

MONA LISA SMILE

Mircea DASCALIUC¹

¹ Journalist, Regional Radio Studio, Iași, Romania
Corresponding author: mirceadascaliuc@yahoo.com

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«*Bonus animalus in ama re dimidium este mali*» /
*in a miserable situation, good humor reduces the
inconveniences by half.*
Plaut



Leonardo da Vinci, *Mona Lisa*, oil painting on poplar wood 75 x 53 cm.

About the signs of laughter and paradigm:

„This book first arose out of a passage in Borges, out of the laughter that shattered, as I read the passage, all the familiar landmarks of my thought, our thought :the thought that bears the stamp of our age and our geography, breaking up all the ordered surfaces and all the planes with which we are accustomed to tame the wild profusion of existing things, and continuing long afterwards to disturb and threaten with collapse our age-old distinction between the Same and the Other.”

Michel Foucault, Preface to *Les Mots et les choses*, Paris, Gallimard

After Antiquity, the idea of determinism emerged and the necessity of searching for the implicit causality and specific phenomena in life and its diversity occurred.

Renaissance brought a revival of interest towards man, his body and spirit, they started to distinguish between the concept of spirit - soul and psyche. Then there was an intensified interest in the differential characteristics of people, which was possible due to arts in Renaissance. Statues express positions and meanings of human behaviors, portraits present the diversity of faces and gestures, glances, etc. Anything from human existence becomes, or may be considered outside or inside signs.

This portrait (Leonardo da Vinci, *Mona Lisa*¹) is viewed as an ideal image **of the feminine smile**, a figurative structure, which apparently links to a lady of Florence, from early 1500. We have preferred the term *smile*, not only for its direct reality, but also because the term *smile* rhymes better.

These lines refer to reflections announcing, and also falsifying reality, whereas the term *smile* shows a certain concreteness of a well-thought material, unseen, distant and then intimate by way of a thinking process.² Therefore the notes on the received information appear at the end and are quite frail, because you should listen and evaluate the images related to **utopian, unconventional smile, secret code**³ etc.

About the painting:

We have chosen one of the most discussed portraits, whose name and countenance animate the imagination for centuries: *Mona Lisa*, a woman's portrait, now at the Louvre Museum.

The painting was made ??by Leonardo da Vinci between 1503 and 1507, and later brought to France, where it was displayed, especially for Louis XIV; then, over three centuries, Napoleon

liked the painting and took it in his bedroom, then he gave it to the museum which after 1789 became a national domain, the Louvre.

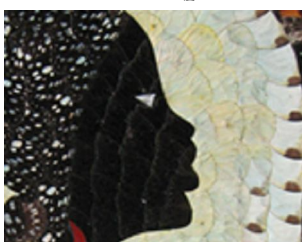
Following historians and critics of art, *Mona Lisa / Gioconda*⁴ implicitly suggests the secret feelings of the painter Leonardo da Vinci, whether for his lady model or for the particular painting technique of arranging the brush, a new type of technique (*sfumato*), on canvas. *Sfumato* technique has been labeled and described by da Vinci himself.

The Lady's smile is what is called a *cronotop*, a combination of human time / space, which may suggest: smile of pleasure, touristic smile, self-image, picaresque smile, financial smile, aesthetic smile, essayistic smile, smile for the story, secret smile, magical smile, narrative smile, comical smile, nostalgic smile, adventure smile, initiation smile, magical smile, mythical smile, relationship smile, smile. A psychological classification depends on morpho-physiological, psycho-neurological and psycho-endocrinological elements.⁵

On this imagistic ground it was said that, in the sense of the Greek term *persona*, meaning a mask, the smile is representing a **mask**, a stimulus-response in time, a **mask** of age, of social status changes, of events of great importance for the person, with schemes of intellectual, temperamental, evaluative, prospective, effective adaptation, different behaviors and attitudes varying by geno-type, pheno-type, socio-type and ethno-type.

The six types of smile signs involve important relationships at physical and symbolic level. These are:

1. **the signal** naturally or conventionally triggers a reaction, subspecies of terms, by coupling, behavior (a smile invites you to recognize the image as a shadow, a start for action), or by natural reflex (positive, off);



African art, the shadow of a profile.

2. **the symptom** is an automatic, non-arbitrary system coupled with the *signified* (content) in a natural link; **the symptom** (the size of a painting with a woman's image) depends on a surface and a deep characteristic in the *significant* (a calm and noble expression achieved by color) and in the *signified* (content, *a lady with superb hands*) and it is in relation with the **artistic sign** (a special image which is appreciated and demands attention or rejection).

3. **the icon** is based on similarity, evidence on a correlation relationship with the structured object and symbol, on conventions; the term **icon** can be connected to the process of imitation, *mimesis* (a photography is an **iconic** sign, although it consists of dots on a piece of paper, *a lady* is an **iconic** sign, even if her head is oriented to the left, in opposition to her body posture, as in the Egyptian art).



Egyptian Art, ca. 1350 BC.

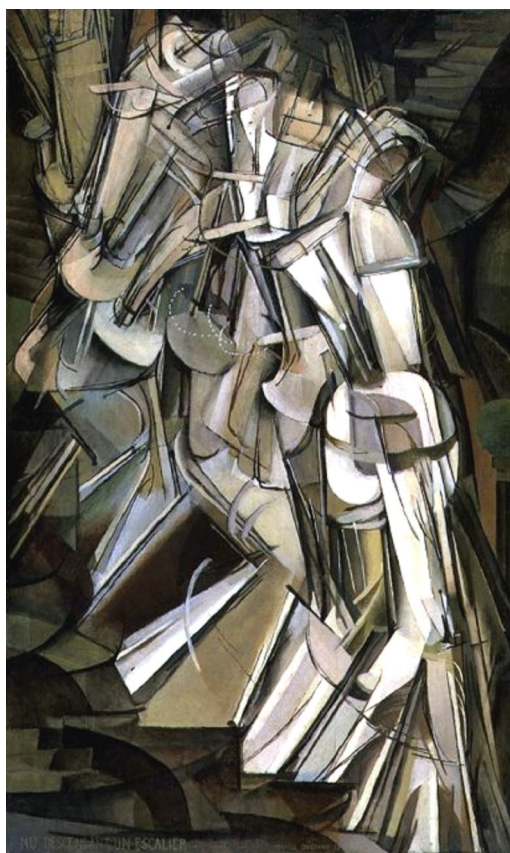
4. **the index** is based on contiguity (for all earthlings smile is a social index), orientation in space, in real time; animals emit a steady stream of identification, indicators being always different: the advantages and disadvantages of communication channels depend on human bodies, the image points to itself.



Amedeo Modigliani, *Portrait of Woman in Hat*.

5. **the symbol** has neither *similarity* (**icon**, similarity), nor *contiguity* (**index**), it only

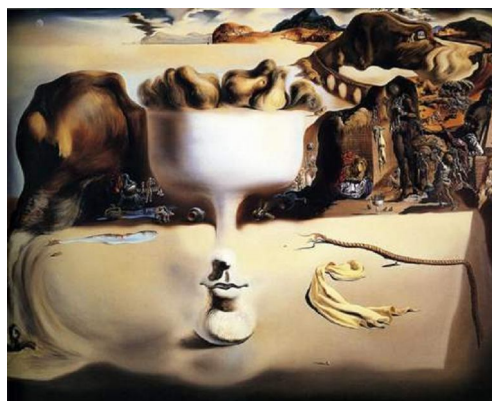
has an assigned character (**white**, the symbol for mourning or purity). The terms subordinated to the **symbol** are: allegory, insignia, trade mark, heraldic motto, emblem, insignia and stigma; the notion of emblem is not non-verbal (it is used). **The symbol** appears as a notion which "is characterized by the expression of the species in the individual or of genus in the species ... and above all, by the expression of the eternal through and in the ephemeral"; **the symbol** may occur starting with language learning.



Marcel Duchamp, *Nude Descending a Staircase*, 1912

The symbol of the spoken word is the written word. Symbols are the coded gestures of etiquette, the numbers, the symptoms, the juridical symbols, the chemical equations, for any communication is symbolic; in philosophy, the symbol brings out the idea of unity, substance and relationship. Production of verbal signs and non-verbal signs changes in fine arts criticism, in which a primary and secondary

modeling system appears, often perceived by approach / withdrawal (lack of the "so-called obscene" words, present in Marcel Duchamp, any thought being ultimately a sign). There appear, in the comment, the names of Leonardo da Vinci (1452-1519) and Marcel Duchamp (1887-1968), both devotees of geometry, the latter being eager to shock.



Salvador Dalí, *Apparition of Face and Fruit Dish on a Beach* (1938)

6. **the name** of the smile.

The sign that has an extensional category for its designate is called a **name**; the human being starts with a **name**. Human being and studying names can be arranged as a lexical field or as a field of signs that can transcend from one space to another.

The sequence of the imaginary ends after a reflection in relation to **the other**, object or being, in the very essence of being, who perceives. In any regard, the surrounding world is distinguished first through senses in your own body, then by means of others, whether it sends to a world of objects, or to a world of beings, your own body, **the sign** ordering itself by the crossing movements from **signal** to **symptom**, to **index**, to **icon** and then to the **symbol**.

This control of the body, which may seem fragmentary (*le corps morcelé*), finds its unity in the image of the other, which offers its own anticipated image, incorporating it in an illusionary way by its captivating value. The equivalence of the Ego, as imaginary, is based on the reflected image of the personal body, which emerges as a perception of **the other's** imaginary. Body image is the principle of any

unit, which we perceive in objects, detached and in advance, the objects structuring themselves around the shadow of their own Ego, through a series of identifications.

In *Mona Lisa's* suggestions one can observe the manipulation of the Ego as a symbol, the node subordinated to the chain of transcending from the body of a child, young man, old man, to the metaforism of weaving the game, song, silence between laughter, love, wisdom. If one can notice the values given to the imaginary ??by the spots on a wall, equally, the idea of Leonardo da Vinci can be the basis of the artistic thought, whereas anything that is seen may become the source of another illusion, fixed or not, in lines and black spots. The muscles which are drawn by Leonardo da Vinci are an illusion.



The symbolic system may seem complicated in reality, here it is based on artistic blending, it suggests only a shift of language of arts and being limitations, by what is called **chiasm**, the underlying mechanism in all textual simulacra, as in the field of painting: with an eternal suggestion, whether with an hermetic form of fabric transparency, or by a thread of melancholy, that which belongs primarily to the opening and closing engaged in the unreality of definitions.

Fell in the absolute exteriority, imagery becomes symbolic, with reflecting of the Ego in itself, then in **the other**.

We do not believe that a painting is a reflection and we also do not think the possible world of painting overlaps that of philosophy, but surely that translated into any language, this

brief encounter with interiority and exterior values suggest that the specificity of the metaphor and of the poetic symbol can be a guide to finding antitheses and the body theme as a form of Ego: positive, negative and in continuity.



The image - sign of the painting communicates a marvelous range of elements on the figure of a woman, with arms supporting one another, visible on a revealing dress, a feminine figure seated with her back to a balcony (there were cut colonnades) where one can see landscapes fragmented by the figure of the lady, with her beautiful hair left on her shoulders. What is really impressive is her cleavage and the image of her hands in relation to her facing the viewer, a woman smiling with tight lips⁶ and from whose smile a true interpretative literature has arisen.

About the model:

The person who has been portrayed in the famous painting, was the 24 years-old wife of a merchant (Monna Lisa Gherardini, says Giorgio Vasari, 1511-1574, in 1550⁷), or a minor noble del Giocondo, hence the name *Gioconda* (with reference to game / play and to *giocondo*, clear). Her right hand over her left and her calm attitude is suggested on her face, in an all knowing smile (some argue that she is a pregnant woman), everything being projected on an imaginary landscape.



About the mystery:

"... deep blonde waves, I am on a boat pushed by the waves, Running to you. When the wind is a mystery, when the leaf is silent, the mystery smiles through the world of silence,

On your forehead I gather sublime dreamings... On your eyes kisses. Love softens her settled wings, You close your eyes with a smile ... "

M. Eminescu, *When*

„...valuri profunde bălaie, Pe-o barcă împinsă de valuri ce merg , La tine alerg. Când vântul e-o taină, când frunza e mută, Misterul surâde prin lumea tăcută, Culeg pe-a ta frunte sublime visări...Pe ochi sărutări.

Amorul își moaie aripele-i stinse, Tu-nchizi surâzândă..."

M. Eminescu, *Când*

The portrait has a mysterious pyramidal form, created by the relationship between the image of the head, torso and hands shape, a new technique called *sfumato*, assuming painting the hands, by lines involving a mutual aura of the hands' soft lines and light. The head divides the landscape in two, there is a winding road and a river on a mountain.

The high forehead, probably marked initially by a thin veil and the plucked eyebrows gave rise to many comments (only prostitutes used to pluck their eyebrows at that time), the details of eyes, lips and hands have created psychological legends (about Sigmund Freud's Oedipus complex).

I called this picture mysterious, although its theatricality, slightly annoying for surrealists is also found in other paintings of Leonardo, thoroughly analyzed as the result of an imagination of special type, as the creator of the painting was both attached to the presence of his real and of his official Mother (born 1452, he grew up under the guidance of his father near the two mothers, as the painting *The Virgin in 1499* suggests, where St. Anne sits with the Infants John and Jesus:

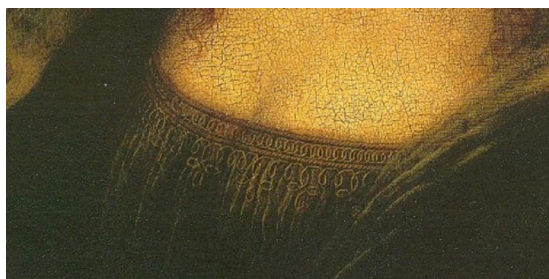


About details:

Also, Leonardo da Vinci left manuscripts, showing his preoccupation as mathematician, engineer and eager for intellectual success in any field, knowing that the first step in perceiving the world, remains a special, beautiful figure. Painting required a prior primer paint and successive tones of paint, slightly diluted to create overlay, transparency and brightness. Giorgio Vasari suggests that the mood from the image of Mona Lisa, is clear from the suggestion offered by the beating veins under the skin, aquired through brightness by the artist's technique. When two people look at the same thing, their words cannot have the same meaning (*non idem est si duo dicunt idem*).

This relationship depends on the imaginary, but also on the simultaneous traditions, resized or not, depending on time and on the space of the view, and especially on the viewer's speech shield.

Leonardo da Vinci used, like most painters from Renaissance, emblems, detailed symbols, in many portraits, as the emblem of Milan's family, Sforza, visible in the dress' embroidery.



About the linguistic difference *laughter / smile*:

"Laughter releases you. It frees you from the fear of the sacred, the past, the power. Laughter provides a new face for the world."

Michael Bakhtin, *François Rabelais and the popular culture in the Middle Ages and Renaissance*.

If there is a difficult or harsh existence, for man, laughter is a form of freedom from the daily toil system, provided whether by a sarcastic type of mask or through an attitude of opposition to fate. In life, laughter is often compared to an element of autumn and abundance, sometimes in relation to a ritual of

relaxation, for *Spring* fears the hidden Boreas (sign of the dark death on the right above side of the picture, who kidnaps a victim, as in Sandro Botticelli's painting).



Botticelli, *Spring*

We will analyze the relationship code of the famous portrait, *Mona Lisa* by Leonardo da Vinci, well-known because of the image of the smile, that conceals the teeth (does it suggest a possible pain masked by the apparent attitude of ease?), the smile is a mask, "a new face of the world."

The noun *SMILE* derives from the verb *TO SMILE*. From a symbolic perspective *to smile* means: *to match one's desires, to appear in a favorable light, to attract, to tempt, to approve*, being related to the verb *sourire* from French, meaning *to laugh without sound with a slight relaxation of the lips*; *to smile* appears in expressions: *a false laugh (or smile, smiling)*.

About the relationship with others through smile:

"Laughter is the surest test of the human soul. There is no other situation when human nature is revealed better than when he is laughing. Sometimes it's hard to fumble a man's character, but it's enough to catch him once laughing sincerely and suddenly and then his honest character appears as in broad daylight!"
Dostoevsky, *The Teenager*

We communicate by different types of messages: *auditive, visual, olfactive and of taste, kinetical, calorical*, the endo-semiotic control in human beings is conducted by messages regulated by humoral immune responses, cell-mediated through the large number of peptides in the central nervous system, used as neurotransmitters.

Plastic communication is **verbal** (the author's name and title of the painting, size, location, adventures of image and creation, criticism, etc.) and **non-verbal**. Communication takes place inside an organism or between two or more organisms. Communication can also be called bio-semiotics (a human body of 25,000 billion cells has inside circuits for integrative control in the brain achieved by bacteria, a kind of a super-organism, which is called symbiosis), people **communicate** by numerous channels, some acoustic, somatic and artificial and others arranged in artistic, visual and auditive codes, including speech, painting, music and sound effects.



Medical and religious connections of the smile:

"Given that most people dig their own grave with their own teeth, we can say that each peal of laughter delay the moment when the pit is ready."

Henri Rubinstein

Doctors, psychologists and psychiatrists agreed on the benefits that laughter brings on the health of patients. They confirmed that joyful

people who laugh more, get sick less often, compared with those suffering from chronic anxiety.

Laughter therapy is highly effective for conditions such as depression, but only if accompanied by a complementary therapy; laughter not only releases the tension, but through it calories are burnt, it improves digestion, reduces stress and fastens the heart's pace and stimulates the appetite. Laughter therapy or **Gelotherapy** was included in the alternative therapies category acting on the psyche and on the body's functions; laughter sessions helps maintaining or recovering health.

When we laugh, our bodies secrete a hormone that stimulates the heart and acts as a natural analgesic.

An American journalist, Norman Cousins??, suffering from ankylosing spondylitis- arthritis, healed by watching movies and laughing. Similarly, fatigue, asthma, constipation can be alleviated by laughter. In specialized textbooks (psychology, pedagogy) there are missing chapters about the laughter that occurs spontaneously, which can neither be ordered nor removed, laughter as a manifestation of joy and cheerfulness. Doctors have observed in young children's care, that the development and prognosis of diseases can be assessed in accordance with their smiles and laughter. If a child starts crying, others also start crying.



Smile is not the same thing as laughter, it is discreet, displays no teeth, can be neutral, of accepting the acts of love, **is connected with** the inner smile, which connects the being, from biological *self*, to psychological *self*, to spiritual *self*.

The inner smile cleverly captures the power hidden in our natural impulse to smile, *the inner smile* is not trying to fix something or to ask any part of the person to change; *the inner smile* is based on the power of nonverbal communication, coupled with the intention of a clear mind "to creatively discover" the hidden harmony from everything that exists. *The inner smile* "does nothing, yet leaves nothing undone", the inner smile cultivates the spontaneous nature of the heart to accept life experiences in their deepest aspect. *The inner smile* can be useful for respiratory functions, especially for the **mind / body** connection.

Laughter creates a "biochemical storm", results in a relaxation - at heart, muscle and vascular level, banishes insomnia, avoid cardiovascular problems, effectively intervenes in the metabolism of cholesterol, relieve pain related to psychosomatic causes by diversion of attention and by the secretion of endorphins, brings longevity; a discreet smile helps only aesthetically.

Connections of age through laughter / smile:

"Laughter is not just a product from the doctor's medical kit. It is, rather, a human phenomenon which plays a crucial role in the muscular, respiratory, nervous and mental manifestations of the individual."

Henri Rubinstein

It may be possible that *smile*, specific only to humans, has got no physiological functions, is only a reference to nothingness, to the symbol. Animals do not laugh, but enjoy themselves. Displaying of teeth represents force and threat in animals's world. When very happy, a dog makes some movements of the muzzle muscles, but these can not be considered laughter. In young children, laughter is an expression of an expansive gratitude and joy. At first any child smiles by this endorphins are released, which helps the parasympathetic nervous system, through hormones, relieve pain and results in a decrease in blood pressure by improving breathing, by mental and kinetic components.

N. Tonitza, *A Child*, 1926Marcel Duchamp, *The Bicycle Wheel*, 1913

The child smiles. As he grows up, the child overcomes his self-centeredness that dominates his vision in the first years of life. The smile is fugitive and mobile, laughter is loud and dynamic. These impulses of the body can be distorted by an expression: excessive, resulting in exteriorization and causing palpitations (heartbeat perception); deficient, with the inclination to retain himself, to not manifest himself - causing dyspnea (breathing difficulty, lack of air).

About masculine / feminine through joy, alienated space:

"In time all changes. One cannot laugh forever. We become serious at the end of the beautiful days."
Voltaire

The sign is binary (perceptible, as *signifier*, as expression: a color on a support, and imperceptible as *signified*, as content), defined by Ferdinand de Saussure (1858-1913), then repeated by other scientists in the context of understanding speech (language) as social manifestation, as a relation between the signifier (expression) and the signified (passwords) organized in a certain code, which emphasizes either **the norm**: what is observed, either *the way in which one observes* through **selection, combination** and **modification**: there are zero signs and that would mean that **the sign** is also an oxymoron (silence to noise, non-painting to painting).

Vasili Kandinski, *White Line*, 1920

Any **sign**, in order to be decoded, must be perceived by a conscious **receiver**, who knows that **the sign** was repeated and that through repetition, it becomes a figure of communication (*graffiti* went from an aggressive to an aesthetic sign). Always an artistic image links to a few secrets about an issue: who created it, when it was done, why it was made, how it was painted, on what it was placed, what is the name of the painting, from when the viewer has the right to admire it, and especially **who looks**. It seems that here in the receiver is hidden the biggest of mysteries, **who and why marvels at contemplating a graphic sign. Smile signs depend on a part of the heart, stress and frustration related to the act of giving, getting involved, governing and leading.**



Human smile is ephemeral, the one fixed in the image is eternal. This kind of mask is the superior aesthetic transformation of Arlechino-Zanni's mask, originally the coarse servant, violent, trivial, changing in a servant who is clever, cunning, always ready to implement clever, unexpected ideas. His mask is not so funny in itself, but at the expense of others, laughter is the signature of the philosopher,

there are many such mixtures of laughter, fear and stupefaction. A smile lives just in a discrete being. The smile disappears as a dream.

At Füssli there is not only about a portrait of another sleepy character, doubled by the image of his oneiric visions, the dream is moving towards the inner self, drama painted on the canvas is a personification of the painter's sadistic feeling, by way of the masochistic feeling.



Johann Heinrich Füssli, *The nightmare*, 1802.

About the plastic image:

The image of a being can be suggested by elements of second degree, lines or colors, being recognized, as the mirror image in water, on a metal, or on a reflecting surface. The classic articulation of the imaginary order is determined symbolically in painting by the subordination of all items, to an order which starts from game to image and to the white space, as a coagulated chaining, according to the symbolic **other**.

In *Mona Lisa* painting is suggested that the antithesis between feeling and conceiving has love as its mysterious principle, and in the same way it is stated that by calm, the viewer exteriorizes the nostalgic, melancholic powers of every age, death is present continuously in man, as the core of a fruit. The intuition of the soul's immanence as beginning and continuation of life is based on the individualized germ of a reversible phenomenon. Life is the seed germ of

death and death is the seed germ of life.

About other painters:

Mona Lisa, the painting, inspired other special works with or without humor, by trying to make tradition a tabula rasa, such as Salai, in 1515, *Monna Vanna*, Corot, Robert Delaunay, Fernand Leger, Salvador Dali, Marcel Duchamp, with the image of the lady with or without a pipe, with a mustache and goatee, disguised in a dog or a siren. While in the surrealistic picture the joke impression is given by mouth and eye corners and by the androgynous ambiguity, with reference to artist's homosexuality, by inserting the flexuosity of the mustache and by the joke of the transition from the English look to an obscene joke, referring to the lack of space, CUL, if you go back to the portrait of Marcel Duchamp, located in time over four centuries, in a surrealist movement, we will see that the image of a new civilization, tries a different experience of movement, by the photographic exam, by the simultaneous capturing of a trapezoid movement, by the fact that Marcel Duchamp painted in 1912 *A Sad Young Man on a Train* and especially the flashing picture, *Nude Descending a Staircase* (shown above) in which the movement means that muscles are no longer identified in space, but are being torn by the body upsurge that goes through a symbolic displacement.

The dynamism of another harmony means embracing another reality that stems from the fact that viewers know the painting of Leonardo da Vinci. The same Marcel Duchamp created *Ready made* in 1914, poetizing ready-made objects or overturned objects, surrealism being based on analogies, on dream's life, on disturbing indeterminate images, with another face than that of Da Vinci which was suggesting control.

If the painting made visible in Leonardo da Vinci, the unseen side of things through the power of evocation of the fantasy, in modern artists reality implies density and geometrization, by contradiction, by discharge, by a scheme contemplated in a different way. Which shows that modern painting remains with

its ability to disturb the mental automaticity of admiration for four centuries, a release of the dream fantasy by deformation, absurd alignment, by improbable, incomprehensible, extravagant suprainpression, in fact by discontinuity.

Leonardo da Vinci did not dislike the techniques referring to the game and the suggestions of overlap with the effects of shock, the perplexity of humor on the "charming corpse" leads to other spiritual system in the twentieth century, in which the secret life is subjectively projected into the viewer. The *trompe l'oeil* painting existed as method, long before Leonardo da Vinci, who sensitized the miraculous as it was resensitized by means of other systems of fantasy games by the painters and creators in the twentieth century.

About sadness:

"A sadness that can not laugh, a sadness without a mask is a ruin leaving a plague behind it, and undoubtedly, if it would not be for the laughter, the laughter of the sad people, society would have subjected long ago the griefs to penalties."
Emil Cioran, *Twilight thoughts*.

We are trying to suggest that entering into the fantastic world depends on the viewer and there could be that without knowing the direct contact with the significance of Leonardo da Vinci's works, a young man from the third millennium to elect without a cultural basis, the shocking image of Marcel Duchamp, as the emblem of the mustache gives a new meaning to a civilization that no longer knows what crest means, which sees in the symbol of the mustache another grammar than that of the XVth century, or even of earlier centuries.

The painting transforms the painter's spirit into a kind of a spirit of God!

The fame of the human existence does not consist in living, but knowing what you live for!
Here are some of the maternal smiles:



Leonardo da Vinci 1478, *Madonna Benois and Child*, The Mother's smile as the child's support, as a game.



Marcel Duchamp, **L H O O Q**, *LOOK, Elle a chaud au cul*, 1919.

(images are downloaded from the Internet).

Although Mona Lisa smile is an optical illusion as suggested by Margaret Livingstone, professor at Harvard, a specialist in neurobiology, the aura of mystery, enigma, that she sends us disturbs, incites, arouses particular feelings, from several hundreds of years. No matter how much has been written and how much there will be written, the enigmatic smile

made of Leonardo da Vinci's *Mona Lisa* the most famous painting of all time, a work that moves and reveals permanently more and more meanings.

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Endnotes

- 1 Lisa is a hipocoristic for Elizabeth. In Romanian, the noun *lisă* is a smooth horizontal bar placed between the poles of a railing, and that is precisely what has disappeared from the picture, *Mona Lisa* may be Gioconda, Leonardo da Vinci's painting, *Lisa Gherardini* (June 5, 1479, Florence - July 15, 1542 or

1551), *Gioconda's* model, a rock band, a movie, *Mona Lisa*, from 1986 by Neil Jordan, an American thriller, produced by Larry Clark, a remake after the previous one, *Mona Lisa*, a song by Britney Spears. Lisa is a small town in Romania.

ELISABETA/Elizabeth, a female first name with widespread frequency in European onomastics (thanks to the influence of the Bible), corresponds to an ancient Hebrew name *Elisheba* or *Elizewa* known in biblical texts and interpreted as «God is the oath» (EL and radical SHB / «to swear»). Nowadays specialists are approaching this second component to the number Sheba / «Seven» / «God is seven». Names derived from 4, 7, 10, 12, 24, 40, 48, 70, 72 also had symbolic value in Israel, as everywhere in the East, with reference to «perfection», «fullness», «God is perfection.»

In Greek and Latin *Elisheba* is played by Elisabeth or *Elisabet*, the final element *sheba* being close to the verb *shabat* / «to rest» (probably due to popular etymologies); from this Sabbath / «day off» and the Romanian „sâmbătă”/»Saturday.»

ELISABETA/ELISABETH becomes a calendar name, and the old Hebrew name is spreading both in Western and in Eastern Europe, coming from Greek into Slavic languages ??and reaching into the Romanian usage. The name is attested in the Horodiste Diptych, 1484, thus being present in the Romanian onomasticon from the XVth century.

ELISAVETA, LISAVETA, VETA, VETUȚA, ILISAVETA, SAVETA, ELISAFTA, ILISAFTA, SAFTA, (and a masculine SAFTU, which became a surname), SăFTICA, SăFTIȚA, ELIZAFTA, ELIZA, LIZA, LIZETA, LIZI, LIZICA, LIZUCA, LIZUNEA, LIZICA, LIZETA, LILI, ELISAVA, ILISAVETA, SAVELA, ELISA, ELISAVTA, SAVTA, SAVIA, ELISAFI, EISAFTA, SAFTIA, TIȚA, ASAFTEI, ILISAHTA, ILISATHA, SATHA, ELISAFIJA.

ISABELA - a form borrowed from the West, enters France, where it is known since the thirteenth century, becoming an independent and popular name in Europe, doesn't seem to be put in touch by speakers with the name ELISABETA/Elizabeth, which by the Spanish branch becomes ELISABEL, LISABEL, ISABEL.

Surnames: ELIS, ELISA, ELISABETA. The English ELIZABETH, ISABELLA (with the shorthands BETTY, BESSIE, LIZZI, ALICE), The French ELISABETH (ELISE, LISE, BABETTE), ISABEL, ISABELLE, The German ELISABETH (ELISE, ELLY, ELSEBETH, LISBETH, ELSA, ILSE, SISI), ISABELLA, the Italian ELISABETTA (BETTINA), ISABELLA, the Portuguese ISABELA, the Spanish ISABEL, the Hungarian ERSZEBET, IZABELLA, the Bulgarian ELISAVETA (ELISAVA, ELSE, ELIZA), IZABELA, the

Polish *ETZBIETA*, the Czech *ELZBETA*, the Russian: *ELISAVETA* (*VETA*, *LIZA*).

In the Christian onomastics: St. *ELISABETA*/Elizabeth - wife of Zechariah, the temple servant, and mother of John the Baptist, celebrated in the Eastern Church on June 24, the birthday of St. John the Baptist, and on 5 November in the Western Church, with St. Zaharia /Zacharias, the father of John the Baptist. The Pious Saint *ELISAVETA*/Elizabeth - nun who lived in solitude, barefoot, with restraint for 40 days, celebrated by the Eastern Church on 24 April.

Celebrities: *ELIZABETHI* - Queen of England (1558-1603).

In literature: *ELSA* of Brabant - a heroine of the anonymous German poem from the XIIIth century, *Lohengrin*, which inspired the homonymous work by R. Wagner. *ELISE* - some of the characters from Molière's comedies. *ELSA* - character in *Tanhäuser* by R. Wagner.

- 2 In 2005, the magazine «The New Scientist» revealed the results of a study showing that Mona Lisa was at a rate of 83% happy, 9% disgusted, 6% fearful and 2% angry.

http://www.adevarul.ro/societate/viata/Mona_Lisa-autoportretul_deghizat_al_lui_da_Vinci_0_196180884.html



- 3 Leonardo da Vinci's remains will be exhumed at the request of some scientists from Italy, who want to rebuild the the artist's face to find out whether his famous *Mona Lisa*, is or it is not a self-portrait in disguise.

<http://www.gorj-domino.com/secretele-mona-lisei-lui-da-vinci/>

- 4 *Gioconda*, a rare feminine first name, a recent loan, by literate pathway, from Italian, is of Latin origin, the Italian *Giocónda* (more frequent today than the masculine *Giocondo*) reproducing the name *Iucunda*, masculine *Iucundus* (common names in the Roman Christian inscriptions), with clear significance, coming from the adjective *iucundus,-a,-um* / «good» or «happy» «fortunate», «joyful», an uncertified form **iuvicundus*, from the verb *iuvo* / «to use».

Current Italian forms are based on *locundus*, attested in late Latin and due to a folk etymology being close to *iocus* / «game». In Italy, *Gioconda* and *Giocondo* are

calendar names, the number of martyrs who carried this name is quite high.

In the Romanian onomastics, *Gioconda*, come about the educated pathway, losing its religious character, becoming lay par excellence. In works of art and literature:

- *Gioconda* / *Mona Lisa* - masterpiece of the Italian Renaissance painter, Leonardo da Vinci, one of the best known and commented paintings of the World Heritage.

- From the musical accomplishments, we mention the opera *Gioconda* by A Ponchielli

- From literature, we mention the tragedy *Gioconda* by Gabriele d'Annunzio.

- 5 Hippocrates (460-377 BC. H.) considers the four fluids that circulate in the body independently to be different subtle functions in the body: blood (people are very vigorous, active, optimistic but also angry), black bile, yellow bile (people are very lively at all times) and phlegm. So only half of human beings smile. Dreams and day-dreams are interior signs of art. He was interested in the relationship HUMAN - UNIVERSE, a complementary relationship to that of HUMAN-ENVIRONMENT-HEREDITY as a form of NAIVE PSYCHOLOGY, specific of all people.

Plato (427-341 BC. H.) approached a line of significant difference referring to people, anthropometric landmarks (of size and shape), he represented the dualism: *Psyché* (appetitive, impulsive, rational) and *Reality*. Time and space are independent from the existence.

Socrates (469-399 BC. H.) valued the idea of human self-knowledge (the dictum *nosce te ipsum*).

In *Poetics*, Aristotle (384-322 BC. H.) outlined his theory on the superiority and value of laughter. Animals are, according to Aristotle, plants that have turned their roots back inside where they transformed into offals (working organs of the body). Animals are capable of two important functions: sensation and movement. Man is capable of thinking. His roots are inside, but by thinking, man gives shape and unit to each thing. For genetics he developed the marrow theory, according to which the sperm is born of blood as process and product of food.

Paracelsus (1493-1541) sought the complex essence of the psyche in *Opus Paragranum* and *Opus Paranimum* and he highlighted the existence of two different aspects of the psyche: *anima brutus* and *anima spiritus* in the pineal eye and in the vertex. He shaped the capability of transcendental analysis, the sympathetic and parasympathetic nervous system. They are engaged in the person's identity, the idea of destiny is located in the brain waves, which causes Gall cranial boses (1758-1828), each person has distinct characteristics (personal) that

have relations with the other 30 fundamental and specific to people forces (by them it is cited the instinct of conservation, physical love, the satisfaction to hold authoritarian roles, moral sense, etc.) resumed by P. Cabanis (1757-1808) and Caesar Lombrozzo, W. Harvey (in 1651) created a «biological wonder» by his later famous affirmation "Omne vivum ex ovo". On the other hand, Harvey discovered the blood circulation, which has become an primary issue that has overshadowed Claudius Galen's medicine with the domination of the four fluids.

6 A group of researchers recently concluded that the Mona Lisa smile shows that she was suffering from syphilis and she was under treatment with mercury which caused her teeth to blacken. In his turn, an American dentist submits that Mona Lisa's expression is specific to people who have lost their front teeth, and a Danish doctor was almost certain that she was suffering from facial paralysis.

<http://www.newspad.ro/Tabloul-secret-al-lui-da-Vinci-Mona-Lisa-goala,315376.html>

According to Vito Franco, researcher at the University of Palermo, it is evident from the fat accumulated under her eyes and on her hands that the model of Da Vinci, Lisa del Giocondo had big problems with cholesterol, reports *The Telegraph*.

<http://www.ziare.com/articole/enigme+medicale>



The real Da Vinci Code could hide even in the eyes of Mona Lisa, where scientists have discovered tiny letters and numbers, imperceptible to the naked eye, most likely inserted even by the artist more than 500 years ago. In other words, Gioconda's smile is far from being the only enigma of the portrait that continues to intrigue. Members of the National Committee for Cultural Heritage in Italy have found, using high-resolution images that in the eyes of Mona Lisa letters or numbers are listed. In the right eye, the letters L and V appear, probably the initials of the artist, reports *The Daily Telegraph*. But the symbols listed in the left eye, a C and E or a B (the painting is very old, which should not be overlooked at any time) are, at least for now, incomprehensible. Also appearing in the left eye the number 72 or even the letter L and figure 2, are as mysterious as Gioconda's smile. Silvano Vinceti, the president of the National Committee for Cultural Heritage, involved in the study, is only one of the scientists trying to get the exhumation of Da Vinci's remains.



There would also be a nude with the same possible image.

<http://amelie.ro/stiati-ca/mona-lisa-nud>

7 G. Vasari, *Lives of the Greatest Painters, Sculptors and Architects*, vol. 1, Bucharest, 1962.