo holds up a baby girl. Lisa cries but this is no happy cry.

SUPER: FLORENCE, ITALY 1499

EXT. MARKETPLACE - DAY

Lisa, Piero, her daughter CAMILLA, 2, Lucia, and her son MARIO, 4, are walking through the busy marketplace.

LUCIA
Lisa, slow down. Why are you in
such a rush?

LISA
Francesco wants me and the children
home when he arrives.

Lisa juggles sacks of produce while holding Camilla's hand.
She detours to the pigment vendor.

LISA (CONT'D)
(To the Paint Vendor)
Two blacks, one orange, one green
for my son.

LEONARDO
Interesting choice in pigment.

Lisa spins around to see Leonardo standing before her.

LISA
Signore!

She smiles.

LEONARDO
I had hoped to one day see that
smile again.

Lucia looks at Lisa, then at Leonardo.

LISA
Lucia, take the children home. If
Francesco inquires, I am at mass.

INT. LEONARDO'S COTTAGE - NIGHT

Lisa and Leonardo lie in the bed caressing one another.

LEONARDO
You have replaced painting with
children I see.

LISA
Francesco has.

LEONARDO

Lisa, I want you to come to Milan
with me.

LISA

I cannot abandon my duties as a
wife and mother.

LEONARDO

I will take care of you. Love you.

Lisa sits up and kisses Leonardo.

LISA

If only it were that easy.

LEONARDO

We will awaken at sun up and paint
together.

Lisa smiles.

LISA

Sounds as if you are describing
heaven.

LEONARDO

You are my heaven.

LISA

Then perhaps in a little while.
Francesco is now an elected
official of the Dodici Buonomini.
He must go fulfill his position for
two months and the children will
have only me during that time.

LEONARDO

I will wait for you, Lisa.

Lisa lies back down and closes her eyes.

INT. GIOCONDO RESIDENCE - DAY

Lisa feeds Camilla. She stops.

LISA

Guisseppina?!

Lisa puts the food down on the table.

LISA (CONT'D)

Guisseppina?!

Guisseppina enters the dining room.

 GUISEPPINA
My lady?

 LISA
Tend to Camilla.

Lisa runs out of the room.

INT. BATHING ROOM - CONTINUOUS

Lisa lifts her gown up and looks down. Blood.

BLACK SCREEN

FADE IN:

SUPER: FLORENCE, ITALY 1503

EXT./INT. GIOCONDO RESIDENCE - DAY

The Giocondo household is buzzing with people helping to carry furniture and other belongings onto carriages. Lisa comes out of the house carrying clothes. Guisseppina drops silk fabric on the ground.

 LISA
Guisseppina, please try to be more
careful. Give the children my
paintings to carry.

Guisseppina curtsies. Francesco walks out of the house with Camilla on his shoulders. She is holding a candle. He reaches up for it and she hands it to him. He puts it in the carriage.

 CAMILLA
Look Mother, I can fly.

 LISA
And with no wings!

Francesco lifts Camilla from his shoulders and into Lisa's arms.

 LISA (CONT'D)
Take Piero with you to gather my
paintings.

Camilla runs off. Lisa leans up against the house to catch her breath.

FRANCESCO
Come rest, my dear.
(To Guiseppina)
Water for the Lady.

Lisa sits down. Guiseppina brings her some water.

LISA
I will miss this home.

FRANCESCO
We are beyond the hill. You can
come visit everyday.

LISA
There are many memories in this
house.

FRANCESCO
And we will create even more in the
next. Do not be afraid to leave
one chapter behind, and begin a new
one. I am excited for more
children. More sons.

LISA
Are you not pleased with Saint
Gerard?

FRANCESCO
Lisa, there is already one war too
many taking place right now. I
should not have to be at war with
my own wife.

Francesco walks into the house. Lisa continues to help with the moving.

EXT. GIOCONDO RESIDENCE - NIGHT

Francesco, Piero, Camilla, and Lisa all sit in a carriage. Guiseppina closes the doors of the house with Bartholomew, now 6, and gets in the carriage. The carriage pulls off. No one looks back.

INT. GIOCONDO RESIDENCE - MORNING

The Giocondo family sit at the breakfast table eating their breakfast except Lisa.

The new house has more farmland and is larger than the last. It has enough rooms to increase their family. Guiseppina stands off to the side with her son playing with Camilla and Piero.

FRANCESCO

Guiseppina, send word to Doctor Aldo. I have seen this behavior in my wife many times.

GUISEPPINA

Yes, Signore.

LISA

That will not be necessary. I assure you I am not.

FRANCESCO

Doctor Aldo can confirm that. Some time has passed and I have been generous. Your body should be healed by now.

INT. BEDROOM - NEXT DAY

Once again, Doctor Aldo checks Lisa to see if she is carrying a child. Francesco and Guiseppina are in the room. Lisa's face seems flushed.

DOCTOR ALDO

Just as you predicted, Signore. She is with child.

Francesco smiles wide.

DOCTOR ALDO (CONT'D)

To avoid a tragedy as before, please limit contact with your husband in the first two months with the next child.

FRANCESCO

I wasn't around for the first two months during the last one.

DOCTOR ALDO

Surely you were, Signore. Otherwise, how else would she have lost the child?

Lisa does not make eye contact with Francesco.

DOCTOR ALDO (CONT'D)
No contact and a lot of rest.

Lisa nods her head. Francesco is infuriated. He stares at Lisa.

INT. GIOCONDO RESIDENCE - MORNING

Lisa is pregnant and in her new sitting room with an easel, pigment, and brushes. She is in her nightgown and takes a moment before raising the paintbrush to the canvas.

Piero walks in. Lisa's concentration is broken.

PIERO
Mother?

LISA
Yes, Piero?

PIERO
I want to paint also.

Lisa smiles and gives Piero a brush with paint and piece of cloth. He entertains himself. Francesco walks into the room.

FRANCESCO
No son of mine will take after his mother.

LISA
He's five.

FRANCESCO
I will train him as a silk merchant.

LISA
He has his whole life to learn your trade.

Lisa looks at her son.

LISA (CONT'D)
For now, he is a child and will do as children do.

FRANCESCO
Where is the gift I gave you? Have you been weaving?

LISA
Francesco, I would like nothing
more than for you to appreciate the
many children I have carried for
you. To recognize that I'm a woman
of many talents and that my
children will follow suit if it is
God's will.

Francesco yells at her as he raises his fist. Lisa grabs her
stomach and doubles over in pain. Francesco's hard face
softens and he immediately rushes over to help her.

INT. BEDROOM - NIGHT

Lisa is in labor. Doctor Aldo, Guiseppina, and Francesco are
in the room. Lisa is sweating and breathing hard. It isn't
long before she delivers a son.

DOCTOR ALDO
A son.

Doctor Aldo cleans the baby off, wraps him in a cloth, and
gives him to Francesco.

FRANCESCO
Andrea del Giocondo.

He looks in admiration at Lisa.

FRANCESCO (CONT'D)
Well done, well done.

Lisa rests. Francesco looks at the baby and back at Lisa
with tears of joy.

EXT. LEONARDO'S COTTAGE - DAY

Guiseppina knocks on the door. Manzo greets her.

GUISEPPINA
Good day. Is Signore Da Vinci
home?

MANZO
Please come in.

INT. LEONARDO'S COTTAGE - CONTINUOUS

Manzo disappears. Leonardo appears from the darkness.

LEONARDO
How may I be of assistance?

GUISEPPINA
Signore, Francesco del Giocondo
would like to commission you to
paint his wife and son to celebrate
the birth of their new son.

LEONARDO
Signore del Giocondo?

GUISEPPINA
Surely you are familiar with
Signore del Giocondo. You offer
private lessons to his wife when he
is out of town.

Leonardo does not answer her. Guiseppina pours 100 florins
out of a sack onto the table.

GUISEPPINA (CONT'D)
Perhaps you would accept this.

LEONARDO
I will expect the lady and child
tomorrow at sun up.

Guiseppina shakes her head.

GUISEPPINA
Signore will be expecting you at
his estate. He is not a man to be
kept waiting.

Guiseppina leaves.

EXT./INT. GIOCONDO RESIDENCE - EARLY MORNING

Leonardo is carrying two sacks and knocks on the door.
Guiseppina answers and invites him in.

GUISEPPINA
Signore, please wait here.

Leonardo looks around at the architecture of the house. He
runs his fingers along the fabric lined walls and silk
curtains. Guiseppina returns with Francesco.

FRANCESCO
Signore Da Vinci, we meet again. I
trust that you will accomplish what
you do best.
(MORE)

FRANCESCO (CONT'D)
The birth of my son is to be
celebrated with a portrait of him
and my beloved. Please, follow me.

Leonardo follows Francesco down the hall until they reached a closed door. Francesco opens it.

INT. SITTING ROOM - CONTINUOUS

Lisa is sitting in a chair wearing a dark gown and veil holding Andrea. Her hair falls down over her shoulders with a small part in the middle. She has a shawl draped over her arms.

FRANCESCO
I trust you remember your subject.

LEONARDO
My Lady.

FRANCESCO
This is my son, Andrea.

Leonardo sets up his oil paints and brushes.

LEONARDO
Signore, my best work is done in private.

Francesco takes a hint and leaves the room. Leonardo then removes the unfinished nude portrait of Lisa and sits it on an easel.

LISA
Signore, do you wish to make a fool of me in my own house?

LEONARDO
You have little faith in me.

LISA
I am a woman of virtue.

Leonardo smiles.

LEONARDO
That, you are. I was sure of it after spending my afternoons with you.

Lisa smiles wide.

LEONARDO (CONT'D)

Relax.

Lisa stops smiling.

LEONARDO (CONT'D)

Think about our lessons together.

Lisa begins to grin. Leonardo looks at her and begins to paint the famous grin. He continues down her body, painting garments over Lisa's nude body.

Francesco walks in. Leonardo covers the painting. Andrea grows agitated and cries.

LEONARDO (CONT'D)

My lady, I am afraid our time has come to an end.

LISA

So soon?

LEONARDO

I shall resume tomorrow afternoon.

Leonardo packs up his brushes and paint before carefully tucking the portrait away.

LISA

Can I see what you have accomplished so far?

LEONARDO

Not until the portrait is complete.

FRANCESCO

Why is it not complete?

LEONARDO

It will take some time. I will continue tomorrow.

FRANCESCO

I would like to present this to my wife in one month.

LEONARDO

You cannot rush a piece like this, Signore. It must be perfect, just as Lisa is.

Francesco looks at Leonardo long enough to make him exit the room.

INT. GHEREDINI RESIDENCE - DAY

Lisa is with Alda, Giorgio, and Carlo. Andrea is sitting on her lap. Piero and Camilla are playing with each other.

LISA
Carlo is growing tall. Has he
called upon a female suitor?

GIORGIO
He has shown interest in a young
lady.

LISA
How is Lucia managing the children
of Mario De Luca?

ALDA
They are every ounce as much her
children as they are his, Lisa.

LISA
Of course.

ALDA
How is your portrait coming along?

LISA
Signore Da Vinci likes to take his
time.

GIORGIO
And what about you, Lisa? Can we
expect any new portraits from you?

LISA
Nothing worthy of your critique,
father.

GIORGIO
Yet a vast improvement from the
picture that I acquired eight years
ago.

LISA
You still have that?

GIORGIO
Of course I do. It is a reminder
of where you began and how much you
have improved. I had every
confidence in you.

LISA
Thanks, Papa.

INT. GIOCONDO RESIDENCE - NIGHT

Lisa and Francesco are in their bedroom.

FRANCESCO
I have not heard from Signore Da Vinci.

LISA
I have no doubt he is working hard on the portrait.

FRANCESCO
Yes, I am sure he is. Have Guiseppina check in with him tomorrow.

LISA
I will tell her.

FRANCESCO
When I moved into the Palazzo della Signoria for two months...

LISA
You had Guiseppina watching me. I am sure she can clear up any doubts that you have of my whereabouts.

Francesco nods his head and leaves the room.

INT. GUISEPPINA'S LIVING QUARTERS - DAY

Francesco knocks on Guiseppina's door. She opens and curtsies.

GUISEPPINA
Signore.

FRANCESCO
Guiseppina, I need you to visit Signore Da Vinci today. Pay him double to finish the portrait.

GUISEPPINA
Yes, Signore.

FRANCESCO
When I took office, you were
instructed to stay close to my
wife.

GUISEPPINA
Yes?

FRANCESCO
Did she display any behavior out of
the ordinary?

Guiseppina moves closer to Francesco.

GUISEPPINA
Behavior similar to your own,
Signore?

FRANCESCO
She does not need to concern
herself with my affairs.

He passionately kisses Guiseppina on the lips.

FRANCESCO (CONT'D)
Where is our son?

GUISEPPINA
With my mother.

FRANCESCO
Good. Keep him there. Lisa will
learn the truth in due time.

EXT. COUNTRYSIDE - DAY

Lisa is walking over a hill leading to Leonardo's cottage
when she notices Leo climbing into a carriage that pull's
off. Manzo is waving as the carriage departs. He sees Lisa
approaching.

LISA
Manzo, where is Signore Da Vinci
headed?

MANZO
To Milan.

LISA
And the portrait?

MANZO

He was commissioned for more projects and will return upon the completion of his research. His sincerest apologies.

LISA

What shall I tell my husband?

MANZO

That Signore Da Vinci is in high demand.

Manzo enters the cottage and closes the door. Lisa looks in the distance as the carriage disappears. She starts to walk away. Manzo opens the door, Lisa turns around.

MANZO (CONT'D)

From him.

Manzo hands Lisa a letter and disappears into the house again. Lisa reads the letter.

INSERT: I WILL RETURN TO YOU. WAIT FOR ME.

Lisa tucks the letter into her garment quickly.

INT. GIOCONDO RESIDENCE - LATER

Francesco is pacing back and forth. Lisa is sitting.

FRANCESCO

Did he leave word with Manzo as to how long he would be away?

LISA

He did not.

FRANCESCO

Unbelievable. Did he take the painting with him?

LISA

Manzo showed no indication that the painting was in his quarters.

FRANCESCO

He was given two hundred florins to complete the job.

LISA
And complete it he shall. What is
the deadline of Signore Da Vinci?

FRANCESCO
I did not relay one.

LISA
Well then, expect him to take some
time to complete it.

Lisa cracks a smile.

INT. LISA'S BEDROOM - DAY

Lisa is in her bedroom reading Leonardo's letter again when
she hears commotion downstairs. She stops reading.

LISA
Piero?

The commotion grows louder as Lisa walks downstairs.

INT. LIVING ROOM - CONTINUOUS

Piero and Bartholomew are fighting over a wooden toy.
Bartholomew has dark hair.

LISA
Piero!

Piero lets go of the toy.

PIERO
Yes, Mother?

Bartholomew looks up at Lisa with his piercing light eyes.
Lisa stares at him for a moment.

LISA
Who is your friend?

PIERO
My brother.

Lisa laughs.

LISA
Andrea is your brother.

Guisseppina walks into the room.

GUISEPPINA
Bartholomew.

He runs to his mother with the toy. Francesco walks into the room. Piero and Bartholomew run to him. Lisa's face freezes. Francesco picks both of them up.

FRANCESCO
How are my boys today?

LISA
Francesco?

He kisses the boys and puts them down.

FRANCESCO
Guisseppina, take the boys into the other room.

She ushers them out.

FRANCESCO (CONT'D)
Lisa, there is something I need to tell you.

Lisa shakes her head.

FRANCESCO (CONT'D)
I am the father of Bartholomew.
Guisseppina and I--

LISA
I want her out of this house immediately!

FRANCESCO
That is not your choice.

LISA
Damn you for this!

Lisa storms out of the room.

INT. LISA'S BEDROOM - MOMENTS LATER

Lisa grabs her bonnet and her shawl.

INT. LUCIA'S HOUSE - NIGHT

Lucia is in the kitchen cooking when she hears a knock on the door. Lucia walks over to the door and opens it. Lisa is standing there.

INT. LUCIA'S KITCHEN - LATER

Lisa and Lucia sit at a small table drinking wine.

LISA

As soon as he looked at me and I
saw those striking eyes, I knew.

LUCIA

He broke your contract, Lisa.
Those are grounds for divorce. I
can not imagine Mario hurting me in
such a way. Pray, Lisa. Saint
Paul will hear your prayer and make
Francesco pay for his sins.

Lisa drinks more of her wine.

INT. GIOCONDO RESIDENCE KITCHEN - DAY

Lisa walks in the kitchen and looks around. The kitchen is
neat. She leaves.

EXT. GUISEPPINA'S LIVING QUARTERS - CONTINUOUS

Lisa knocks on the door. Guiseppina opens it.

LISA

I thought you had departed.

GUISEPPINA

I have not received orders from
Signore.

LISA

I am the lady of this house and you
are to pack your belongings at
once!

GUISEPPINA

My Lady, must I remind you of your
rendezvous with Signore Da Vinci?

LISA

Pardon me?

GUISEPPINA

I have yet to report to the man of
this house what his Lady has been
up to.

Lisa backs down.

LISA
That is unnecessary.

GUISEPPINA
Is it? Clearly you think it
necessary to make me disappear.
Tell me, if you do not love Signore
del Giocondo, why does it matter if
he knows about your secret affairs?

Lisa does not say anything.

GUISEPPINA (CONT'D)
I will hold my tongue so long as
you let me stay. This job is the
only thing keeping my family from
turning their backs on me.

Lisa does not respond. Guiseppina closes the door.

EXT. COUNTRYSIDE - DAY

Lisa is in the carriage with Diero, Camilla, and Andrea. The
carriage pulls up to a house. Diero and Camilla get out.
Lisa carries Andrea.

EXT. FLORIANA'S HOUSE - CONTINUOUS

Floriana walks outside with her son ALESSANDRO, 6.

FLORIANA
Who is that?

ALESSANDRO
Zia Lisa.

Lisa and Floriana embrace. The kids run off to play.

LISA
How are you, Floriana?

FLORIANA
I am well. I see the children are
well. How is Francesco?

LISA
I am sure Guiseppina can answer
that for you.

They walk slowly. Lisa is still holding Andrea.

FLORIANA
I do not understand.

LISA
He introduced me to his son with
Guisseppina.

Floriana gasps.

FLORIANA
I am so sorry.

LISA
I did not suspect they had
relations with one another.

FLORIANA
What are you going to do?

LISA
I have not thought about it.

FLORIANA
Allow me to be honest.

Floriana takes a deep breath.

FLORIANA (CONT'D)
You do not love him, Lisa. Are you
really disappointed or relieved? I
know you would not trade the
children for anything. You have a
man that appreciates you and loves
you. I have seen it.

Lisa looks away.

FLORIANA (CONT'D)
Signore Da Vinci cares too much to
keep you for his own. Perhaps now
he will see that you are better
cared for in his presence.

INTERCUT: LEONARDO PAINTING THE MONA LISA

Leo paints Lisa's hands, the right one resting on the left.

EXT. FLORIANA'S HOUSE - CONTINUOUS

FLORIANA
I trust you will do what makes you
happy.

LISA
Nobody cares about the happiness of
a woman when she is deciding to
leave her husband.

FLORIANA
You are not like other woman.

INT. GIOCONDO RESIDENCE SITTING ROOM - MORNING

Lisa enters the room and sets up an easel. She sits a piece
of canvas on it. She opens a wooden drawer and feels around.
She opens a another drawer, feels around, nothing.

INT. BEDROOM - CONTINUOUS

Lisa walks in the room. Francesco is sitting in the corner
reading a book.

LISA
Where is my pigment and brushes?

Francesco takes a moment before looking up.

FRANCESCO
Yes, love?

LISA
My pigment and brushes!

FRANCESCO
That is no way to speak to your
husband.

Lisa starts to leave the room.

FRANCESCO (CONT'D)
I forbid you to go to the market.

Lisa stops.

FRANCESCO (CONT'D)
You are to obey me.

Lisa leaves the room.

EXT. LEONARDO'S COTTAGE - DAY

Lisa knocks. Manzo opens the door.

LISA
Please, Manzo. I need to use some
of Signore's pigment.

Manzo invites her in.

INT. LEONARDO'S BEDROOM - CONTINUOUS

Lisa walks in. She trips over multiple contraptions and
gadgets before sorting through the pigment. She grabs a few
different colors. Manzo is waiting in the foyer for her.

INT. LEONARDO'S COTTAGE - CONTINUOUS

LISA
Be sure to thank Signore for me.

MANZO
He returns Sunday after next.

LISA
Thank you, Manzo.

Lisa leaves.

EXT. GHERARDINI RESIDENCE - LATER

Alda opens the door. Lisa is standing there. Alda looks
around.

ALDA
Where are the children?

INT. GHERARDINI RESIDENCE - CONTINUOUS

Lisa walks inside. Giorgio is on the couch.

LISA
Hello, Papa.

GIORGIO
Lisa.

LISA
Mama, I need to go away and know
that my children will be here,
safe.

ALDA
Go away? Where? Why?

LISA
Please do not question me, mother.

ALDA
(To Giorgio)
Do you hear this?!

GIORGIO
Let her speak, my love.

LISA
It will not be for long. I need to
do this for a short while.

ALDA
Ah, Lisa. You bring shame to the
Gherardini name.

LISA
I do not wish to bring shame to
this family.

Alda begins to cry.

ALDA
All our lives, we worked hard to
provide for our children and this
is how you repay us. I need to
know what plans you have made.

Lisa looks at her father.

LISA
Papa, trust me.

Lisa smiles at him. He embraces her.

GIORGIO
I knew that smile would return one
day. I love you.

LISA
I love you too, Papa.

Lisa kisses her crying mother on the forehead and leaves.

INT. LEONARDO'S COTTAGE - NIGHT

Manzo walks around the cottage in his cloak blowing out the
candles one by one. Everything in the house has been covered
in a white sheet.

EXT. LEONARDO'S COTTAGE - CONTINUOUS

The last window glowing from candlelight is suddenly dark. Manzo exits with bags, closes the door, and walks into the darkness.

INT. GIOCONDO RESIDENCE - MORNING

Lisa exits the sitting room and locks the door behind her with a key.

INT. KITCHEN - CONTINUOUS

Lisa walks into the dining room where the children are seated and eating lunch. She kisses each of them and sits down. Guiseppina enters and sits Lisa's lunch on the table.

LISA
I will not be joining the family
for church this morning.

GUISEPPINA
What shall I tell Signore?

LISA
That I will not be joining the
family for church this morning.

Lisa smiles at the children. Guiseppina curtsies and leaves.

INT. BEDROOM - LATER

Lisa watches Guiseppina, Bartholomew, Piero, Camilla, and Andrea load into the carriage. She stands on her toes to get a better view of the entrance to the house.

FRANCESCO
You did not think I would leave you
here alone.

Lisa jumps. Francesco is in the doorway.

FRANCESCO (CONT'D)
Lisa, I have been very patient with
you and you constantly defy me. I
have been more than fair over the
years.

LISA
Fair? You lied to me for eight
years.

FRANCESCO
You are not leaving me, Lisa.

LISA
And if I do?

FRANCESCO
Make sure you move far away and
never return. You will be dead to
me and all of Florence. The
decision is yours.

Lisa looks back out of the window.

FRANCESCO (CONT'D)
You will have to disown your
family. Never see Lucia, Floriana,
and the children again. Choose
wisely.

Francesco leaves the room.

INT. LISA'S BEDROOM - LATE NIGHT

Francesco is snoring in the bed. Lisa is lying on her
back...awake. She quietly sneaks out of the bed and leaves
the room.

EXT. COUNTRYSIDE - LATE NIGHT

Lisa is walking with Andrea in her arms. Piero and Camilla
are on a horse holding on to each other tightly. Luggage has
been tied to the horse.

PIERO
I am tired.

LISA
We're almost there. Remember
everything I have taught you. You
are the eldest, Piero. Take care
of your sister and brother.

PIERO
Yes, Mama.

CAMILLA
Mama, I am hungry.

LISA
Only a little while.

EXT. GHERADINI RESIDENCE - LATER

Lisa knocks on the door. Alda opens it.

INT. GHERADINI RESIDENCE - CONTINUOUS

Lisa and the children file in.

LISA
Thank you, Mama.

Alda nods her head. Her face has a look of concern. Lisa puts two of the bags down.

LISA (CONT'D)
This is only for a little while. I
will return shortly, but for now,
they are safe here.

ALDA
You are a selfish girl, Lisa.

Giorgio comes into the living room. Alda says no more and walks out of the room with the children.

GIORGIO
They are safe here.

LISA
Papa, thank you so much.

Lisa hugs her father. She leaves with one bag.

INT. GIOCONDO RESIDENCE - EARLY MORNING

Francesco wakes up. He looks over on Lisa's side of the bed. He gets up and walks out of the room.

INT. CHILDREN'S BEDROOM - CONTINUOUS

Francesco opens the door. The beds are empty.

INT. DINING ROOM - CONTINUOUS

Francesco walks into the dining room. It's empty.

EXT. GUISEPPINA'S LIVING QUARTERS - CONTINUOUS

Francesco leaves the house and rushes to Guiseppina's room, passing Lisa's flourishing garden. He bangs on the door nonstop until Guiseppina opens it.

FRANCESCO
Where is she?!

GUISEPPINA
Who?

Francesco storms off.

FRANCESCO
My wife!

INT. HALLWAY - CONTINUOUS

Francesco tries to open the door of the sitting room. It's locked.

EXT. LEONARDO'S COTTAGE - EARLY MORNING

Lisa walks over the hill towards Leonardo's cottage. She reaches the cottage and knocks on the door. No answer. Lisa knocks again. She waits. No answer. Lisa walks around to the side of the house. She looks through a window.

All of the furniture has been covered up. There is no movement.

INT. SITTING ROOM - CONTINUOUS

Francesco opens the sitting room with a key. There is an easel set up. He walks over to it. A nude painting of Lisa. There is a knock at the door.

INT. FOYER -CONTINUOUS

Francesco rushes down the stairs nearly pushing Guiseppina out of the way. A messenger stands at the door with a package.

MESSENGER
For Lisa del Giocondo.

Francesco grabs the package and closes the door. He unwraps the wings that Leonardo was working on and a letter that reads, "Your escape."

EXT. LEONARDO'S COTTAGE - CONTINUOUS

Lisa sits on the ground at the front door sobbing. A carriage approaches in the distance. Lisa sits up. It stops in front of the house. Leo gets out, Lisa runs to him. They kiss and hold each other.

Lisa climbs into the carriage and it pulls off.

INT. LEONARDO'S COTTAGE - CONTINUOUS

Inside of the cottage, the only item uncovered is the portrait of Lisa. It is what we all know today as "The Mona Lisa."

FADE TO BLACK.

VITA

Nikkole Jones was born in Weymouth, MA and is one of four children born to Elwood and Lynette Ruley. She attended Screenwriting classes at Emerson College in Boston before enrolling in a Master's program at the University of New Orleans. One of Nikkole's highlights as a graduate student was having the opportunity to work with Quentin Tarantino on Django Unchained in 2012. She is married to Victor M. Jones, Esq. and they currently reside in New Orleans, La.