

MONA LISA

Opera Buffa Profana in 2 acts.

Music and libretto by Zoltan Demme.

Poems by Leonardo da Vinci, Michelangelo, and Shakespeare.

NOTE: No connection to the Da Vinci Code and Mona Lisa legends.

PRIME CHARACTERS

Mona Lisa, Michelangelo, Leonardo da Vinci

CHARACTERS

Amerigo Vespucci (tenor), Simone Buffoni (baritone), Maria Buffoni (soprano), Carlo Sparanero (bass), Giannina Sparanero (soprano), Isabella Borgia (soprano), Girolamo Borgia (baritone).

GROUPS

Ruffians, Hitmen, Theives, Prostitutes, Beggars, Gnomes, Parrot Traders, Servants, Florence people.

LOCATION AND TIME

Florence, Italy. October of 1503 A.D.

Act 1 Scene 01-01

Main Plaza of Florence in October of 1503 AD. Palazzo della Signoria (today Palazzo Vecchio, the famous building) stands on the left side of the stage. A big hole we see in the middle of the Palazzo: the building is under construction and repair this time. Through that big hole we see the 'Salone dei Cinquecento' where two frescos are under preparation. Battle of Cascina by Michelangelo in the left, and Battle of Anghiari by Leonardo in the right. Scaffolds, paints everywhere, but almost nothing is done on the walls. 'Salone dei Cinquecento' looks a bit ridiculous this time because its walls have mainly graffities, jokes written on, and so on, instead of the frescos. On the right side of the stage the Town Wall we see, and many smoking garbage hills outside. During the scene people carry and carry garbage out with no stop.

Florence people, rich, poor, and very poor ones, crowd on the plaza. All are physical or psychical wretches. During the entire opera all behave like busy bees, and sometimes, like swarming vermin. All are caricatures. NOTE TO THE STAGE DIRECTOR: AS A BIT LOVELY PERSON HAVE PLEASE EVERYONE ON STAGE. NO HATE BUT COMPASSION AND SMILE MUST BE GENERATED IN THE AUDIENCE.

Parrots, and parrot cages are also visible in the plaza everywhere. Amerigo Vespucci's expeditions carried them here, for the contemporary people the voice imitation capacity of parrots was a sensation. When the curtain goes up howling people run out of the Palazzo.

CROWD

No! No!... No! No!... No!
Leonardo got the job! Leonardo got the job!
He will paint Lisa Gioconda!...
The picture of Mona Lisa!... Ooh!...

Leonardo got the job! Leonardo got the job!
He will paint Lisa Gioconda!...
The picture of Mona Lisa!... Ooh!...

PARROT TRADERS

More parrots we have from the New World!
Amerigo Vespucci brought them!
Friend of us, Amerigo brought them! Ooh!...

OTHER CROWD OF PEOPLE

No!... This is the third job now
What he gets in Florence!
Our good painters
Just nothing get always!

Fuck yourself foreigner!
Out of Florence! Out!
Fuck you then your mother!
Arabian bitch girl!

AGAIN OTHER CROWD OF PEOPLE

Outrageous! To give job for
Leonardo! Nothing ever
He has finished! Like the other
foreign swindler! Michelangelo'!
Ooh! Ooh! Ooh! Ooh! Just look at this!
How they paint the heroic
battles of us! Just come and see!

Many people run to the big hole of the building. Some of them climb up to the
scaffolds.
Seeing the walls, graffiti, scribbles, they become very angry.

GROUPS OF PEOPLE

(With sarcasm.)

Battle of Cascina! Battle of Anghiari!
Yes, Michelangelo! Yes, from Leonardo!

AGAIN OTHER CROWD OF PEOPLE

Don't blame Michelangelo he
visits the church and has fair life!
But the swindler Leonardo
Never had wife, or family!
He lives with his students, pupils,
and little boys whom he collects
from the streets of State of Florence! Ooh!...

PARROT TRADERS

Come and buy parrots from our store!
They imitate the human talking!... Ooh!...

People leave towards the traders' stores. Just few of them stay. However, on the
right side of the stage, among the smoking garbage heaps, more and more Florence

women gather.

FLORENCE WOMEN

Enough Leonardo! That was enough Leonardo!
Poison we make for you! Poison we make now for you!
A strong fear we have for our teenager sons!
A strong fear we have for our little busters!
Poison we make for you! Poison we make now for you! Ooh!...

Florence women, both old and young ones, dig and dig the heaps and pick and pick some odds.

FLORENCE WOMEN

Tongue of dog! Toe of frog! Wool of bat! And owlet's wing! Ooh!...
Root of hemlock, that dug up in the dark! Slips of pine trees! Ooh!...
Collect them all! Bring them home, boil them all, make your poison! Ooh!...

Women behave almost like wigs and sometimes they shake their hands towards the town.

FLORENCE WOMEN

No!... No!...

Act 1 Scene 02-01

Inside the house of Simone Buffoni, the Florence painter. Studio with scaffold, paintings, and parrots. Large glass window to the street. Knock on the door. Maria and Simone Buffoni hurry to open it. Groups of Florence painters, artists and servants arrive. Busy bees they are also.
They too like wermin swarm.

ARTISTS

Did you hear any news about Leonardo today?

MARIA

No, but we wait him and his two students for dinner tomorrow night!

ARTISTS

Thus we have some news for you!
The Mona Lisa job he got!

MARIA

Oh My God, again no job, and no money, we will die!
How to pay bills for food?

ARTISTS

Though Simone is better painter, third time he gets nothing!
Oh just one thing tell me friends! Why we tolerate this?

SERVANTS

Even we, the helpers have no job, food, and money!
Helpers' jobs his students get! Outrageous!
We don't tolerate this!

ARTISTS

He is just an idiot! He paints his face as Jesus face when he paints the Crucifix!
He paints his face as woman face when he makes woman portrait!

Maybe he will place his face on the Mona Lisa picture, too!

(To Simone.)

Why do you tolerate this?

MARIA

(To Simone.)

Why don't you fight against this?

ARTISTS

(To Simone.)

She's right! You have to fight against this jerk,
against this cheater! Don't be coward!

Many beggars in rags march angrily on the streets now, with crutches and sticks.
Busy bees also. Parrots they too have. Kid beggars handled by the adults we also
see among the groups.

BEGGARS

Ooh, Leonardo, it is enough of that what you do here!
Ooh, Leonardo, we are the richest men in Florence because of these kids!
So, Leonardo, we have gold to pay hitmen to kill you if you stay here!

Come on! Leave Florence! Leave Florence! Out! Leave Florence!
Out! Leave Florence! Leave Florence!

Come on! Leave Florence! Leave Florence! Out! Leave Florence!
Out! Leave Florence! Leave Florence!

Ooh, Leonardo, it is enough of that what you do here!
Ooh, Leonardo, it is enough of that what you do here!
Ooh, Leonardo, it is enough of that what you do here!

(Beggars exit.)

ARTISTS

(To Simone.)

You see! Do you see? Think on this!
You have to fight against Leonardo!
You have to obstruct him each single day!
You have to turn Florence Council against Leonardo!
Don't be coward and jerk!

SIMONE

Stop now! Stop!

No! I will not fight, I will not obstruct him!
I will not turn against him the Council!
I will just kill him!

ARTISTS

Just know! If you need any help - we are ready!

SERVANTS

If you need any help - we are ready! We help you anyway!

SIMONE

All right! Just trust in my plan!

Visitors exit. Attending them as landlord, Simone too exits. Maria stays alone for her aria.

Act 1 Scene 02-02

MARIA

Only I'm afraid your nature!
It is too full of the milk of human kindness!

You could be just great! You are not without ambition,
but always you want to act fair way like a priest!
Oh! Oh! You would not play the game falsely!

Be evil! Evil!

(Hearing something from inside of her psyche.)

Silence! None of the words of a person or spirit will stop me!

(Turning toward the sky.)

Come you spirits of cruelty! Ooh spirits, ooh! Come!

Ooh! Ooh! You spirits that hear all mortal thoughts!
Ooh, ooh spirits! Take away my womanhood!
Ooh, fill me from my head to my toes, fill me, ooh, fill me
full of the most, most, most terrible cruelty!
Make me strong, ooh make my blood now so thick,
ooh, ooh, so thick, that no remorse and not the feeling of human guilt keep me
from what I intend to do now!

(Walking to and fro in the room.)

Come, come, you spirits to my woman's breast,
and make my milk poisonous murdering ministers,
you blind shadows! Wherever you wait on human mischief,
come, spirits, come, come, come, spirits, come!

Ooh, help me! Ooh help me! Come!

(She stands now among parrots and parrot cages. Parrots imitate few words of her.)

PARROT CHOIR

Come you spirits of cruelty! Come you spirits of cruelty!
Come you spirits of cruelty! Come you spirits of cruelty! Come!

MARIA

Come!

(Simone steps in.)

SIMONE

Yes! I'll kill him!
It would be better if it would be done quickly!

(He stops. He becomes a bit frightened.)

But what town leaders will say?... Because of his virtues!...
They will damn his killer!
I do not have any valid reasons to kill Leonardo
than my evil, envious ambition!

(To hug he wants his wife. Even to take off her blouse he wants. Maria resists.)

MARIA

Such I count your love from now!
Are you afraid to be the same in real acts as you are in desires?!

SIMONE

I dare to do all a man dares, who dares to do more is not man!

MARIA

When you dare to make real acts only then you will be a good man!

SIMONE

But what if we, but what if we, if we should fail?

MARIA

I will give wine and drugs in it to his students, so,
so their brain will not work then, then, then, anymore!

So, when they sleep like pigs or almost like dead corpses then
anything we can do with the unprotected Leonardo!
Anything we can put off on his students who are like sponges!

SIMONE

Ooh! If we mark these sleepy students with blood and we use their daggers then
everyone will think that they have done the murder!

MARIA

Yes! Since we will cry so loudly at the news of death!

SIMONE

Right! All right!... Yes! Fine!

MARIA

Fine!

SIMONE

(He feels himself happy. He moves happily. He sings happily. He drinks wine.)

So now I am convinced and ready!

MARIA

(Taking off her blouse.)

Great!... Ooh!...

Act 1 Scene 03-01

Inside the house of Carlo Sparanero, the misanthrope. Being this building a typical Florence house with very large glass window to the street, the stage set could be very similar to the previous one. But fixtures and requisites are absolutely else. A Black Mass we see. Among the horrible paraphernalias, human embryos and bloody bodies of babies in glass cases are visible.

PARTICIPANTS OF THE BLACK MASS

Harm the humans! Harm the humans!

All the towns be ruins! With beggars! And famine!

Virgin be bitch! Do it in your parents eyes! Servants steal! Judges cheat!

Kids kill fathers! Bankrupts cut your trustees throats! Leaders lie!

Hate the human being! Hate the humans! Let this hate to grow
to the whole race of mankind, either high or low! Amen!

(Participants exit. Sparanero, servants stay. Holding three babies new servants enter.)

SPARANERO

Nothing! Bring me more! In Paris, and
Florence for pennies easy to buy babies!

Servants with the babies exit. Groups of Florence people step in now. Busy bees they are also. They too like wermin swarm.

CROWD

You misanthrope, why do you not hate the only real evil
of the town! Leonardo, that sodomist cheater, swindler!
Comissions, commisions, one after the other
just he gets - and never an honest Florence painter!

LADY CROWD

What he makes in Florence that's hellish, immoral!
Plus hundreds of youngsters just follow his silly, stupid thoughts, lunatic
theories!

CROWD

Since the time he arrived, Florence has bed repute
all along Italy, as perverse, tricky place!
Most cities just refuse the Florence merchandise! Ooh!...

You are rich, do something against this evil man,
against this idiot, as soon as you just can! Do!...

SPARANERO

(With hate he turns to the crowd.)

Humans! Get out with your frumpy faces!
I will not say it to you again!

(He bundles the people out. Then both with hate and happiness he turns to his a servants.)

Call for thieves to rob Leonardo!
And hitmen to kill him!

(Servants exit.)

Let me see those who don't hide the essence of humans!

He opens the back door. Cages we see inside. Living liliput people, shortie men are visible in all cages. Both older and younger ones. Abundantly they have fruits and meal.

LILIPUT PEOPLE

Thanks to you sir that you protect us
from the harass of Florence people,
from their flout, from their sarcasm!

Thanks to you sir that you protect
us from harass of Florence people! Yes!

Sparanero opens an other back door. Parrots we see in cages. Parrots repeat the words.

PARROT CHOIR

Thanks to you sir that you protect
us from harass of Florence people! Yes!

Giannina Sparanero appears. She has smooth white clothes from top to toe. A tall, large, white, celebration cake her servants hold. Carlo Sparanero becomes very angry.

SPARANERO

How do you dare to step into my house?

GIANNINA

Anniversary of wedding we have!

SPARANERO

I don't need such human stupidity here!

(With his hand he shows that Giannina and servants must leave immediately.)

I don't want to see you again in my life!

Sparanero exits. Servants and Giannina too exit. But Giannina spots something when stepping out of the house to the street. Above a big outside rock, on the high stairs, Leonardo da Vinci, and behind him his two students, Giacomo and Bernardo are bound somewhere.

GIANNINA

Leonardo! And his two students!

(She stands alone on the street during her aria.)

Oh so much I love you! Why do not you love me?

(With her enthusiasm, in her long white clothes, she looks like a crazy ghost.)

'Unthrifty loveliness, why dost thou spend
Upon thyself they beauty's legacy?
Nature's bequest gives nothing but doth lend,
And, being frank, she lends to those are free.
Then, beauteous niggard, why dost thou abuse
The bounteous largess given thee to give?'

(She still sees Leonardo and his students stepping on the criss-cross stairs.)

Sometimes I hate you for this! Ooh!... Ooh!...

'Profitless userer, why dost thou use
So great a sum of sums, yet canst not live?
For, having traffic with thyself alone,
Thou of thyself thy sweet self dost deceive:
Then how, when Nature calls thee to be gone,
What acceptable audit canst thou leave?

Thy unused beauty must be tombed with thee,
Which, use'd, lives th' executor to be.'

(Leonardo and his students disappear.)

Ooh!.. Ooh!... But know that my love is eternal!

Act 1 Scene 04-01

Twilight. Main Plaza from the first scene, it is empty now. Palazzo Vecchio from the first scene with the big hole in the front. Someone is working in the Salone dei Cinquecento on the fresco of Battle of Cascina. Michelangelo he is. Michelangelo has a goiter. His neck is chuff because of the goiter. He is unshaved. His face is full with paint drips. He just finished the scraping-off of a detail of his fresco. Now he has a new idea and he paints very quickly with enthusiasm. But he becomes dissatisfied again. He scrapes the entire thing off.

Michelangelo is tired. He sits down among the cages of few parrots, who are also present here like everywhere in the town. Parrots probably had heard previously a conversation of Michelangelo and someone, because they start to repeat his words.

PARROT CHOIR

I wrote a poem how I feel, friend!
I read it twice, all right?

Goiter I have grown from this hard struggle.
Above me my brush drips the paint
so my face makes fine floor for droppings.

To create a really perfect fresco
this probably needs more power
and more gifted person than I am!

Scaffold hurts my skin and vainly does this!
All the brush marks I make here are wrong
and brings very bad result.

My stomach has an unusual pain
my breast beeps like the harpy's breast,
but I'm not able to go ahead.

I do not beleive that I'm talented,
I am just a very bad painter!

I do not beleive that I'm talented,
I am just a very bad painter!

Bone tired Michelangelo does not want to hear the parrots. When about the half of the song is done, he stands up and walks out of the building bounding home. Outside he stops at a marble stone (at the stone from that the Statue of David he will form later to the front of the Palazzo Vecchio). He walks arround the stone, sits few times closed to it, and thinks. It is visible, that he is again dissatisfied with his ideas. Stone starts to sing the words of a poem of him.

CHOIR VOICE OF THE MARBLE STONE

Do not touch me Michelangelo!
Do not touch me Michelangelo! Please!
Better to stay stone than become statue
and to see the all dirt of the people!
Better to stay stone than become the part
of the civilization of humans!
Do not touch me, go away in peace! Please!
Do not touch me, go away in peace!

(Michelangelo exits.)

Act 1 Scene 05-01

Inside the house of Sparanero, like in the third scene. But few hours passed. Twilight. Lights of few torches. Sparanero steps in and turns to his servants.

SPARANERO

This noise makes me a bit nervious!
Who make this? They're maybe pilgrims?
I guess they ought to be pilgrims!

SERVANTS

We don't think so Sir!

But a group of noisy pilgrims rather appear outside. They climb up the outside rock, holding torches, flags, crucifixes, and personal packages with food and drinks. Busy bees also. Because torches light their dirty faces with rotten teeth, they look like monsters.

SPARANERO

They believe that the rock up there
has foot-mark from Jesus himself!
Idiots! He never was here, in Florence!

Just watch what these monsters will do:
first they eat then leave chicken bones,

other mess, and their urine,
and lots of their excrements
on the holy rock!

During the scene pilgrims act exactly that way as Sparanero said. Sometimes they kiss the rock and the supposed foot-mark also. Now Leonardo and his two students appear bounding their home.

Leonardo! No more sodomy and cheat!
You are, too, monster and an idiot,
like all the humans are including myself!

(Leonardo, with Giacomo and Bernardo disappear outside.)

Monsters! Idiots!

(The previously called thieves, hitmen and their prostitutes step in. Deep bows they make.)

THIEVES

We are not thieves but men that much do want.
We can't live on grass, on berries, water,
as the beasts and birds!

SPARANERO

But you must eat men!
Still thanks that you don't act
In frequent holier shapes!

(Throwing gold coins to the thieves he sends them away.)

Rob, rob, rob, rob Leonardo then!
Rob, rob, rob, rob Leonardo then!

(Turning to the hitmen and to their prostitutes.)

You have to kill Leonardo!
Think that he is just a bastard,
whom the oracle pronounced
your throat shall cut, so just mince him!
There is gold to pay your soldiers!

HITMEN

Has you gold yet? We'll take gold
that you give us, not your counsel!

SPARANERO

Shut up now!

(Lifting his hand up.)

Shut up now!

PROSTITUTES

Give us some gold!

(With sarcasm.)

Haven't you more?

SPARANERO

(He gives gold to the prostitutes. With his fingers he points towards the town.)

Yes! Make curled-pate ruffians bald,
let the unscarred braggarts of war
get pain from you! Plague the all!

Plague the entire town!
Do damn people! Let this damn you!
And the ditches grave you, the all!

PROSTITUTES

Then more gold! We will do anything for money!
Then more gold! We will do anything for money!

(Smarming and flattering.)

More counsel! More money! More counsel! More money!
More counsel! More money! More counsel! More money!

SPARANERO

Stop! I need more whores to do this fine, not only just you bitches!
And first of all, and first of all, I want to see that you make good job!

(Very angrily. With hate.)

But I give you money now! I give earnest for you now!

(He opens one of his treasure boxes. He turns first to the hitmen.)

Hitmen! And whores! Make a good job!

(With hate he throws the content of his treasure box to the people.)

Out! I don't want to see human face! I need fresh air, I don't want to feel human
breath!

(Hitmen and prostitutes exit. Scared servants also exit. Sparanero does'nt desire
to see even pilgrims outside. He curtains windows and stays alone.)

Act 1 Scene 06-01

Main Plaza, next morning. Parrots everywhere. Florence people crowd on the plaza.
People behave like busy bees. Other and other groups march to the Palazzo Vecchio
building.

CROWD

Ooh!... Ooh!... Ooh!...

Urgently a judgement! This is what Florence wants!
To call the councilors! We demand!

Urgently a judgement! This is what Florence wants!
To call the councilors! We demand!

Vespucci help us! Amerigo help!

Among other town people Amerigo Vespucci arrives from the building. His face looks like the well-known one in his portraits. But crutches he has on his both sides now. This way he fully fits this time to the swarming people who are all physical or psychical wretches.

AMERIGO VESPUCCI

Silence! Silence!

You see that I am here to help you!
Though still I have the hurts of my past journey!
Know that the councilors noticed that you bound here
and they and their wives come out of building
to hear all your claims!

Florence Councilors, who were selected that time two months by two months from the local people random way, and their wives now appear on the stage one after the other. But due to their hurry, the uniform crimson coats of leaders lined with ermine collars and cuffs, councilors take on just while running out of the building. Thus, their original, poorish, ragged clothes (of some of them) too become visible.

AMERIGO VESPUCCI

Sir Soderini, the First Councilor! And his wife Gina!
Councilor Pippo! Councilor Toto! And his wife Pina!

(Now two, rich councilors arrive.)

Councilor Guzzi! And his wife Pisa!
Franco Giocondo and his wife Lisa!

Mona Lisa appears. She is pregnant. She holds her two little sons. Her outlook does not differ from the one we know from the Leonardo da Vinci's picture.

AMERIGO VESPUCCI

Councilor Ricci! Councilor Picci!
Councilor Totti! Councilor Rossi!

(Turning to the crowd.)

And now please tell us, what you want, what you claim!
The Council will hear all your claims!

CROWD

We have no evidence but all people knows that
Leonardo dissects corpses, desecrates the corpses,
though the Florence Law prohibits this!

Crowd has skeletons, bones, even dried inward organs that the people indignantly show now to everyone. Crowd too has modells, mock-ups of air planes, submarines, space vehicles, and varied other machines made by Florence children.

CROWD

And by his phantasies he makes the kids crazy!
All youngsters want to fly, to dig tunnels, to live under the sea, even to live
on the moon!

This way he gets our kids for his sodomy, pedehy acts, for his sex orgies!

Entire Florence he plagues! As a hellish town Florence called everywhere!
We are not able to sell our merchandise!

All of the people of Florence want that you banish him!
Banish him! Banish him! Cast away!

AMERIGO VESPUCCI

Silence! Let them discuss your claim!

Councilors surround Sir Soderini. Vespucci also join. After a while he returns to
the crowd.

AMERIGO VESPUCCI

Silence! The Council needs time to judge this fair way!
The Council needs time to judge this fair way!

You must understand your council people!
They want to study each single claim, of you all,
very thorough way to consider each demand!
So this needs time and they will be done only Saturday afternoon!

CROWD

No! No! No! No!

Fanfare. Guards appear. Guards try to dissipate the crowd. Many people leave the
plaza gradually. But many others still stay.

CROWD

We'll not accept this! We'll not accept this! We'll not accept this!
...No! ...No! ...No! ...No! ...No! ...No!

CURTAIN

Act 2 Scene 01-01

Interior of a typical Florence house. Stage set is very similar to the previous
room sets, but the large glass window now is covered with rags. Requisites are very
poorish, everything shows extreme poverty. Smoking caldrons in the downstage.
Florence women crowd around the caldrons.

WOMEN

No!... No! We do not wait until Saturday!
Leonardo, poison you will get!

'Round about the cauldron go;
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights has thirty-one
Swelter'd venom sleeping got,
Boil thou first i' the charmed pot.

Double, double toil and trouble;
Fire burn, and cauldron bubble.

Fillet of a fenny snake,
In the cauldron boil and bake;

Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and owlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.

Double, double toil and trouble;
Fire burn and cauldron bubble.

Scale of dragon, tooth of wolf,
Witches' mummy, maw and gulf
Of the ravin'd salt-sea shark,
Root of hemlock digg'd i' the dark,
Liver of blaspheming Jew,
Gall of goat, and slips of yew
Silver'd in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe
Ditch-deliver'd by a drab,
Make the gruel thick and slab:
Add thereto a tiger's chaudron,
For the ingredients of our cauldron.

Double, double toil and trouble;
Fire burn and cauldron bubble.

Cool it with a baboon's blood,
Then the charm is firm and good.'

No!... No! We do not wait until saturday!
Leonardo, poison you will get!

Act 2 Scene 02-01

Inside the house of Simone Buffoni, the Florence painter. Studio with scaffold, paintings, and parrots, like in the first act. Next day. Twilight. Some torches. At the dinner table that has fruits, drinks, gourmet meals abundantly, Simone stands. Maria enters. She holds in her both hands flaming grog in golden steel glasses.

MARIA

These blue flame drinks for the students were made.
Both have drogs and poison. I'll bring more.

(Maria exits. Simone stays alone for his aria.)

SIMONE

(He is thrilling. He is very nervous.)

Blue flames!... Ooh! Blue flames!...

'He's here in double trust:
First, as I am his relative and his good friend,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,

Not bear the knife myself. Besides, Leonardo
Hath borne his faculties so meek, hath been
So clear in his great duty, that his virtues
Will plead like angels trumpet-tongued against
The deep damnation of his taking-off,
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubin horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other reasons.

If the assassination
Could trammel up the consequence, and catch,
With his surcease, success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgement here! This
Commends the ingredients of our poison'd chalice
To our own lips.'

(He lifts up the blue flame grog glasses. Talking to himself.)

Drink them! I don't desire to live as a murderer!
Drink them! I don't desire that the friends of mine consider me as a coward!

(He lifts up a bit higher the grog glasses. Then both of them back to table he places.)

No. I don't dare. I am a coward.

Wine he drinks, instead of poisoned grog. He drinks a lot, he is thirsty. Maria enters with meals. Knock on the door. Maria and Simone hurry to open it. Servants of Leonardo, little boys enter in clean, normal clothes.

LITTLE BOY SERVANTS

Dear Sir and Madam! Maestro Leonardo feels sorry of not coming.
But Maestro Leonardo became ill. He is ill.

SIMONE

Ooh!... Ooh!

MARIA

Ooh!... Ooh!

LITTLE BOY SERVANTS

On the fresco Battle of Anghiari,
he'll do today about one hour work,
but later he has to lie down to bed.

SIMONE

(He is happy. He drinks wine again. To the boys he gives coins.)

Thanks boys! Best for Leonardo!
Get better soon! Tell him!

MARIA

(Flattering. Stroking the boys even.)

Get better soon! Tell him!

(After a bow the little boys exit.)

Simone drinks wine again. He is tottering now. Suddenly, he gets visions and phantasms. Before his eyes the ghost of the dead Leonardo appears.

SIMONE

'Prithee, see there! Behold! Look! Lo! How say you?
Why, what care I? If thou canst nod, speak too.
Thou canst not say I did it: never shake
Thy gory locks at me.'

(Shaking the body of Simone, Maria tries to have him again normal. Simone turns to her.)

'Blood hath been shed ere now, i' the olden time,
Ere humane statute purged the gentle weal;
Ay, and since too, murders have been perform'd
Too terrible for the ear. The time has been,
That, when the brains were out, the man would die,
And there an end; but now they rise again!...
This is more strange than such a murder is.'

MARIA

(Shaking her husband.)

Stop!... Stop!... Simone stop!...

(She turns to him with love, kisses and stroking. Simone loses his vision.)

SIMONE

As I stand here, I saw him!
Ooh Leonardo, you made me mad!
You made me an idiot!...

(Shocked and scared.)

I am an idiot!!...

MARIA

Try to forget him now! We kill him later!

(Taking off her blouse.)

Try to forget him!

Act 2 Scene 03-01

Twilight. Main Plaza from the first act. Palazzo Vecchio from the first act. Big hole in the front of the building. Nobody is present on the stage, except Leonardo, Giacomo, and Bernardo, who are working in the Salone dei Cinquecento on the fresco of Battle of Anghiari. Leonardo has both handkerchief and neckerchief. He looks rather ill, and moves slowly now.

Giacomo and Bernardo just finished the scraping-off of a detail of Leonardo's fresco. Lyre they lift up, and try to help Leonardo's inspiration with music. Leonardo starts to paint with enthusiasm. Parrots in cages starts to sing the words of a poem of him.

PARROT CHOIR

Pictures, frescos: these are inaudible poems.
Poems: these are invisible frescos and paintings.
Intensify your senses. Try to hear what the pictures say.
Intensify your senses. Try to see what the poems show.

Leonardo is dissatisfied. He too lifts up his lyre and plays music. He does this virtuoso way! Help he hopes from his music playing. It looks like he rather gets new ideas, and he works with enthusiasm again. But the inspiration stops. Leonardo struggles. Stimulating his brain, to his head he pushes sometimes the music instrument while playing on. But he coughs and sneezes after a while. Students and he scrape off everything after a short struggle, and exit.

Act 2 Scene 04-01

Inside the house of Sparanero, like in the first act. But few days passed. Twilight. Few torches. Knock on the door. Servants open it. Thieves, hitmen, and their prostitutes arrive.

SPARANERO

Out! I know what you want! More money! You got enough!

(He is bundling the people out.)

CROWD

But Leonardo became ill! He is guarded in his house by many of his pupils!
This is now a much harder job!

SPARANERO

Out, men! Did you hear me?!...

And do not make any job for me anymore!
Fucking human beings!

(He becomes very angry.)

Out!... Out!

(He lifts up a treasure box and pours its content to the faces of the people sarcastic way.)

Out!... Out!

I do not want to feel human breath here!
I do not want to sense human smell here!

Out!... Out!

(Thieves, hitmen, prostitutes exit. Even the scared servants exit.)

Through the large glass window noble people we see as they arrive to the Sparanero house.

A very short, very old, dried like bone lady steps in, with her aged son, and with guards.

Isabella Borgia and Girolamo Borgia they are. Both covered with jewels everywhere on clothes.

SPARANERO

(Becoming angry.)

Girolamo?... Mother? You here?... Better if you leave! Both!

ISABELLA BORGIA

I have to stay. This is an official visit!

SPARANERO

All right. Greetings to Isabella Borgia!
Tell me what do you want, then go to the hell.

GIROLAMO BORGIA

My father, your stepfather, died past week.

I do not want to rule the Princedom.

Mother said, then you have to come home,
and you have to be the ruler.

(Guards present a golden crown placed on a velvet pillow.)

We have to keep the Princedome for the family.
So be the ruler please!

SPARANERO

Never, you worm! Leave the room,
otherwise I will leave you alone!
Do you hear me?!...

(Isabella and Girolamo stay immobile.)

Allright! So long, rats!

(He exits.)

(Servants come in. They bring in a giant, white color cake.)

SERVANTS

Majesties!

Giannina, your daughter in law
sent this to her brother in law,
and to her mother in law.
She'll be here very soon.

(Isabella and Girolamo Borgia don't care. Servants exit.)

ISABELLA BORGIA

Then, Girolamo, you must rule.
Stop to be coward!

GIROLAMO BORGIA

(He behaves like a child when talking to his strong will mother.)

No mother! Beware your princedom and people of me.
I am too voluptuous!

(Almost beseechingly.)

'Your ladies, your daughters,
Your matrons, and your maids could not fill up
The cistern of my lust, and my desire
All continent impediments would o'erbear
That did oppose my will.'

ISABELLA BORGIA

(Becoming angry.)

'Fear not yet
To take upon you what is yours! You may
Convey your pleasures in a spacious plenty
And yet seem cold, the time you may so hoodwink.
We have willing dames enough; there cannot be
That vulture in you, to devour so many
As will to greatness dedicate themselves,
Finding it so inclined.'

GIROLAMO BORGIA

'With this there grows
In my most ill-composed affection such
A stanchless avarice that, were I Prince,
I should cut off the nobles for their lands,
Desire his jewels and this other's house,
And my more-having would be as a sauce
To make me hunger more, that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.'

ISABELLA BORGIA

(More angrily.)

'Yet do not fear; Princedom
hath foisons to fill up your will
Of your mere own. All these are portable,
With other graces weigh'd.'

(Towards the door she walks. She is ready to go.)

GIROLAMO BORGIA

'But I have none. The king-becoming graces,

As justice, verity, temperance, stabledness,
Bounty, perseverance, mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish of them, but abound
In the division of each several crime,
Acting it many ways. Nay, had I power, I should
Pour the sweet milk of concord into hell,
Uproar the universal peace, confound
All unity on earth.'

ISABELLA BORGIA

Such a one be fit to govern!

(She is impatient.)

No more words. Here too cold is now! Move on!

(She exits.)

GIROLAMO BORGIA

(Almost crying.)

But mother!... Mom!... Ma!...

He too exits. Guards forget the golden crown about, and also exit. Later on one guard returns and carries it out. In the back door Giannina steps in in white clothes. The leaving guest she spots outside. The untouched giant white cake she also spots.

GIANNINA

No one needs me!

No one in the entire world needs me!

She runs out. But through the large glass window very soon we see her again. On the top of the big rock she walks now. She holds human bones, human skulls and dried human organs. She turns towards the sky. During her aria no person appears on street.

GIANNINA

Leonardo! No one needs me!

No one needs me in the entire world!

Oh Leonardo! Still I love you so much!

So much!... Ooh!... Ooh!...

(Lifting up bones, skulls, and organs.)

Oh Leonardo! What did I hear in the main plaza?
Did you dissect human corpses? Did you desecrate them?
Do you have bloody hands? Do you have bloody hands?

Oh Leonardo! Despite of this! Despites of this! I love you so much!
So much!... Ooh!... Ooh!...

Please love me! Love! Love! Love Leonardo! Ooh!...

Your hands! Look at them! Blood! Blood!

Blood of children! Whose dead bodies you opened!
Blood of children! Blood!... But I forgive you!

(She gets a vision. Up to the peak of rock she runs.)

Leonardo! You're here! You're here!
Give those bloody hands to me! Ooh!... Ooh!...
I'll wash them!... I clean them!... I clean them!... I clean them!

(She loses her vision.)

As I stand here, I saw him!
Ooh Leonardo, you made me mad!
You made me an idiot!...

(Shocked and scared.)

I am an idiot!!...

(She gets a vision again.)

Leonardo!... Don't disappear! Don't disappear!... Ooh! Ooh!...
Give those bloody hands to me!... Ooh! Ooh!...
I clean them! I clean them!
I clean them!...

(She disappears behind the rock.)

Act 2 Scene 05-01

Main Plaza. Saturday afternoon. Parrots everywhere. Crowd in the plaza. People behave like busy bees and swarming vermin. Other and other groups march to the Palazzo Vecchio building.

CROWD

What is the judgement!
This is what we want to hear! What is the judgement?
Out of Florence! Out!... Cast him away!
Banish him! Banish him! Cast him away!

Among other town people Amerigo Vespucci arrives from the building. Still he has his crutches.

AMERIGO VESPUCCI

Silence!... Silence!...
I have permission from Florence Council to declare its will!
Citizens of Florence! Friends! Leonardo will stay with us!

(Outcry. Storm of indignation among people. Whistles. Guards try to hold up the people.)

CROWD

No! This is connivance! This is corruption!
Councilors are corrupt! Councilors are corrupt!

AMERIGO VESPUCCI

Silence!... Let me speak!...

Let me talk to you!...

CROWD

Connivance! Corruption!
Councilors are corrupt!

AMERIGO VESPUCCI

Silence!... Let me speak!...

OTHER GROUP OF THE CROWD

You are corrupt also! You are corrupt also!

AMERIGO VESPUCCI

Stop!.. Silence!...
Silence!... Let me speak!...

(Guards gradually pacify people.)

AGAIN OTHER GROUP OF THE CROWD

Speak! Tell the reasons!
Speak Amerigo!

AMERIGO VESPUCCI

Friends! The Council had two reasons! Let see the first one.
As you told, you did not have evidence relating to sodomy,
relating to pedestrty, relating to sex orgies, or, dissection of corpses.
Same way the councilors did not find such ones! Second...

AGAIN OTHER GROUP OF THE CROWD

No! Council was careless! Council was careless!

AMERIGO VESPUCCI

Second!... Friends! Florence citizens!
Is God obstructing anyone to think about air planes,
space vehicles, underwater vehicles, tunnels under the ground? No.
Human thinking is free by the God, and your council understands this.

AGAIN OTHER GROUP OF THE CROWD

Still corruption! Still carelessness!

AMERIGO VESPUCCI

But friends, I have better news!
On this mild, shiny, October afternoon,
shipments we waited so much all arrived!
We have in Florence the Snow White Parrots now!

From behind the Palazzo traders and soldiers come out. They bring lots of big, snow white parrots in cages. People become rapturous and enthusiastic. Many of them wants to see the snow white parrots immediately. Just few of them stay near the building.

PARROT TRADERS

Sensation in Florence! White parrots we offer!

GROUP OF THOSE PEOPLE WHO STAYED AT THE BUILDING

Amerigo!... We agree with Leonardo! We agree with him!
Mankind has to develop, has to use the air, the underseas!

AMERIGO VESPUCCI

Are you serious?...

(He steps closer.)

Are you serious?...
You gave me a surprise!

(Putting his crutches aside he sits down onto the marble stone in front of the building.)

GROUP OF THOSE PEOPLE WHO STAYED AT THE BUILDING

We agree with Leonardo! We agree with him! Yes, we agree!
If we build planes to fly in the air, God will not obstruct it!
If we use the underwater world, God will not obstruct it!

AMERIGO VESPUCCI

(Thinking. Shaking his head. Having a short interruption before his aria.)

You still do not understand Leonardo!
You do not know his research works, manuscripts!
Much better and brave future he thinks on than flying in the air!
Much greater perspectives and prospects he thinks on than using the underwater world!

(Standing up. Explaining with enthusiasm.)

If we want to step onto the moon, God will not obstruct it!
If we want to build colonies in the space for thousands of people, God will not obstruct it!
If we want to change all rules of the nature in the space colonies, God will not obstruct it!
Just imagine! If we want, stone will fall down with higher or lower speed there, than here!
Just imagine! If we want we can modify plants, animals, more, we can modify people!

Yes friends!... Yes friends!...
In the space we can have a New World
where we, the humans determine each single element, each single rule!
In the space we can have a New World of our own,
wherein any rule of the Universe is not valid anymore!

(More and more people appears in the windows of the Palazzo. Councilors, wives, and others.)

Yes friends!... Yes friends!...
We can have an Own World, determined and ruled solely by us!
And then, with its all rules and characteristics,
we can put the entire Universe aside!

Yes friends!... Yes friends!...
Human World as one unit. Universe as other unit. Independent each other!
Human World as one unit. Universe as other unit. Independent each other!
Friends, this is Leonardo da Vinci! All his thoughts and doings this path set out.

(He becomes a bit tired because of his injury. He takes place on marble stone again.)

GROUP OF THOSE PEOPLE WHO STAYED AT THE BUILDING

Ooh!.. Human World as one unit. Universe as other unit. Independent each other!

(More and more people become suspicious and anxious.)

God! God!... Oh God!... A New World, that solely people will rule?
No! No! Wars it means! Killing, robbing, cheating, crimes and crimes it means!
No! No! How this human determined New World'll look like?
No! No! How this human determined New World'll look like?
Just look around! Just look around! Take a glance!

AMERIGO VESPUCCI

I know this friends. I know.
And this is the point I disagree with Leonardo!
More!... This is the point I've thought sometimes
that he is rather nothing else, but a lunatic idiot!

To trust in humankind, to trust in people, groups or single persons,
it is really an idiotic idea, as my experiences show again and again!

But he trusts, despite of the horrors, crimes,
despite of the piteous, ridiculous acts that
mankind made and makes on our globe.

Mona Lisa becomes visible in an upstairs window as she curiously comes closer among
other counsilor's wives. Nurses handle her two little sons now.

AMERIGO VESPUCCI

(Listening to the people, who are excited with parrots, gossips, intrigues,
cheating.)

Could be he is an idiot! Could be.
But he trusts. And this is his own privacy.

In an upstairs window Mona Lisa sits. She looks friendly, full of trustfulness.
Nothing differs from her famous portrait, neither position, nor clothes. She is
smiling.

CURTAIN.